

PRAYER

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O God, My God

Ps. 22:1-2

The Iona Community, 1988; alt.

Refrain
Not too fast

O God, my God, O gra - cious God, why do you seem so

Last time, end

far from me, O God, my God, O gra - cious God?
O gra - cious God, O gra - cious God?
O gra - cious God, O gra - cious God?

1 Night and morn - ing I make my prayer: Peace for
2 Pain and suf - fering un - bound and blind the Plague
3 Why, oh, why do the wick - ed thrive, Poor folk
4 Turn a - gain as you hear my plea; Tend the

this place and help for there; Wait - ing and won - dering,
prog - ress of hu - man - kind, Al - ways de - mand - ing,
per - ish, the rich sur - vive; Beg - ging the ques - tion,
tor - ment in all I see: Lov - ing and heal - ing,

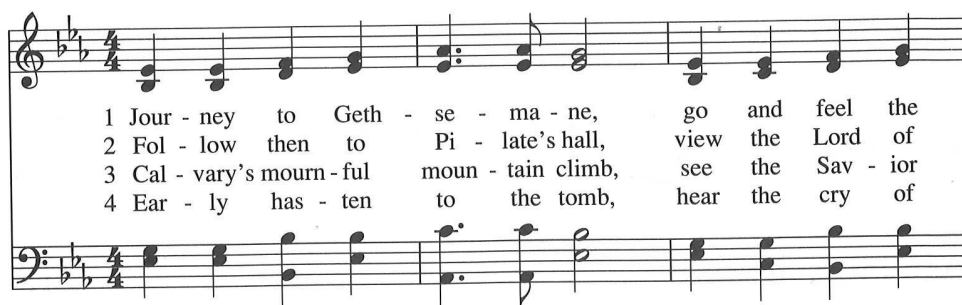
to Refrain

wait - ing and won - dering, does God care? Does God care?
al - ways de - mand - ing, does God mind? Does God mind?
beg - ging the ques - tion, is God a - live? Is God a - live?
lov - ing and heal - ing, set me free. Set me free.

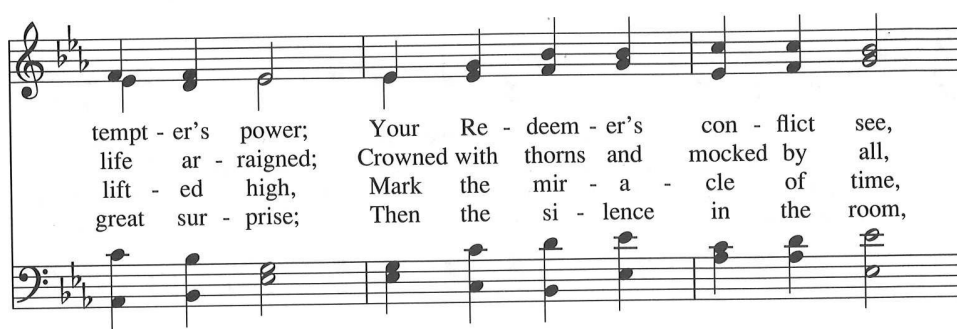
Journey to Gethsemane

John 18:1-20:18

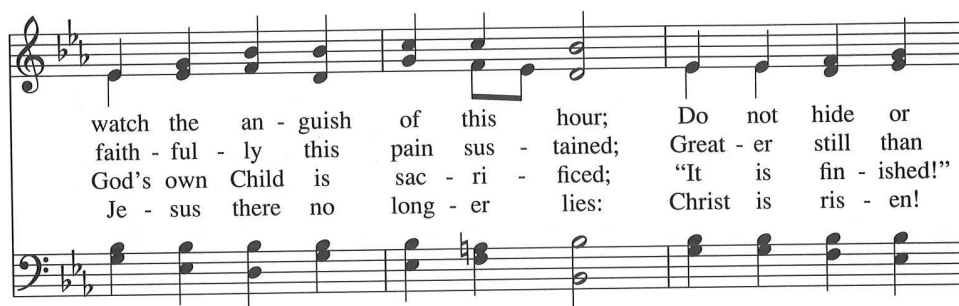
James Montgomery, 1820; alt.



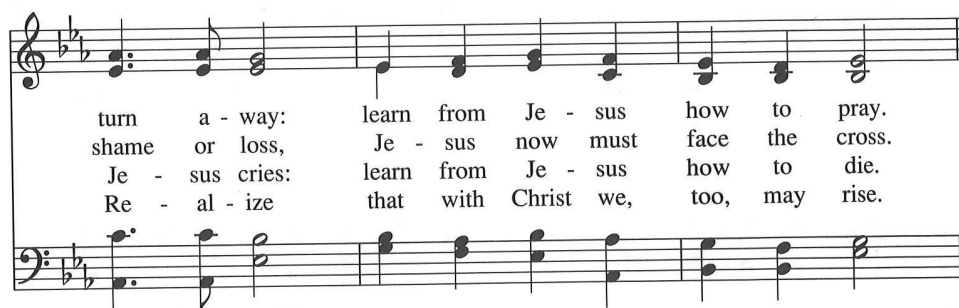
1 Jour - ney to Geth - se - ma - ne, go and feel the
 2 Fol - low then to Pi - late's hall, view the Lord of
 3 Cal - vary's mourn - ful moun - tain climb, see the Sav - ior
 4 Ear - ly has - ten to the tomb, hear the cry of



tempt - er's power; Your Re - deem - er's con - flict see,
 life ar - rained; Crowned with thorns and mocked by all,
 lift - ed high, Mark the mir - a - cle of time,
 great sur - prise; Then the si - lence in the room,



watch the an - guish of this hour; Do not hide or
 faith - ful - ly this pain sus - tained; Great - er still than
 God's own Child is sac - ri - ficed; "It is fin - ished!"
 Je - sus there no long - er lies: Christ is ris - en!



turn a - way: learn from Je - sus how to pray.
 shame or loss, Je - sus now must face the cross.
 Je - sus cries: learn from Je - sus how to die.
 Re - al - ize that with Christ we, too, may rise.

James Montgomery, born of Moravian missionary parents, edited a newspaper in England. Risking imprisonment, he published articles advocating human rights, including the abolition of slavery. He wrote more than 400 hymns.

Tune: REDHEAD NO. 76 7.7.7.7.7.
 Richard Redhead, 1853

HOLY WEEK

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What Wondrous Love Is This

John 19:17; Rev. 5:13

19th century, United States; alt.
First published in Mercer's Cluster, 1836

1 What won-drous love is this, O my soul! O my soul! What
2 To God and to the Lamb I will sing, I will sing, to

won-drous love is this, O my soul! What won-drous love is
God and to the Lamb, I will sing; To God and to the

this! that Christ should come in bliss to bear the heav-y cross for my
Lamb who is the great I Am, while mil-lions join the theme, I will

soul, for my soul, to bear the heav-y cross for my soul!
sing, I will sing; while mil-lions join the theme, I will sing.

This anonymous folk hymn, with its modal (dorian) tune, has appeared in many versions. William Walker, compiler of Southern Harmony, one of the most important nineteenth-century tune books in the United States, lived and died in Spartanburg, South Carolina.

Tune: WONDROUS LOVE 12.9.12.12.9.
(CHRISTOPHER)
Appendix to Wm. Walker's Southern Harmony, c. 1843
Harm. The New Century Hymnal, 1993

O Sacred Head, Now Wounded

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*Medieval Latin, attrib. to Bernard of Clairvaux (1091–1153)**Isa. 53; John 19:1–3**German paraphr. by Paul Gerhardt, 1656**Transl. James W. Alexander, 1830; alt.*

1 O sa - cred Head, now wound - ed, with grief and shame weighed down,
 2 What you, dear Sav - ior, suf - fered was all for sin - ners' gain;



Now scorn - ful - ly sur - round - ed with thorns, your on - ly crown,
 Mine, mine was the trans - gres - sion, but yours the dead - ly pain.



How pale you are with an - guish, with sore a - buse and scorn!
 Lo, here I fall, my Sav - ior, for I de - serve your place;



How does your vis - age lan - guish which once was bright as morn!
 Look on me with your fa - vor, O grant to me your grace.

This hymn is drawn from an extended Latin poem in seven sections, each addressed to a member of Christ's body on the cross. It comes to us by way of a German translation by Lutheran pastor and hymnwriter Paul Gerhardt.

Tune: PASSION CHORALE 7.6.7.6.D.
 (HERZLICH TUT MICH VERLANGEN)

Melody by Hans Leo Hassler, 1601

Harm. J. S. Bach, 1729

For another harmonization, see 179

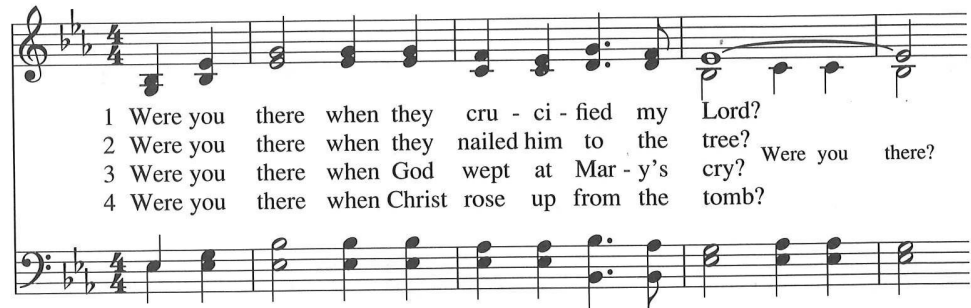
HOLY WEEK

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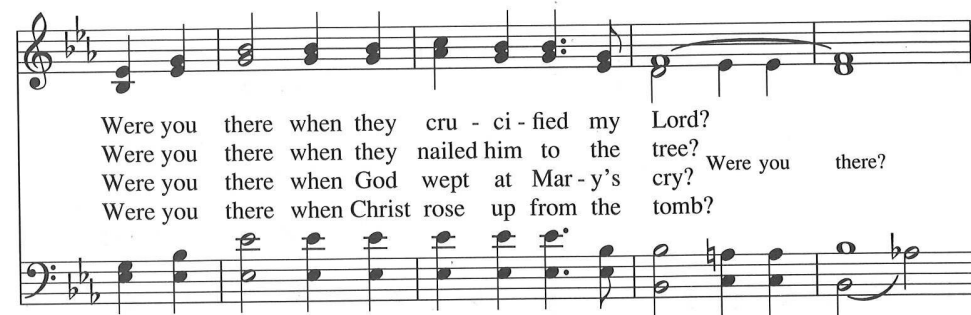
Were You There?

John 19:16-18; 20:11-17

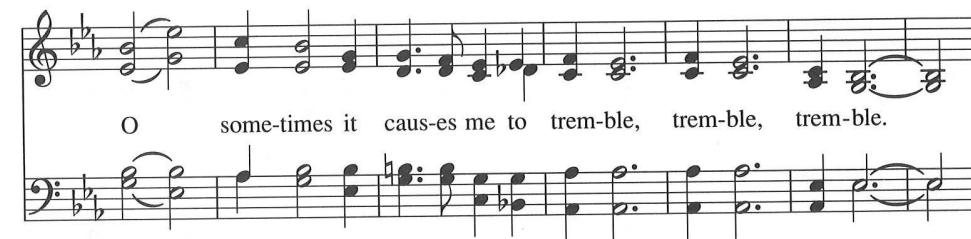
African-American spiritual



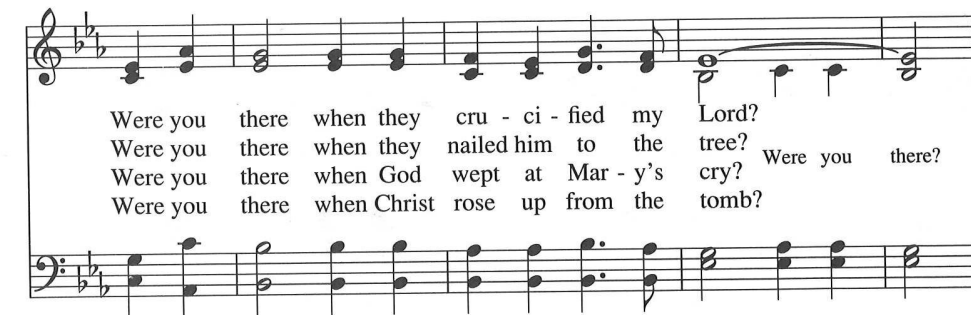
1 Were you there when they cru - ci - fied my Lord?
 2 Were you there when they nailed him to the tree? Were you there?
 3 Were you there when God wept at Mar - y's cry?
 4 Were you there when Christ rose up from the tomb?



Were you there when they cru - ci - fied my Lord?
 Were you there when they nailed him to the tree? Were you there?
 Were you there when God wept at Mar - y's cry? Were you there?
 Were you there when Christ rose up from 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 when they nailed him to the tree? Were you there?
 Were you there when God wept at Mar - y's cry? Were you there?
 Were you there when Christ rose up from the tomb?

While many spirituals begin solemnly but end on a high pitch of praise, this is one of the true "sorrow songs" that W. E. B. DuBois spoke about in his book *The Souls of Black Folk*.

Tune: WERE YOU THERE Irr.
 African-American spiritual
 Arr. Joyce Finch Johnson, 1992