

Archives  
Closed  
LD  
175  
A40K  
Th  
372

269303

THESIS  
AS  
26  
10. 3/7

THE DEVELOPMENT OF A SERVICE OF TENEBRAE  
FOR THE PROTESTANT CHURCH

THE DEVELOPMENT OF A SERVICE OF TENEBRAE  
" FOR THE PROTESTANT CHURCH

by  
Steven Lee Mowery

A Thesis  
Presented to  
the Faculty of the Graduate School  
Appalachian State University

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

Approved by

*H. May Smith*  
Chairman, Thesis Committee

*Philip M Paul*  
Associate Professor of Music

*Mac William Paslow*  
Associate Professor of Music

*Frank M. Carroll*  
Chairman, Department of Music

*Richard H. Rupp*  
Dean of the Graduate School

by  
Steven Lee Mowery  
March 3, 1976

THE DEVELOPMENT OF A SERVICE OF TENEBRAE  
FOR THE PROTESTANT CHURCH

An Abstract of a Thesis  
Presented to  
the Faculty of the Graduate School  
Appalachian State University

In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

by  
Steven Lee Mowery  
March 3, 1976

AN ABSTRACT OF A THESIS ENTITLED  
THE DEVELOPMENT OF A SERVICE OF TENEBRAE  
FOR THE PROTESTANT CHURCH

This study concerns itself with the development of the service of Tenebrae from the offices of matins and lauds. The theological and musical development is discussed in Chapter One, including texts and musical settings composed previously.

Chapter Two discusses the basic factors involved in composing a setting of the Tenebrae for the Protestant Churches of America. The texts, musical styles, melodic and harmonic characteristics, and required personnel are described. Manuscript techniques and abbreviations are stated.

The Third Chapter includes evaluation and information for application in performance of the Tenebrae Service which the author has composed. Results of performances during the development of the thesis are also discussed.

The Appendixes include the Tenebrae manuscript, composed for a Protestant choir of non-professional singers. The composition includes piano accompaniment. Numerous solos are required to portray the characters of the Gospel narratives. Scripture selections from Lamentations are used in each of the first six divisions. The gradual extinction of candles is described. The one remaining candle is removed from the sanctuary at the end of the service for one minute, after which it is returned and used to light other candles. Also included in the Appendixes are a sample bulletin and a list of the sources of texts.

ACKNOWLEDGEMENTS:

The writer wishes to express appreciation to the choirs and staff of the Waldensian Presbyterian Church, Valdese, North Carolina, for their patience, co-operation, and performances of this composition during its development. Gratitude is especially expressed to Mrs. Dianne Floyd for her assistance in preparing the type-written copy and to Mrs. Ann Garrou for her realization of and additions to the accompaniment of the first draft and her constant support and encouragement.

TABLE OF CONTENTS

Chapter	Page
1. INTRODUCTION . . . . .	1
THEOLOGICAL DEVELOPMENT . . . . .	2
MUSICAL DEVELOPMENT . . . . .	4
NEED FOR STUDY . . . . .	7
STATEMENT OF PROBLEM . . . . .	7
2. PREPARATION OF COMPOSITION . . . . .	8
GENERAL TENDENCIES . . . . .	8
SELECTION OF TEXTS . . . . .	9
SELECTION OF MUSICAL STYLES . . . . .	10
MELODIC AND HARMONIC CHARACTERISTICS . . . . .	10
MANUSCRIPT TECHNIQUES AND ABBREVIATIONS . . . . .	11
3. DISCUSSION AND CONCLUSIONS . . . . .	12
APPLICATIONS AND PERFORMANCE INFORMATION . . . . .	12
IMPLICATIONS FOR FURTHER STUDY AND APPLICATION . . . . .	13
BIBLIOGRAPHY . . . . .	14
APPENDIXES	
A. SOURCES OF TEXTS . . . . .	15
B. SAMPLE BULLETIN . . . . .	17
C. A PROTESTANT TENEBRAE SERVICE FOR CHOIR AND SOLOISTS . . . . .	19

## Chapter 1

### INTRODUCTION

The Latin word *Tenebrae*, meaning "dark," is given to an impressive ceremony of music, scripture, and candles, derived from the materials used for the offices<sup>1</sup> of matins and lauds on the Thursday, Friday, and Saturday of Holy Week in the Roman Catholic Church.<sup>2</sup> Through the evolution of the Roman Church and the Protestant denominations, this service is observed in contemporary America in variations and modifications of the ancient form. The popularity of this service depends on the psychological effects of increasing darkness, effective use of musical compositions, and participation of the clergy, choirs, and congregation. Only a small number of twentieth century church musicians have composed settings of this service which are appropriate to the needs of the American Protestant Churches.

The basic psychological and philosophical belief in the relationship between light and darkness is the foundation of the service of *Tenebrae*. References to this relationship are found throughout both sacred and secular literature. Services in which candles are gradually extinguished are found in the earliest Jewish literature, closely associating light with the goodness of the Hebrew Deity.

---

<sup>1</sup>Roman Catholic offices are services of the hours of the day, as distinct from the service of the mass.

<sup>2</sup>Willi Apel, Harvard Dictionary of Music (Cambridge: Harvard University Press, 1966), p. 738.

The *Tenebrae* service of the Roman Catholic Church is an adaptation from the matins and lauds of Maundy Thursday, Good Friday, and Holy Saturday. Each of the three nocturnes (divisions) of matins includes three psalms and three lessons. Since at least the eighth century, the scripture for the lessons of these holy days has been taken from the Lamentations of Jeremiah, a book of the Jewish-Christian Bible. These scripture selections have become so closely related to the service that the terms Tenebrae and Lamentations are accepted synonymously. These scripture selections create a strong emphasis on the passionate emotions of Holy Week. The service is visually accented by a triangular candle stand with fifteen burning candles. After each of the nine Psalms of matins and each of the five Psalms of lauds is read, one candle is extinguished. The one remaining candle is then used symbolically, as will be explained later.

### THEOLOGICAL DEVELOPMENT

During the Reformation many special services, including *Tenebrae*, were removed by the new church organizations. Especially significant in the Episcopal Church was the change from matins and lauds to the service of Morning Prayer. The trend evolved in the 1930's - 1940's, however, to reinstate special services such as the blessings on Palm Sunday and the *Tenebrae* observance. In the publications of this period, *Tenebrae* was considered "an additional devotion particularly appropriate to the days in question,"<sup>3</sup> and descriptions of the services were given. In the

---

<sup>3</sup>J. Gordon Davies, Holy Week: A Short History (Richmond, Va.: John Knox Press, 1963), p. 63.

Roman Catholic Church, due to reform decrees of 1951, 1955, and 1957, many of the services were anticipated (celebrated on the evening before the proper day); thus, Tenebrae was moved to Wednesday, Thursday, and Friday evenings, when it could be observed by larger congregations.<sup>4</sup> Many Roman churches and monasteries, however, still observe this service on Thursday morning.

Some discrepancies are present in the historical guides to the Lamentations. The Catholic Encyclopedia suggests that fourteen of fifteen candles were extinguished, one at the conclusion of each Psalm. When the Benedictus was sung, the six altar candles were also extinguished, leaving only one candle as the light for the entire church. During the antiphon, Traditor autem, the candle was removed from the stand and hidden behind the altar, where it remained until the end of the service.<sup>5</sup> After several prayers, noise was made by knocking on the choir stalls until the lighted candle reappeared from behind the altar. All persons present then retired in silence.

Other sources cite twenty-four candles being used during the Middle Ages, representing the twelve prophets and the twelve apostles.<sup>6</sup> The rubrics also refer, not very clearly, to an additional candle which was used in the manner described above to symbolize the apparent victory of the powers of darkness and the seeming failure of the divine plan of redemption at the crucifixion. These sources indicate that the candle

<sup>4</sup>Ibid, p. 58.

<sup>5</sup>D. Stevens, "Tenebrae," Catholic Encyclopedia (1967), XX, pp. 1007-1009.

<sup>6</sup>Davies, op. cit., pp. 46-47.

was not usually returned to the sanctuary. If the candle was returned, indications are evident of the symbolism of the resurrection.<sup>7</sup> Also of interest in these early sources is the noise at the end of the service: originally caused by the participants' closing of the missals and later being interpreted as representing the shaking of the earth at Christ's death.<sup>8</sup>

The structure of the texts of the Lamentations is as follows:

Thursday	Lam. 1:1-5	1:6-9	and 1:10-14
Friday	Lam. 2:3-11	2:12-15	and 3:1-9
Saturday	Lam. 3:22-30	4:1-6	and 5:1-11

With only small deviation, this form has been considered the proper text since 1568.<sup>9</sup>

A unique characteristic applicable to the Lamentations is the actual singing of the letters of the Hebrew alphabet, one before each verse of scripture. These are not indications of arrangements or editing marks, as in the Book of Psalms. They are used as part of the text to emphasize the movement of the service. A second characteristic of particular interest is the conclusion of each Lamentation with the refrain "Jerusalem, Jerusalem, convertere ad Dominum Deum tuum,"<sup>10</sup> a verse not drawn from the Book of Lamentations.

#### MUSICAL DEVELOPMENT

The first example of a setting of the Lamentations is the

<sup>7</sup>Stevens, op. cit., p. 1007.

<sup>8</sup>Stevens, op. cit., p. 1008.

<sup>9</sup>Robert Stevenson, Spanish Cathedral Music in the Golden Age (Berkeley: University of California Press, 1961), p. 91.

<sup>10</sup>"Jerusalem, Jerusalem, return to the Lord, your God." Hosea 14:1

composition by Ockeghem in 1474. In 1506, Petrucci published two volumes of music entitled *LAMENTATIONES JEREMIE PROPHETE*, which included settings by Johannes Tinctoris, de Orto, Tromboncino, and others.<sup>11</sup> The first setting to replace the ancient plainsong in the Papal Chapel was written by Carpentras (real name Elzear Genet) in 1532 and was used in the Chapel until 1587.

From the middle of the fifteenth century through the seventeenth century, many composers wrote polyphonic settings of the famous text to enhance the dramatic character of *Tenebrae*. The compositions of this period are in the "familiar" style, a primarily chordal structure necessitated by the nature of the texts. Some of the scores in the composers' revised manuscripts included more melodic and imitative passages, but they still brought personal and musical criticism for the lack of polyphony.<sup>12</sup>

The most complete polyphonic setting of *Tenebrae* is that of Victoria, written in 1585 as part of his *OFFICUM HEBDOMADAE SANCTAE*. This work enjoys the distinction of having been his only publication not dedicated to some prelate, prince, or king. Instead, it is dedicated to the "triune Deity." The importance of this work is also indicated by its being the only Victoria preliminary draft in the composer's handwriting to be bound in the Vatican Library (Cappella Sistina MS 186).<sup>13</sup> It was the primary music for the offices for three hundred years and has achieved greater distinction than any other polyphonic setting of the Latin texts.

<sup>11</sup>Apel, op. cit., pp. 392-393.

<sup>12</sup>Stevenson, op. cit., p. 456.

<sup>13</sup>Stevenson, op. cit., p. 454.

Three years after Victoria's composition, Palestrina published his *LAMENTATIONUM LIBER PRIMUS*, which supplanted Carpentras' composition in the Papal Chapel. Other significant settings of the *Tenebrae* were composed by Tallis, Byrd, and Morales.<sup>14</sup>

The reorganization of Holy Week by Pope Pius XIX in 1955 and the change to the vernacular made the continued use of these settings liturgically unfeasible in the Roman Catholic Church. They are performed only on special historical occasions, in recordings, and in choral concerts.

A renewed interest in the psychological and theological aspects of *Tenebrae* has caused several contemporary American composers, including Dale Wood and Paul Hamill, to write music for this service, intended primarily for the Protestant Church in America. Dale Wood composed a set of anthems in 1965 to be used with the Lamentations texts.<sup>15</sup> The significant point of his work is his choice of English non-liturgical texts for the anthems. Paul Hamill published a work in 1967 in which he used the Silesian Melody and English translations of motets and chorales of Bach, Palestrina, Gibbons, Hassler, Tye, and Walther to imitate the *Tenebrae* service.<sup>16</sup> Hamill deviated from the traditional form by substituting Gospel lessons for the Lamentations texts, placing more emphasis on the actual events of Christ's life during Holy Week. The relationship between Christ's suffering and Jeremiah's lamentations, which represent the entire Jewish nation, is not emphasized in Hamill's work.

<sup>14</sup>Stevens, op. cit., p. 1009.

<sup>15</sup>Dale Wood, *A Service of Darkness* (Delaware Water Gap, Pa: Shawnee Press, 1965).

<sup>16</sup>Paul Hamill, *Tenebrae - A Service of Narration and Music* (Delaware Water Gap, Pa.: Shawnee Press, 1967).

## NEED FOR STUDY

From the review of previous literature, three areas of need are apparent. First, music to emphasize the Lamentation Texts should be written in the vernacular for use in the services of the American Protestant Churches in order to facilitate the use of the psychological and theological capabilities of this service. Second, the Gospel scriptures should also be used as texts in the observance of Tenebrae. Third, complete services, including pre- and post-service music and congregational participation, should be designed for the use of church musicians throughout the Protestant denominations. Such services should be of the difficulty, quality, and personal appeal necessary for the choral program of American church choirs.

## STATEMENT OF PROBLEM

The purpose of this project was to design and compose a musical setting of Tenebrae, incorporating those historical and psychological features which would be applicable and would use a compositional style appropriate both to the text and to the size, ability, and philosophy of the Protestant church choir of twenty-five to fifty non-professional voices. The primary source for the texts would be the Lamentations and the Gospels; the score would be written for four-part (SATB) choir with soloists; the accompaniment would be for the piano. The basic melodic and harmonic structures are defined in the chapter on preparation. Subjective compositional techniques, such as tone-painting, would be discussed. The chapter on Discussion and Conclusions would contain reviews and criticisms of the work.

## Chapter 2

## PREPARATION OF COMPOSITION

## GENERAL TENDENCIES

The preparation of the composition was based on two outstanding principles, which usually complement but occasionally oppose each other. The first is the requirement of practicality and popularity: the compositional techniques must be within the performance skills of the choir and the accompanist and must be primarily within the styles which the choir members will enjoy. A careful balance of standard choral techniques and of novelty must be maintained throughout the composition. The second guiding principle is the professional ethics and knowledge of the composer and other professional musicians who will be involved in the performance of this work. The quality of the composition must be held to standards which avoid trite musical cliches, but which recognize significant historical precedents.

A four-section organization was established for each of the first six parts of the service. First, scripture selections from the Book of Lamentations are read. This text provides the continuity of the relationship between Tenebrae and the Lamentations as established in the historical offices. Second, a recitative, narrating the events of Holy Week as found in the Gospels, is sung by an evangelist and other soloists. This text provides the dramatic portion of the service. Third, one or more arias or choruses reflect on the actions of the recitatives. Finally,

the part is concluded by the extinction of one candle.

The seventh part differs in construction from the previous sections. The remaining candle is removed from the sanctuary for a brief period. The ancient tradition of knocking on the choir stalls is observed by the ringing of the handbell as the candle is returned. Additional symbolization of the resurrection is the spreading of the light to the individual candles of the members of the choir as they form the escort line.

#### SELECTION OF TEXTS

The first lesson for each part was chosen from the Lamentation texts given in 1568, although the prescribed order is not observed. Each text is related to the Gospel lesson most appropriate. Emphasis is placed on the Lamentations by having them read instead of sung. These texts relate the sufferings of Jesus Christ, Jeremiah, and the nation of Israel.

The second lesson, sung in recitatives, was chosen from the Gospels. In addition to providing the narrative of the service, these texts also emphasize the sufferings of Christ and become the most outstanding texts.

The texts for the arias and choruses, excepting the first aria of part six, were taken from non-liturgical poetry. They have two purposes: first, they emphasize certain events in the Gospel narrative and allow opportunity for musical and theological meditation. Second, they exist to offer prayers or explanations on behalf of the congregation.

All the texts are in the vernacular. Biblical quotations from the King James Version are paraphrased to prevent dialect and stylistic

differences from detracting from the service.

#### SELECTION OF MUSICAL STYLES

Guided by the principle of practicality and appropriateness, the composer has written in a diatonic style, using a fairly limited vocal range. Keys, melodic patterns, modes, and rhythms which suggest more somber moods were employed. Phrase lengths and patterns were chosen to facilitate comfortable performances. A close relationship between the text and the musical patterns was maintained throughout the composition. A great amount of tone-painting was appropriate, due to the large amount of extra-musical connotations.

#### MELODIC AND HARMONIC CHARACTERISTICS

The melodic lines of the Tenebrae, composed primarily of step-wise movement, are restricted to a limited range. Characteristics of each voice timbre are used to establish particular moods. The arias are often modal and sometimes similar to the American folksong. Repetition is used for psychological effects and for the completion of musical form, as shown in the restatement of the aria in part three, occurring again in part six. Each melodic line was carefully constructed to portray the text, often chromatically altered to expose the textual change, as in the first aria of part three.

The melodic tone-painting is evident in the ascending lines in the aria of part six, as Christ is appealing to God. When the moment of acceptance, symbolized by the two measures of piano interlude, replaces the cry of desperation, the melodic line descends.

The harmonic structure was based primarily in keys which are



familiar to the non-professional accompanist. Modulations within each part are usually to relative or parallel keys, supplemented by other modulations of a third, and occasionally contrasted by a dominant or sub-dominant relationship.

Two specific harmonic characteristics are of particular importance. The first is the use of the sub-tonic chord in a major key. This compositional technique is first sung by Christ in part one and subsequently by the narrator to preface a solo by Christ. This progression becomes a significant characteristic of the entire composition. The second unusual harmonic progression is the key change at the word amen in part six. The ascending parallel chromatic motion is symbolic of the text; and the sudden key change indicates the profundity of this particular moment of the service.

Harmonic tone-painting occurs throughout the Tenebrae. Three examples include the accompaniment in part six regarding the temple veil being torn, the foreign key of D major being used only for the priests in part four, and the continuous use of the seventh chord in part five.

#### MANUSCRIPT FORM AND ABBREVIATIONS

Standard musical form and abbreviations are employed throughout the Tenebrae manuscript. Although a piano accompaniment is provided, other instruments may be used, utilizing the chord symbols given above the melodic line. The abbreviation G.P. indicates a "grand pause," which may be held at the discretion of the conductor. Additional accompaniment is to be improvised in the second aria and chorus of part three.

## Chapter 3

### DISCUSSIONS AND CONCLUSIONS

The setting of Tenebrae, prepared for use in the American Protestant Church, includes the devotional elements and successive degrees of darkness which are characteristic of Tenebrae services since the Middle Ages. The combination of texts from the Lamentations, the Gospels, and non-liturgical sources provide several concurrent lines of thought. The music can be sung effectively by a moderate-sized choir of non-professional training with an accompanist of moderate skill. Other instruments may be added as desired.

#### APPLICATIONS AND PERFORMANCE INFORMATION

In the development of this composition, additional suggestions for improvement of the service have been realized. An effective control of the lighting facilities in the sanctuary or auditorium is necessary. The part-writing on each composition was dependent on the lighting available at that point in the service. The final composition is simple, to facilitate memorization.

If the area is large, the triangular candlestick should be duplicated by horizontal candelabra on each side of the auditorium, each containing six candles which are extinguished simultaneously with the principal candles. A well-rehearsed corps of acolytes is necessary.

The handbell notes may be played on other instruments if handbells are not available. The handbell players should remain out of sight

during parts one through six. The handbell should be played while in procession with the Christ candle on the return in part seven.

As the choir members light individual candles at the end of part seven, they should process to the sides of the sanctuary to provide the only light for the dismissal of the congregation. If personal preference desires, the historical precedent may be used, ending the service with the removal of the Christ candle and dismissing the congregation.

#### IMPLICATIONS FOR FURTHER STUDY AND COMPOSITION

Additional settings of Tenebrae should be composed for other choirs, using other musical styles and traditions and other instrumentation. Compositions should be created using only texts from the scriptures, allowing denominations with textual restrictions the capability to use a Tenebrae service. Extra-musical effects, such as thunder and lightning, staging properties, and visual aids, may be designed to complement this setting of Tenebrae to add meaning and novelty.

#### BIBLIOGRAPHY

- Apel, Willi. Gregorian Chant. Bloomington, Indiana: Indiana University Press, 1958.
- \_\_\_\_\_. Harvard Dictionary of Music. Cambridge, Mass.: Harvard University Press, 1966.
- Benedictines of Solesmes, ed. The Liber Usualis with Introduction and Rubrics in English. Tournai, Belgium: Desclee and Cie, 1952.
- Davies, J. Gordon. Holy Week: A Short History. Richmond, Va.: John Knox Press, 1963.
- Hamill, Paul. Tenebrae - A Service of Narration and Music. Delaware Water Gap, Pa.: Shawnee Press, 1967.
- Stevens, D. "Tenebrae," New Catholic Encyclopedia, 1967, Vol. XX.
- Stevenson, Robert. Spanish Cathedral Music in the Golden Age. Berkeley: University of California Press, 1961.
- Wood, Dale. A Service of Darkness. Delaware Water Gap, Pa.: Shawnee Press, 1968.

APPENDIX A  
SOURCES OF TEXTS

	Part 1	
Lamentations 1:10-11 Now, When the Even Take This Bread		Matthew 26:20-25 Matthew 26:26-29
	Part 2	
Lamentations 2:11 They Went Out Peter's Song		Matthew 26:30-34 Felker
	Part 3	
Lamentations 1:1-2 And Jesus Said to Them, "Pray" Is There a Road?		Matthew 26:41-42 Daczewitz
	Part 4	
Lamentations 3:22, 27-30 And Judas Came O Jesus, How They Hate You		Matthew 26:49, 62, 67 Mowery
	Part 5	
Lamentations 2:11 Then They Took Him My God, How They Hurt You		Matthew 27:27-31 Mowery
	Part 6	
Lamentations 2:15 And It Was the Sixth Hour My God, My God, Why Have You Forsaken Me?  Jesus, My Lord, Is Dead		Luke 23:44-45 Mark 15:34 Luke 23:46 Mowery
	Part 7	
Luke 23:53 The Wind Blows Over the Stones		

All texts have been adjusted for musical accents.

APPENDIX B  
SAMPLE BULLETIN

Good Friday Evening

The Sanctuary  
8:00 P.M.

MOMENTS OF PREPARATION, PENITENCE, AND PRAYER

Chime Prelude  
Choir Processional  
Call to Worship  
Invocation and Prayer of Confession

Minister: Let us pray. O God, this is a night filled with memory and hope.

People: We remember that we are made of clay, molded in your image. Minister: We think about yesterday and sigh as we remember, and we are anxious about what tomorrow will bring.

People: We pray that your presence will fill this room and remove the guilt of yesterday and give us purpose for tomorrow. Remind us again that we have been accepted by you.

Minister: Make our acceptance of ourselves and each other complete through Christ, our Lord.

People: Amen.

\*Hymn of Meditation - - - - - "When I Survey" - - - - - Mason

1. When I survey the wondrous cross, on which the prince of glory died, My richest gain I count but loss, and pour contempt on all my pride.
2. Forbid it, Lord, that I should boast, save in the death of Christ, my God. All the vain things that charm me most, I sacrifice them to His blood.
3. See from His head, His hands, His feet, sorrow and love flow mingled down. Did e'er such love and sorrow meet, or thorns compose so rich a crown.
4. Were the whole realm of nature mine, that were a present far too small. Love so amazing, so divine, demands my soul, my life, my all. Amen.

Scripture - - - - - Isaiah 52:13-15 and 53:6-8, 10 - - - - - The Pastor  
Hymn of Prayer - - - - - "Ah Holy Jesus" - - - - - Cruger

1. 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!
2. Who was the guilty? Who brought this upon Thee? Alas, my treason, Jesus, hath undone Thee! 'Twas I, Lord Jesus, I it was denied Thee: I crucified Thee.
3. For me, kind Jesus, was Thy incarnation, Thy mortal sorrow, and Thy life's oblation; Thy death of anguish and Thy bitter passion, For my salvation.
4. Therefore, kind Jesus, since I cannot pay Thee, I do adore Thee, and will ever pray Thee, Think on Thy pity and Thy love unswerving, not my deserving. Amen.

The Lighting of the Candles

"There Is a Green Hill"

THE SERVICE OF TENEBRAE

Part 1 - The Shadow of Betrayal  
Recitative  
Aria and Chorus  
The First Candle is Extinguished.

Part 2 - The Shadow of Desertion  
Recitative  
Aria  
The Second Candle is Extinguished.

Part 3 - The Shadow of an Unshared Vigil  
Recitative  
Aria  
Chorus  
The Third Candle is Extinguished.

Part 4 - The Shadow of Accusation  
Recitative  
Chorus  
The Fourth Candle is Extinguished.

Part 5 - The Shadow of Crucifixion  
Recitative  
Aria  
The Fifth Candle is Extinguished.

Part 6 - The Shadow of Death  
Recitative  
Aria  
Aria  
The Sixth Candle is Extinguished.

Part 7 - The Shadow of the Tomb  
Then They Took the Body of Jesus Down  
The Candle is Removed  
Chorus

The Light of Anticipation  
And that Life was the Light of Men  
May your Life stand also as a Candle.

\* \* \* \* \*  
Please remain seated until released by the usher.

APPENDIX C  
 A PROTESTANT TENEBRAE SERVICE  
 FOR CHOIR AND SOLOISTS

THE SERVICE

Bach

Chime Prelude

1. O sa - cred Head, now wound - ed, With grief and shame weighed down  
 2. What Thou, my Lord, hast suf - fered 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 - iour! 'Tis I de - serve Thy place;  
 O make me Thine for - ev - er; And should I faint - ing be,

Yet, though de - spised and go - ry, I joy to call Thee mine.  
 Look on me with Thy fa - vor, Vouch - safe to me Thy grace.  
 Lord, let me nev - er, nev - er Out - live my love to Thee. A - MEN.

Processional of the Choir

Organ

1. A - las! and did my Sav - iour bleed, And did my Sov - ereign die!  
 2. Was it for sins that I have done He suf - fered on the tree?  
 3. Well might the sun in dark - ness hide, And shut his glo - ries in,  
 4. Thus might I hide my blush - ing face While His dear cross ap - pears;  
 5. But drops of grief can ne'er re - pay The debt of love I owe;

Would He de - vote that sa - cred head For sin - ners such as I!  
 A - maz - ing pit - y! grace un - known! And love be - yond de - gree!  
 When God, the might - y Mak - er, died For man the crea - ture's sin.  
 Dis - solve my heart in thank - ful - ness, And melt mine eyes to tears.  
 Here, Lord, I give my - self a - way; 'Tis all that I can do. A - MEN.

CALL TO WORSHIP

Pastor

al

"For he grew up before him like a young plant, and like a root out of dry ground; he had no form or comeliness that we should desire him. He was despised and rejected by men; a man of sorrows and acquainted with grief; and as one from whom men hide their faces, he was despised, and we esteemed him not. Surely he has borne our griefs and carried our sorrows; yet we esteemed him stricken, smitten by God, and afflicted. But he was wounded for our transgressions, he was bruised for our iniquities; upon him was the chastisement that made us whole, and with his stripes we are healed." (Isaiah 53:2-5)

INVOCATION AND PRAYER OF CONFESSION

Minister: Let us pray. O God, this is a night filled with memory and hope.

People: We remember that we are made of clay, molded in your image.

Minister: We think about yesterday and sigh as we remember, and we are anxious about what tomorrow will bring.

People: We pray that your presence will fill this room and remove the guilt of yesterday and give us purpose for tomorrow. Remind us again that we have been accepted by you.

Minister: Make our acceptance of ourselves and each other complete through Christ, our Lord.

People: Amen.

\*HYMN #198 - - - - - "When I Survey" - - - - - Mason

Musical notation for Hymn #198, first system. Includes lyrics: 1. When I sur-vey the won-drous cross On which the Prince of Glo-ry died, 2. For-bid it, Lord, that I should boast, Save in the death of Christ my God: 3. See, from His head, His hands, His feet, Sor-row and love flow min-gled down: 4. Were the whole realm of na-ture mine, That were a pres-ent far too small;

Musical notation for Hymn #198, second system. Includes lyrics: My rich-est gain I count but loss, And pour con-tempt on all my pride. All the vain things that charm me most, I sac-ri-fice them to His blood. Did e'er such love and sor-row meet, Or thorns com-pose so rich a crown? Love so a-maz-ing, so di-vine, De-mands my soul, my life, my all. A-men.

SCRIPTURE - - - - - Isaiah 52:13-15 and 53:6-8, 10 - - - - - Pastor

Behold my servant shall prosper, and he shall be exalted and lifted up, and shall be very high. As many were astonished at him, his appearance was so marred, beyond human resemblance, and his form beyond that of the sons of men - so shall he startle many nations. Kings shall shut their mouths because of him; for that which has not been told them they shall see, and that which they have not heard they shall understand.

All we like sheep have gone astray; we have turned every one to his own way; and the Lord has laid on him the iniquity of us all. He was oppressed, and he was afflicted, yet he opened not His mouth.

Yet it was the will of the Lord to bruise Him.

Hymn #191 - - - - - "Ah Holy Jesus" - - - - - Cruger

Musical notation for Hymn #191, first system. Includes lyrics: 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. For me, kind Je-sus, was Thy in-car-na-tion, 4. There-fore, kind Je-sus, since I can-not pay Thee,

Musical notation for Hymn #191, second system. Includes lyrics: That man to judge Thee hath in hate pre-tend-ed? By foes de-A-las, my trea-son, Je-sus, hath un-done Thee! 'Twas I, Lord Thy mor-tal sor-row, and Thy life's ob-la-tion; Thy death of I do a-dore Thee, and will ev-er pray Thee, Think on Thy

Musical notation for Hymn #191, third system. Includes lyrics: 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. 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. A-MEN.

THE LIGHTING OF THE CANDLES (Congregational lights dim)

The Choir stands and sings the following:

Musical notation for candle lighting, first system. Includes lyrics: 1. There is a green hill far a-way, Out-side a cit-y wall, 2. We may not know, we can-not tell, What pains He had to bear; 3. He died that we might be for-given, He died to make us good; 4. There was no oth-er good e-nough To pay the price of sin; 5. O dear-ly, dear-ly has He loved, And we must love Him too,

Musical notation for candle lighting, second system. Includes lyrics: Where the dear Lord was cru-ci-fied, Who died to save us all. But we be-lieve it was for us He hung and suf-fered there. That we might go at last to heaven, Saved by His pre-cious blood. He on-ly could un-lock the gate Of heaven, and let us in. And trust in His re-deem-ing blood, And try His works to do. A-MEN.

# TENEBRAE

Part 1 - The Shadow of Betrayal

Lamentations 1:10-11

The enemy has stretched out his hands over all her precious things; yea, she has seen the nations invade her sanctuary, those whom thou didst forbid to enter thy congregation. All her people groan as they search for bread; they trade their treasures for food to revive their strength. "Look, O Lord, and behold, for I am despised."

Musical score for piano introduction. It consists of three staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *mp* (piano) and the time signature is 12/8. The key signature has one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand, with various chords and intervals.

Musical score for the Evangelist introduction. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *mp*. The time signature is 4/4. The key signature has one flat. The piano part provides harmonic support for the vocal line.

Musical score for the Jesus introduction. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *mp*. The time signature is 4/4. The key signature has one flat. The piano part includes a note marked "with octave lower...".

Musical score for the Jesus and Evangelist introduction. It consists of two staves: a vocal line (treble clef) and a piano accompaniment (grand staff). The tempo is marked *mp*. The time signature is 4/4. The key signature has one flat. The piano part includes a note marked "with octave lower...".

1st Disciple      2nd Disciple      Evang.

said un - to Him: "Lord, is it I?"      "Lord, is it I?"      And He

*mp*      *mf*

Jesus

an - swered and said: "One of you who eats with me, woe un-to that man."

*slowly*  $\text{♩} = 62$

Evang.      Judas      Jesus

Then Ju - das said: "Mas - ter, is it I?"      "You have said."

*cm*      *G*      *Eb*

*Smoothly*  $\text{♩} = 84$       Jesus

Take this bread, it's my bo-dy. Take this wine, it's my

*Eb*      *Db*      *Eb*      *Db*      *Eb*      *Db*

blood. Drink from it, all of you, that you may drink a - bove.

*Eb*      *Eb*      *f*      *f*      *f*      *f*      *E*      *E*      *Bb*      *Bb7*

My time is near. The time fore - told. Come and be near me.

*Eb*      *E*      *Eb*

The night is cold.

*Eb*      *f*      *Eb*      *Db*      *Eb*      *Db*

*Eb*      *f*      *E*      *E*      *f*      *E*      *E*      *Bb*      *Bb7*



One fi - nal time, I drink with you, the last time on

earth Know my words are true. Take this bread, it's my bo-dy.

Take this wine, it's my blood. Drink from it, all of you, that you may drink a-

*(choir (in unison))*  
bove. Take this bread, it's my bo-dy. Drink this wine, it's my blood.

Drink from it, all of you, that you may drink a -

-bove.

The First Candle is Extinguished.  
The Handbell strikes once.

Part 2 - The Shadow of Desertion

Lamentations 2:11

The elders of the daughter of Zion sit on the ground in silence; they have cast dust on their heads and put on sackcloth; the maidens of Jerusalem have bowed their heads to the ground.

Evangelist

They went out to a gar-den,

*Slowly*  $\text{♩} = 50$

Pedal

Jesus

in the Mount of O-lives. "All ye shall leave me this night." But

Evang.

Peter

Pe-ter said to Him: "Though all men shall be of-fended of Thee, Yet will I stay

*Brightly*  $\text{♩} = 96$

Jesus

by You." "Three times to-night."

*Slowly*  $\text{♩} = 66$

G.P.

Peter

It was a

cold, gray morn. I was stand-ing so for-lorn. Then I knew it had be-

*f* *cm*

gun, when they asked me, "Are you the one?" All at once, a great fear

*Db* *A* *D*

seized my soul. I de-nied I knew that man. I de-nied that I knew

*E* *A*

Je-sus, I de-nied He was my Lord. And then the cock be-gan to

*A* *E*

crow. My Sa-vior looked at me. And then I wept, I wept so bit-ter-

ly. For I had just de-nied my God.

The Second Candle is Extinguished  
The Handbell strikes once.

Part 3 - The Shadow of an Unshared Vigil

Lamentations 1:1- 2

How lonely sits the city that was full of people! How like a widow has she become, she that was great among the nations. She that was princess among the cities has become a vassal. She weeps bitterly in the night, tears on her cheeks; among all her lovers she has none to comfort her.

Evangelist Jesus  
And Je-sus said to them: "Pray, that ye

Evang.  
en-ter not in-to-temp-ta-tion." And He be-gan to pray:

Jesus  
"Fa - - ther, Fa - - ther,

If it be your will, re-move this cup from me; Take it from my

sight. Take it from my heart. Fa - - ther,

Chord markings: Eb, Ab, Eb, Eb.

Fa - - ther, If it be your will, If it be your

Chord markings: Eb, cm.

will, but your will, not mine.

*SLOWER* ..... *G.P.*

Chord markings: cm, Db, Eb, Db, Eb. *G.P.*

*Choir (Soprano - Alto)*

*J=72* ooh ooh

*Choir (4-part)*

ooh ooh

*Jesus*

*J=80* 1. Not long a-go the days were green, the flow-ers bloomed, and the sky was  
3. So all that's left is some-place new. some-place with warmth, and light and

*Choir* ooh

Chord markings: Eb, Bb.

bright. Ev-ery per-son was a friend. There was no dark - ness,  
air. Some-place that I can start a-gain. Some-place far.

*Choir* (ooh)

Chord markings: Eb, Bb.

on - ly light. Is there a road that leads a-way? Show me where.  
I don't care where.

Is there a road that leads a-way? Show me where.

Chord marking: Eb.

I'll leave to - day. Is there a road that leads a-way? Show me

*FINE* Jesus  
Where I'll leave to - day. 2. But now the days

have all turned brown. The flow - ers died, and the sun's gone black.

Those friends all closed their eyes to me. I re - al - lize

Jesus  
that there's no way back. Is there a road that leads a-

Choir  
way? Show me where. I'll leave to-day. Is there a

*D. S. al Fine*  
road that leads a-way? Show me where. I'll leave to-day.

The Third Candle is Extinguished  
The Handbell strikes once.

Part 4 - The Shadow of Accusation

Lamentations 3:22,27-30

The steadfast love of the Lord never ceases, his mercies never come to an end. It is good for a man that he bear the yoke in his youth. Let him sit alone in silence when he has laid it on him; let him put his mouth in the dust - there may yet be hope; let him give his cheek to the smiter, and be filled with insults.

Evangelist Judas Evang.

*f* And Ju--das came: "Mas-ter, my Mas-ter". And he Kissed Him and they

All Men Caiaphas

took Him a - way *ff* to Cai-a-phas. *mp* "Say-est thou no-thing?"

Evang. Jesus

Art thou the Christ, the Son of the bles-sed?" And Je-sus said: "I am He."

1st Soldier 2nd Soldier 3rd Soldier Evang. & Soldiers

And they spit on Him, shout-ed at Him, struck at Him. And they con-demned Him to

*Quickly* *molto rit.* *SLOWLY*

All Men Choir

death, *ff* death on the cross. *G.P.* O Je-sus how they hate you. Their

*J=72*

*G.P.* no accompaniment

minds are filled with sin. They can-not, see the glo-ry that You can of - fer

You - - -

men. They tried to com-pre- hend You, --- but Your good-ness they can - not

*sep.* So now they spit, and spite you, and con- demn you to the tree. *Ritard*

The Fourth Candle is Extinguished  
The Handbell strikes once.

Part 5 - The Shadow of Crucifixion

Lamentations 2:11

My eyes are spent with weeping; my soul is in tumult; my heart is poured out in grief because of the destruction of the daughter of my people.

Evangelist 3 1st Soldier

*mp* Then they took Him in-to the com-mon hall and ga-thered a-round. *mf* They

1-2 Soldiers 1-2-3 Soldiers

put a scar-let robe on Him, and a crown of thorns, and a reed in His

*crescendo poco a poco*

Soldiers & Evang. All Men

hand. Then they mocked Him say-ing: "Hail, the king of the Jews!"

Choir

Then they cru-ti-fied Him. *G.P.*

*G.P.* *mp* *f* *sfz* *sfz*

Alto Soloist

*mf* My God, how they hurt you, your bo-dy writhe from

*Slowly* *J=58*

strain. What could you ev-er have done to de-

serve such sear-ing pain? My Lord, now you have suf-fered. For

me in ang-uish you cry. *mp* For me you hang up-on the cross.

*cresc.* *sfz*

mf For me You die.

The Fifth Candle is Extinguished  
The Handbell strikes once.

Part 6 - The Shadow of Death

Lamentations 2: 15

All who pass along the way clap their hands at you;  
they hiss and wag their heads at the daughter of Jerusalem;  
"Is this the city which was called the perfection of beauty,  
the joy of all the earth?"

Slowly  $J=63$   
mf

PARCHMENT With Octave Lower.

Evang.  
And it was the sixth hour.

cm

with 8VA

There was dark- ness all o-ver the land. The tem-ple veil was rent in twain.

F cm

Jesus  
Je - sus cried: "My God, my God,

cm G Eb more motion  $\text{♩} = 72$

Why have you for- got -ten me? My God, my God, my God."

Ab Eb



Fa - - - ther, Fa - - - ther,

Now Your will is done. My work on earth is ful-filled. Fa - - -

-ther, Fa - - - ther. It is fin-ished. It is

fin-ished. Fa - - - ther, Fa - - -

*SLOWER*  $\text{♩} = 50$

-ther, In-to Thy hands I com-mend My Spi - rit. A - - - man.

*Soprano Soloist*

Je-sus, my Lord, is dead. His bo- dy hangs on the

*Funeral March*

tree. Je-sus, my Lord, is dead. His bo- dy hangs there for

me. See with your eyes His hands. See with your eyes His

side. See with your eyes His feet. See with your

heart His love. Je-sus, my Lord and King, He suf-fered

there for me. Je-sus, Re- deem - er King, From sin He set me

free.

The Sixth Candle is Extinguished  
The Handbell strikes once.

Part 7 - The Shadow of the Tomb

Luke 23:53

Then they took the body of Jesus down from the cross and carried it into the garden. They wrapped it in a linen cloth and laid it in the tomb.

THE CHRIST CANDLE IS REMOVED DURING THE SINGING OF THE FOLLOWING:

(Choir (4-parts))

oooh —

oooh —

oooh —

oooh —

oooh —

Very SLOWLY AND SMOOTHLY

$\text{♩} = 58$

AFTER ONE MINUTE OF SILENCE, THE CANDLE IS RETURNED TO THE CHANCEL.  
The high HANDBELL plays the following when the candle is being returned.

very slowly

Pastor: Our Lord and His Spirit did not remain in the tomb. His goodness, His love, and His offer of salvation continued. He was life, and that life was the light of men. "Lux lucet in tenebrae." The light shines in the darkness.

The chimes play "Fairest Lord Jesus" as the Pastor and choir form an escort line, using the light of the Christ Candle to light individual candles. After the choir is arranged as the escort, the Pastor dismisses the congregation.

Pastor: "May your life stand also as a candle, anticipating the resurrection of Christ, our Lord. Go now in peace."

The ushers release the congregation. The chimes continue until all are gone. The doors of the sanctuary are locked until Easter Morning.