

THE FIRST CHURCH IN ALBANY
welcomes you to

Mundy Thursday

Worship

April 14,
6:30pm



The First Church in Albany **(Reformed Church in America)**

Founded in 1642; Continuing in Ministry Today

In response to God's unconditional love for all people made known to us in Jesus Christ, we are called to be a welcoming and affirming community. The First Church in Albany includes young and old, families, couples and singles, rich and poor, persons of various races, ethnicities, backgrounds, sexual orientation and gender identities, differing physical and mental abilities, believers and seekers. We welcome into the full life of the church all those whom God sends us. Centered in Christ, we commit ourselves to breaking down dividing walls and building a community where we are loved.

Maundy Thursday **April 14, 2022**

Prelude

"In Death's Strong Bonds the Savior Lay"
Iteke Prins, organist

J.S. Bach

Call to Worship *Based on Re:Worship*

Leader: Gathered friends of Christ, what do we remember tonight?

**People: We remember Christ washing his disciples' feet, and the
Passover meal he shared with them.**

Leader: In this meal, what does Christ establish?

**People: The new covenant, constituted in the breaking of bread and the
pouring out of wine.**

Leader: What else do we remember tonight?

**People: We remember how Christ was praying alone in the garden, and
how he was betrayed with a kiss and arrested by guards.**

Leader: We also remember how Christ was unjustly tried and sentenced to death by religious and political leaders.

**People: And, how he was tortured and ridiculed, all while his disciples
abandoned him and even denied their association with him.**

Leader: But, what do we ultimately remember about tonight and tomorrow, Good Friday?

**People: We remember his spotless hands which were spread wide in
blessing and then nailed high on a cross to expunge the sins of the
whole world.**

Leader: Friends, our forty day Lenten journey has brought us to this night of remembrance. So, let us enter the shadows of this night with reverence, sorrow, but also hope because Christ by his Spirit accompanies us and will bring us to Easter morning.

***Maundy Thursday Introit**

Congregation sings (2x)

Christ candle is lit

Children come to table

Wait for the Lord

(Psalm 27)

Refrain

Wait for the Lord, whose day is near.

Wait for the Lord; be strong; take heart!

The musical score is written for two voices (Soprano and Bass) in G major (one sharp) and 2/2 time. The first system contains the first line of the refrain, and the second system contains the second line. The lyrics are printed below the notes.

Prayer for Illumination

Lord, we wait for you. We wait for you tonight to reveal what you have done for us in a new way. Send your Spirit to help us to keep watch and take heart. Amen.

Teaching Text

John 13:1-17, 31b-35

Leader: The Gospel of the Lord.

People: Praise to you, O Christ!



***Hymn of Response**

(v. 1-3)

Man of Sorrows—What a Name

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, with a key signature of one flat (Bb). The melody is primarily in the soprano part. The lyrics are arranged in three lines, each corresponding to a line of music. The first line of music ends with a double bar line. The second line of music ends with a double bar line. The third line of music ends with a double bar line. The lyrics are: 1 Man of sor - rows—what a name for the Son of God, who came 2 Bear-ing shame and scoff-ing rude, in my place con-demned he stood, 3 Guilt-y, help - less, lost were we; blame-less Lamb of God was he, ru - ined sin - ners to re - claim: Hal - le - lu - jah, what a Sav - ior! sealed my par - don with his blood: Hal - le - lu - jah, what a Sav - ior! sac - ri - ficed to set us free: Hal - le - lu - jah, what a Sav - ior!

1 Man of sor - rows—what a name for the Son of God, who came
2 Bear-ing shame and scoff-ing rude, in my place con-demned he stood,
3 Guilt-y, help - less, lost were we; blame-less Lamb of God was he,
ru - ined sin - ners to re - claim: Hal - le - lu - jah, what a Sav - ior!
sealed my par - don with his blood: Hal - le - lu - jah, what a Sav - ior!
sac - ri - ficed to set us free: Hal - le - lu - jah, what a Sav - ior!

Words and Music (HALLELUJAH! WHAT A SAVIOR 7.7.7.8): Philip P. Bliss, 1875, alt., P.D.

Sacrament of the Lord's Supper

Communion Prayer

Leader: The Lord be with you.

People: And also with you.

Leader: Lift up your hearts!

People: We lift them up to the Lord.

Leader: Let us give thanks to the Lord our God.

People: It is right to give our thanks and praise.

Sanctus

Holy, holy, holy, Lord God of power and might. Heaven and earth are full of your glory. Hosanna in the highest! Blessed is he who comes in the name of the Lord. Hosanna in the highest!

Mystery of the Faith

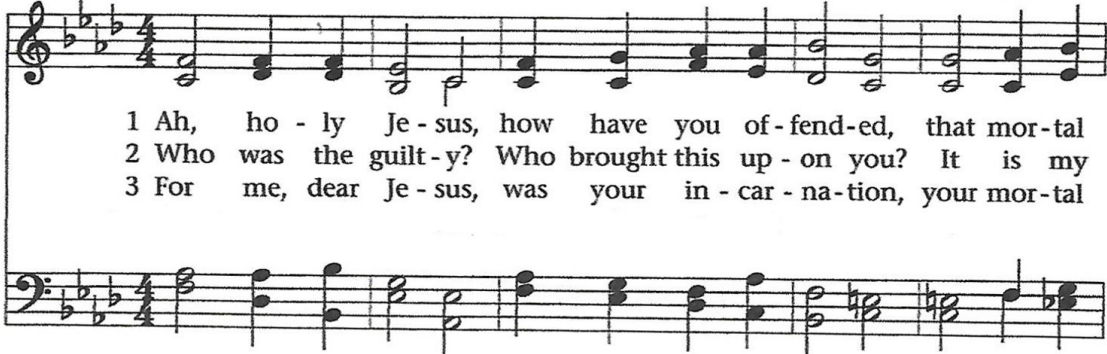
Christ has died!
Christ has risen!
Christ will come again!

Commemoration of Communion

*Hymn of Preparation for Service of Shadows

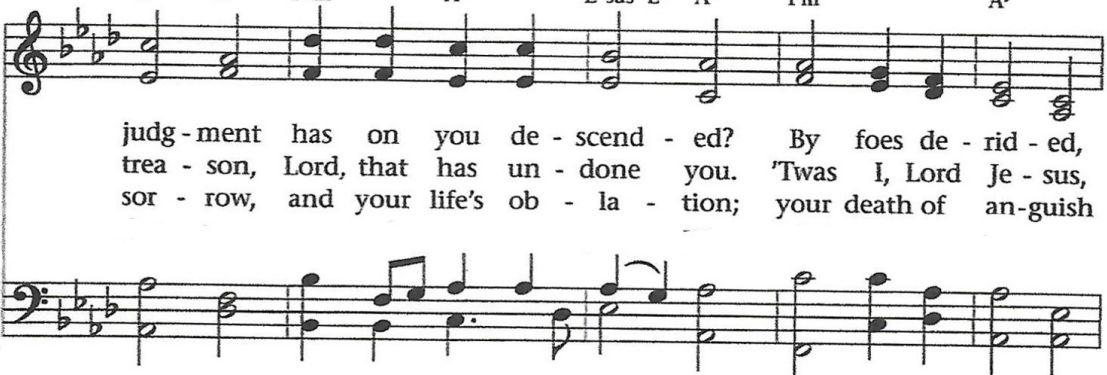
Ah, Holy Jesus, How Have You Offended

Fm D^b E^b A^b Fm D^b B^bm C Fm



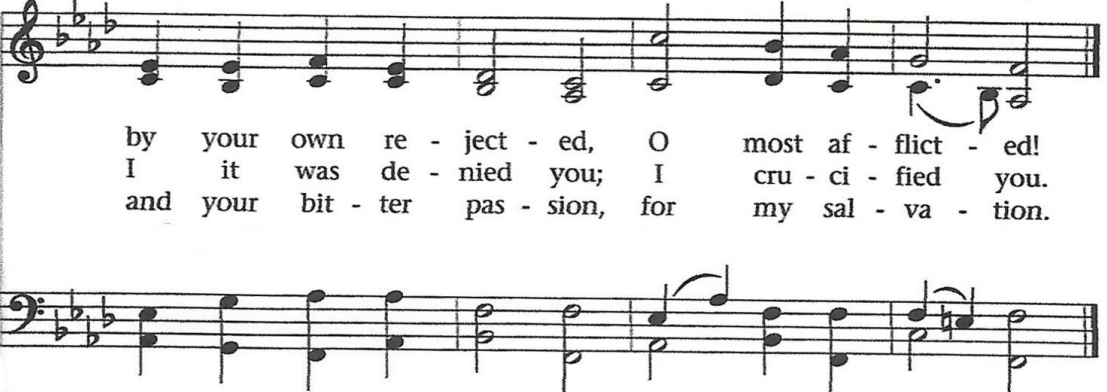
1 Ah, ho - ly Je - sus, how have you of - fend - ed, that mor - tal
2 Who was the guilt - y? Who brought this up - on you? It is my
3 For me, dear Je - sus, was your in - car - na - tion, your mor - tal

A^b D^b B^bm A^b E^bsus E^b A^b Fm A^b



judg - ment has on you de - scend - ed? By foes de - rid - ed,
trea - son, Lord, that has un - done you. 'Twas I, Lord Je - sus,
sor - row, and your life's ob - la - tion; your death of an - guish

B^bm Fm A^b B^bm Csus C Fm



by your own re - ject - ed, O most af - flict - ed!
I it was de - nied you; I cru - ci - fied you.
and your bit - ter pas - sion, for my sal - va - tion.

Words: Johann Heermann, 1630; tr. Robert Bridges, 1899, alt., P.D.
Music (HERZLIEBSTER JESU 11.11.11.5): Johann Crüger, 1640, P.D.

Service of Shadows

The Shadows of Gethsemane Matthew 26:36-46 Congregation sings (v.1-2)

Go to Dark Gethsemane

The musical score is written for a congregation in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of four systems, each with a vocal line (treble clef) and a bass line (bass clef). The lyrics are printed below the vocal line of each system.

1 Go to dark Geth - sem - a - ne, all who feel the
2 Fol - low to the judg - ment hall; view the Lord of

tempt - er's power; your Re - deem - er's con - flict see;
life ar - rained; O the worm - wood and the gall!

watch with him one bit - ter hour; turn not from his
O the pangs his soul sus - tained! Shun not suf - fering,

griefs a - way; learn from Je - sus Christ to pray.
shame, or loss; learn from him to bear the cross.


The composer intended this tune for "Rock of Ages, Cleft for Me" (no. 438), but its solemn tone and small range make it an effective setting for this series of somber vignettes portraying what Christians can learn from Christ: to pray, to bear the cross, to die, and to rise.

TEXT: James Montgomery, 1820, 1825, alt.
MUSIC: Richard Redhead, 1853

REDHEAD 76
7.7.7.7.7

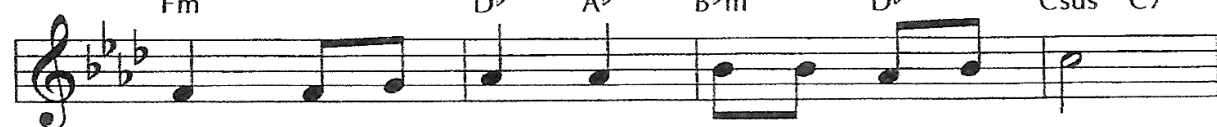
This Is the Night

Capo 1: (Em) Fm (D) E^b (Em) Fm (D) E^b



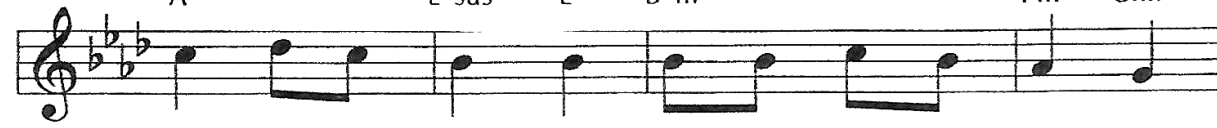
1 This is the night, dear friends, the night for weep - ing,
2 This night the trai - tor, wolf with - in the sheep - fold,

(Em) Fm (C) D^b (G) A^b (Am) B^bm (C) D^b (Bsus) (B7) Csus C7



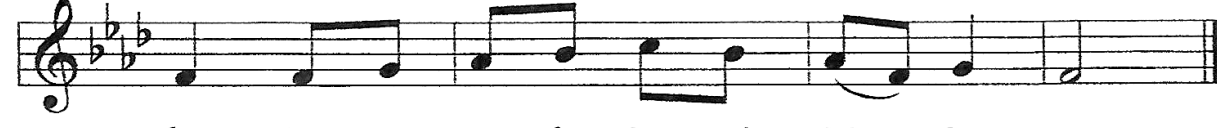
when powers of dark - ness o - ver - come the day,
be - trays him - self in - to his vic - tim's will,

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



the night the faith - ful mourn the weight of e - vil
the Lamb of God for sac - ri - fice pre - par - ing:

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



where - by our sins the Son of Man be - tray.
sin brings a - bout the cure for sin's own ill.

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 *Exultet*, the ancient Easter hymn at the lighting of the paschal candle.

TEXT: Peter Abelard, 12th cent.; trans. Richard Lyman Sturch, 1990
MUSIC: Margaret R. Tucker, 1991
Text © 1990 Stainer & Bell, Ltd. (admin. Hope Publishing Company)
Music © 1998 Hope Publishing Company

MY NEIGHBOUR
11.10.11.12

The Shadow of Denial

Matthew 26:57-59, 69-75

Choir sings
(Rev. Trey speaks v.2 & 3)

1. Love? This darkest night in history? Christ our Lord commanded love. After Judas left his table, bent on treachery that proved greater than the sin of Adam. “Love each other,” Jesus said, “love no matter what the evil, love when hope seems weak and dead.”
2. Love? He went to his betrayal in the garden late that night, where troops of Satan found him by the flickering torches’ light. Love seemed powerless or absent; there he felt sheer evil’s press. Love? St. Peter soon denied him, frightened by his own distress.
3. Love? We watched the soldiers mock him, crown him with a crown of thorns, dress him in a robe of purple, scourge his body with their scorn. “Here’s your King,” said timid Pilate. “Crucify him” was our cry. All the love we saw that morning welled within our Savior’s eyes.
4. Love, our wisdom cannot fathom, love that gave its life for us. Dying he revealed his glory, there upon the cruel cross. Love? He died for his betrayers; hear him cry his final Word: death is routed, “It is finished!” Love has conquered, he is Lord!



Alas! And Did My Savior Bleed

1 A - las! And did my Sav - ior bleed, and
 2 Was it for sins that I have done he
 3 Well might the sun in dark - ness hide and
 4 But drops of grief can ne'er re - pay the

did my Sov - ereign die! Would he de - vote that
 suf - fered on the tree? A - maz - ing pit - y!
 shut its glo - ries in, when Christ, the great Re -
 debt of love I owe; here, Lord, I give my -

sa - cred head for sin - ners such as I!
 Grace un - known! And love be - yond de - gree!
 deem - er, died for hu - man crea - tures' sin.
 self a - way; 'tis all that I can do.

Much like this author's "When I Survey the Wondrous Cross" (nos. 223, 224), this more introspective treatment of Christ's crucifixion calls forth self-sacrifice from the beholder. It is set here to a tune that may well have originated as an 18th-century Scottish folk song.

TEXT: Isaac Watts, 1707

MUSIC: Hugh Wilson, c. 1800; adapt. and harm. Robert Smith, 1825

MARTYRDOM
CM

Were You There

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

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

O! 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?)
there when they nailed him to the tree? (Were you there?)
there when they pierced him in the side? (Were you there?)
there when the sun re-fused to shine? (Were you there?)
there when they laid him in the tomb? (Were you there?)

The musical score is written for a congregation in 4/4 time, key of B-flat major. It features a melody line in the treble clef and a bass line in the bass clef. The lyrics are arranged in five verses, each corresponding to a line of the melody. The first verse is the main melody, and the subsequent verses are variations. The score includes a key signature of two flats (B-flat major) and a time signature of 4/4. The lyrics are written below the melody line, and the bass line provides harmonic support. The score is divided into six systems, each containing a treble and bass staff. The lyrics are written in a simple, clear font, and the music is written in a standard notation style. The overall structure is a simple, repetitive melody with variations in the lyrics.

On a Barren Hilltop

Come Boldly

Capo 5: (Am) (G) (Am) (C) (Am) (Dm) (Am)
Dm C Dm F Dm Gm Dm



1 On a bar - ren hill - top just out - side the walls
2 Test - ed just as we are, in a world of strife,
3 Let us then come bold - ly to the heaven - ly throne,

(C) (G) (Am) (C) (Dm)
F C Dm F Gm



of an an - cient cit - y as the eve - ning falls,
through the pain and con - flict of a hu - man life,
where our hu - man weak - ness is so ful - ly known,

(G) (Em) (Am) (G) (D) (G)
C Am Dm C G C



speaks a dy - ing fig - ure hang - ing on a tree,
here at last com - plet - ed with his fi - nal breath
and the mer - cy giv - en by which we are freed,

(Am) (G) (Em) (Dm) (C) (G) (Am)
Dm C Am Gm F C Dm



say - ing "It is fin - ished," words of vic - to - ry.
is a life tri - um - phant o - ver sin and death.
and the grace pro - vid - ed for our time of need.

Guitar chords do not correspond with keyboard harmony.

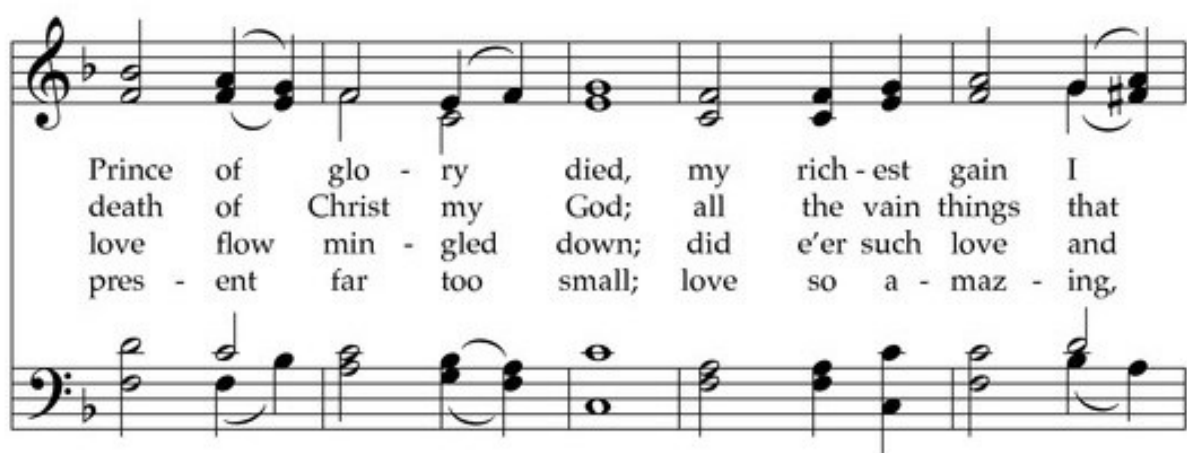
The first stanza of this text is based on John 19:17, 30 and the second and third stanzas on Hebrews 4:14–16. These passages and others provide the basis for the classic understanding of the atonement that sees Christ's redeeming work as a victory over all the powers of evil.

KING'S WESTON

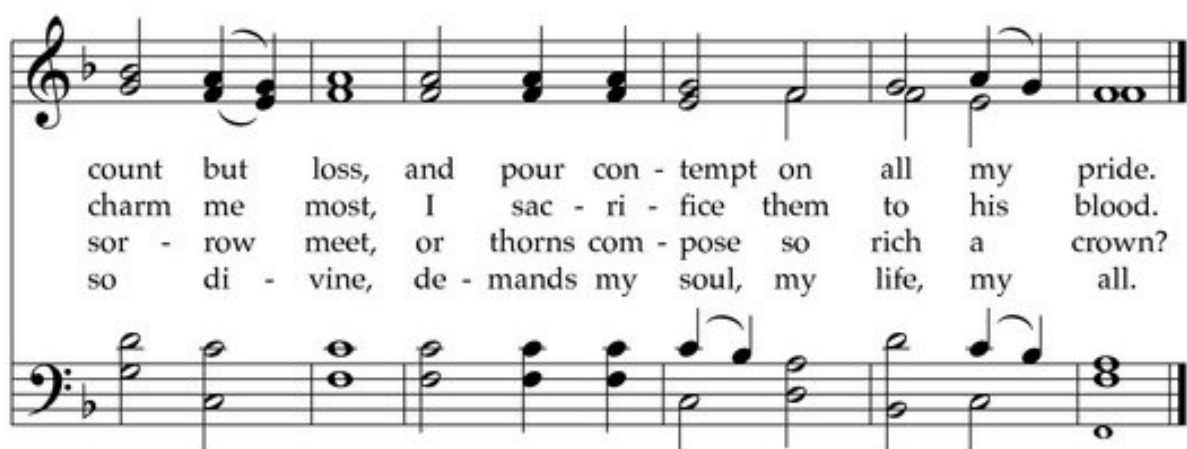
When I Survey the Wondrous Cross



1 When I sur - vey the won - drous cross on which the
2 For - bid it, Lord, that I should boast, save in the
3 See, from his head, his hands, his feet, sor - row and
4 Were the whole realm of na - ture mine, that were a



Prince of glo - ry died, my rich - est gain I
death of Christ my God; all the vain things that
love flow min - gled down; did e'er such love and
pres - ent far too small; love so a - maz - ing,



count but loss, and pour con - tempt on all my pride.
charm me most, I sac - ri - fice them to his blood.
sor - row meet, or thorns com - pose so rich a crown?
so di - vine, de - mands my soul, my life, my all.

This familiar text from the beginning of the 18th century grew out of Isaac Watts's desire to give Christians the ability to sing about gospel events. It is set here to a very restrained tune from the early 19th century inspired by the patterns of Gregorian chant.

Postlude & Christ Candle extinguished

Choir sings (v.1, 3, 5, & 7)

1. When our grief seems dead and over, Jesus Christ descends to hell, shatters darkness and discovers where the loathsome demon dwells.
3. Jesus speaks, their haunts are broken; they can find no place to hide. Light surrounds them; all have woken to the light where God abides.
5. While we idle, earth's foundations seem to crack, the curtain rends. Ready for our celebrations, we hold myrrh and frankincense.
7. Something quaking far below us: stone on stone is breaking up. Jesus harrows hell and shows us nothing's left to us but hope.

Please Leave in Silence



FOCUS CHURCHES OF ALBANY

EASTER SUNRISE SERVICE

Easter Sunday

April 17, 2022 at 6:30 AM

Swan Street Stairs, west side of Capital Park



FOCUS
CHURCHES OF ALBANY

**Pastor Trey Tirpak
preaching
and Doug Persons
playing trumpet**

This 30-minute outdoor service will be followed with light refreshments (baked goods, Easter eggs, coffee, tea and juice), offered via “tailgate” for all who wish to safely gather socially.

Please bring a lawn chair for your comfort (no seating will be provided).

All are welcome!

Join us for

EASTER

SUNDAY, APRIL 17

10AM

He Is Risen!



The First Church in Albany

110 North Pearl St., Albany NY 12207

www.firstchurchinalbany.org

At First Church in Albany,
we gather each Sunday at 10am for weekly worship.
We share in Communion the first Sunday of the month.

We also offer the service via ZOOM.
Visit www.firstchurchinalbany.org for the link.



FOUNDED IN 1642
"OLDEST PULPIT IN AMERICA"

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