

The Third Station

The Jewish Trial





The Denial of Saint Peter (La Negazione di Pietro) is a painting finished around 1610 by the Italian painter Caravaggio. It depicts Peter denying Jesus after Jesus was arrested. The painting is housed in the Metropolitan Museum of Art in New York City. The Denial of Saint Peter is generally thought to be one of the last two works by Caravaggio,

Invocation

P: In the name of the Father and the Son and the Holy Spirit. C: Amen

The Ballad of Reading Goal

Oscar Wilde

And thus we rust Life's iron chain
Degraded and alone:

And some men curse, and some men weep,
And some men make no moan:

But God's eternal laws are kind
And break the heart of stone

And every human heart that breaks,
In prison cell or yard,

Is as that broken box that gave
Its treasure to the Lord,

And filled the unclean lepers house
With scent of costliest nard.

Ah! happy those whose hearts can break
And peace of pardon win!

How else may man make straight his plan
And cleanse his soul from sin?

How else but through a broken heart
May Lord Christ enter in?

The musical score is written for a piano and voice. It features two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'Be still and know that I am God; (be still,) be' and ends with a double bar line. The piano accompaniment consists of chords and moving lines in both hands. The second system continues the vocal line with the lyrics 'still and know that I am God.' and also ends with a double bar line. The piano accompaniment continues with similar harmonic support.

Silence

Confession

P: Let us confess our sin in the presence of God and of one another.

C: I confess to God Almighty, before the whole company of heaven, and to you, my brothers and sisters, that I have sinned in thought, word, and deed by my fault, by my own fault, by my own most grievous fault; wherefore I pray God Almighty to have mercy on me, forgive me all my sins, and bring me to everlasting life. Amen.

Preserve me, O God, for in you I take refuge. I say to the Lord, "You are my Lord; I have no good apart from you."

As for the saints in the land, they are the excellent ones, in whom is all my delight.

The sorrows of those who run after another god shall multiply; their drink offerings of blood I will not pour out or take their names on my lips.

The Lord is my chosen portion and my cup; you hold my lot.

The lines have fallen for me in pleasant places; indeed, I have a beautiful inheritance.

I bless the Lord who gives me counsel; in the night also my heart instructs me.

I have set the Lord always before me; because the Lord is at my right hand, I shall not be shaken.

Therefore, my heart is glad, and my whole being rejoices; my flesh also dwells secure.

For you will not abandon my soul to Sheol, or let your holy one see corruption.

You make known to me the path of life; in your presence there is fullness of joy; at your right hand are pleasures forevermore.

Psalms 37

Am G F Am G F C

mp 1. For what we have done and left un - done, we
2. For what You have done, Your life of love, You

Am F G C Am G

fall on Your count-less mer - cies. For sins that are known and
per-fect - ly lived, we praise You. Though tempt-ed and tried, You

F C Am F G C

those un - known, we call on Your name so ho - ly. For
fixed Your eyes, You fin - ished the work God gave You. And

G Am F C

en - vy and pride, for clos - ing our eyes, for scon - ing our ver - y
there on the tree, a King a-mong thieves, You bled for a world's be -

G^{sus} G G Am

neigh-bor. In thought word and deed we've failed You our King; how
tray - al. You loved to the end, our mer - ci - ful friend: how

F C G C F G

deep - ly we need a Sav - ior. *f* Lord have mer - cy,
pure and for - ev - er faith - ful.

Am Bm C G G

Christ have mer - cy, Lord have mer - cy on us.

F G Am Bm C F G^{sus} C

Lord have mer-cy, Christ have mer-cy, Lord have mer-cy on us.

Reading

Galatians 6

St Paul write to the Christians in Galatia: My friends, if someone is found to be wandering, you, the spiritual, must restore them in a spirit of gentleness, being careful that you, yourself, may not also be tempted to join them in where they have wandered. You must step up to share in each other's burdens, for in this way you will fulfill the law of Christ. For if those who are "nothing" think they are "something," they deceive themselves. But everyone must evaluate what they are doing, and then, perhaps, within themselves they may find a reason to be boastful, but not to each other. For each of us must be responsible for ourselves, as well. . . You must not be led astray; God is not being snubbed, for what a someone sows, this they will reap. If you are sowing from your own self-reliance, then out of your self-reliance will reap famine; but if you are sowing in the Spirit, out of the Spirit you will reap eternal life – so do not lose heart in doing good. For, we will reap a ripe harvest in God's critical moment if we are not giving up. So then, even in this critical time, let us work for the good of all, and especially for those of the family of faith.

Reader: The Word of the Lord. **Congregation: Thanks be to God**

Silence

Gerard van Honthorst (1592–1656) was a Dutch Golden Age painter who became known for his depiction of artificially lit scenes, eventually receiving the nickname Gherardo delle Notti ("Gerard of the Nights"). Early in his career he visited Rome, where he had great success painting in a style influenced by Caravaggio. Following his return to the Netherlands he became a leading portrait painter.



Within Our Darkest Night

This musical score is for the hymn "Within Our Darkest Night". It is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six systems of music. Each system includes a vocal line with lyrics and a piano accompaniment line. Chord symbols are placed above the piano accompaniment line. The lyrics are: "With - in our dark - est night, you kin - dle the fire that nev - er dies a - way, nev - er dies a - way. With - in our dark - est night, you kin - dle the fire that nev - er dies a - way, nev - er dies a - way." The score ends with a double bar line and repeat dots.

Chord symbols: B, em, D, G, C, G, D, G, em, C, B, em, B, em, f#dim, B.

Lyrics: With - in our dark - est night, you kin - dle the fire that nev - er dies a - way, nev - er dies a - way. With - in our dark - est night, you kin - dle the fire that nev - er dies a - way, nev - er dies a - way.

Stations of the Cross #3: The Jewish Trial

Mark

Narrator Jesus Peter Female Servant Male Servants 1&2 Soldiers Council

Narrator: Then they seized him and led him away, bringing him into the high priest's house. Peter was following at a distance. When they had kindled a fire in the middle of the courtyard and sat down together, Peter sat among them. Then a servant-girl, seeing him in the firelight, stared at him.

Female Servant: This man also was with him.

Peter: Woman, I do not know him.

Male Servant 1: You also are one of them.

Peter: Man, I am not!

Male Servant 2: Surely this man also was with him; for he is a Galilean.

Peter: Man, I do not know what you are talking about!

Narrator: At that moment, while he was still speaking, the cock crowed. The Lord turned and looked at Peter. Then Peter remembered the words of the Lord, how he had said to him, “before the cock crows today, you will deny me three times.” And he went out and wept bitterly. Now the men who were holding Jesus began to mock him and beat him; they also blindfolded him.

Soldiers: Prophecy! Who is it that struck you?

Narrator: They kept heaping many other insults on him. When day came, the assembly of the elders of the people, both chief priests and scribes, gathered together, and they led him away to their council.

Congregation: If you are the Messiah, tell us.

Jesus: If I tell you, you will not believe; and if I question you, you will not answer. But from now on the Son of Man will be seated at the right hand of the power of God.

Council: Are you, then, the Son of God?

Jesus: You say that I am.

Congregation: What further testimony do we need? We have heard it ourselves from his own lips!

1 In the hour of tri - al, Je - sus, plead for me
 2 With for - bid - den plea - sures should this vain world charm
 3 Should your mer - cy send me sor - row, toil, and woe,
 4 When my life is end - ing, though in grief or pain,

lest by base de - ni - al I un - wor - thy be.
 or its tempt - ing trea - sures spread to work me harm,
 or should pain at - tend me on my path be - low,
 when my bod - y chang - es back to dust a - gain,

When you see me wa - ver, with a look re - call,
 bring to my re - mem - brance sad Geth - sem - a - ne
 grant that I may nev - er fail your cross to view;
 on your truth re - ly - ing, through that mor - tal strife,

nor for fear or fa - vor ev - er let me fall.
 or, in dark - er sem - blance, cross - crowned Cal - va - ry.
 grant that I may ev - er cast my care on you.
 Je - sus, take me, dy - ing, to e - ter - nal life.

Meditation on Peter's Betrayal

Henry Drummond

Henry Drummond (1851–1897) was a Scottish evangelist, biologist, writer and lecturer.

. . . But the real lesson in Peter's life is one of repentance. His fall is a lesson in sin that requires no teacher, but his repentance is a great lesson in salvation. And is this great lesson that contains the only true spiritual meaning to those who have personally made Peter's discovery - that they have betrayed our God.

What then can we learn from Peter's turning around? First, it was not Peter who turned. It was the Lord who turned and looked at Peter. When the cock crew, that might have kept Peter from falling further. But he was just in the very act of sin. And when a person is in the thick of his sin his last thought is to throw down his arms and repent. So, Peter never thought of turning, but the Lord turned. And when Peter would rather have looked anywhere else than at the Lord, the Lord looked at Peter. This scarce-noticed fact is the only sermon needed to anyone who sins - that the Lord turns first.

In the end, it is God looking into the sinners face that matters. Knowing firsthand the difference between human and divine sorrow is of utmost importance. It is the distinction Luke brings out in the prodigal son's life, between coming to himself and coming to his father. "He came to himself" and then "he came to his father." So, we are always coming to ourselves we are always finding out, like the prodigal, the miserable bargains we have made. But this is not the crucial thing. Only when we come out to our father in response to his waiting look can we be freed and forgiven.

Peter turned around but note well that it was the result of a mere glance. The Lord did not thunder and lightning at Peter to make him hear his voice. A look, and that was all. But it rent Peter's heart as lightning could not, and it melted into his soul. God did not drive the chariot of his omnipotence up to Peter and command him to repent. God did not threaten. He did not even speak to him. That one look laid a spell upon his soul.

Today, perhaps, the Lord is turning and looking at you. Right where you are, your spirit is far away just now, dealing with some sin, some unbearable weight; and God is teaching you the lesson himself - the bitterest, yet the sweetest lesson of your life, in heartfelt repentance. Stay right where you are. Don't return into the hustle and bustle of life until the Lord has also turned and looked on you again, as he looked at the thief upon the cross, and until you have beheld the glory of the love of God in the face of Jesus.

Silence for Meditation and Contemplation

Have you ever felt that you have betrayed Christ in a crucial moment?

Have you ever felt Christ turning and giving you that knowing glance that touched your heart?

The Prayers

At the beginning of the prayer and between each petition, the congregation will sing the response.

The musical score is written for a two-part setting (Soprano and Bass) in G major (one sharp) and common time (C). It consists of three systems of staves. The lyrics are: "O Lord, hear my prayer, O Lord, hear my prayer: when I call an - swer me. O Lord, hear my prayer, O Lord, hear my prayer. Come and lis - ten to me. O". The melody is simple and hymn-like, with a repeat sign at the beginning of each system. The first system covers the first two lines of lyrics, the second system covers the next two lines, and the third system covers the final line. The score ends with a double bar line and repeat dots.

O Lord, hear my prayer, O Lord, hear my prayer:
when I call an - swer me. O Lord, hear my prayer, O
Lord, hear my prayer. Come and lis - ten to me. O

L: Heavenly Father, we give thanks that Your Son remained steadfast in his faithful obedience to your will for him to suffer, die and rise that we might live in grace, forgiven and renewed, righteous in your eyes and made worthy of a place in your presence. Send us the Spirit, that we will remain awake to this reality and keep our eyes open to opportunities to obediently serve your will for us in every moment. O Lord, hear . . .

L: Stir up our joy in the face of the darkness within and around us. Make us agents of your transformative love, grace and compassion. Send us your joyful presence to those who are in need of liberation, hope and the means to live. O Lord, hear . . .

L: Stir up our joy in meditating on your word through its study, reading, and preaching. Awaken our pleasure in hearing its call to obedience. Awaken our curiosity to its

*enlightenment. Awaken our commitment to preserving its Holy History in our memories.
O Lord, hear . . .*

*L: Increase our joy in those very moments and situations where others would expect that
we have no reason to be joyful because they are not seeing the world through the eyes of
faith. And by our unanticipated joy, may we reveal your glory and presence in our lives.
O Lord, hear . . .*

*L: Healer of our every ill, come and restore the health and wholeness of those we bring
before you now . . . O Lord, hear . . .*

L: Savior, my Lord, answer my prayers for myself . . .

**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.

Forgive us our trespasses, as we forgive those who trespass against us.

**Lead us not into temptation, but deliver us from evil, for thine is the
kingdom and the power and the glory forever and ever. Amen.**

This large, atmospheric painting most likely depicts a moment from Christ's trial before the Sanhedrin (a Jewish judicial body). The composition is symmetrically balanced around the lit candle on the central table: the shimmering flame illuminates the faces of Christ and the man sat facing him, probably the priest Caiaphas, but not much else. The picture hints at why, when he worked in Rome between 1610 and 1620, Honthorst's nickname was Gherardo della Notte (Gherardo of the night).

Although it is shaped like an altarpiece, the picture was likely painted to be housed in the palace of Marchese Vincenzo Giustiniani, Gerrit van Honthorst's important patron. Giustiniani owned another picture of the same subject painted after 1570 by the Genoese master Luca Cambiaso. Van Honthorst absorbed the styles of the Italian masters during his ten years in Rome, and painters such as Cambiaso and Caravaggio became a stylistic source, resulting in sparsely lit compositions devoid of unnecessary details.



Capo 1: (D) (A) (Bm) (D) (G) (A7) (D)
 Eb Bb Cm Eb Ab Bb7 Eb

1 A - bide with me! Fast falls the e - ven - tide. The dark-ness
 2 Swift to its close ebbs out life's lit - tle day. Earth's joys grow
 3 I need thy pres - ence ev - 'ry pass - ing hour. What but thy
 4 I fear no foe, with thee at hand to bless. Ills have no
 5 Hold then thy cross be - fore my clos - ing eyes. Shine through the

(G) (D) (Em) (E7) (A) (D) (A) (Bm) (D)
 Ab Eb Fm F7 Bb Eb Bb Cm Eb

deep - ens; God, with me a - bide. When oth - er help - ers
 dim, its glo - ries pass a - way. Change and de - cay in
 grace can foil the tempt - er's pow'r? Who like thy - self my
 weight, and tears no bit - ter - ness. Where is death's sting? Where,
 gloom, and point me to the skies. Heav'n's morn - ing breaks, and

(G) (B7) (Em) (A7) (D) (Bm) (Em) (D/A) (A7) (D)
 Ab C7 Fm Bb7 Eb Cm Fm Eb/Bb Bb7 Eb

fail, and com - forts flee, help of the help - less, O a - bide with me.
 all a - round I see. O thou who chang - est not, a - bide with me.
 guide and stay can be? Through cloud and sun - shine, O a - bide with me.
 grave, thy vic - to - ry? I tri - umph still, if thou a - bide with me.
 earth's vain shad - ows flee. In life and death, O God, a - bide with me.

**Don't
give Up!**

Bible Study Tuesdays



6:30 a.m.
Breakfast &
Bible Study in-person
Reading Mark

11:00 a.m.
Inperson & Online
Reading Luke

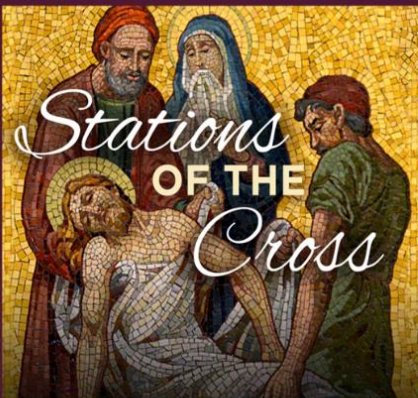
7:00 p.m.
Online
*Reading Stories of
The Old Testament*



Lenten Wednesday Dinners

6:30 p.m.
Gather in the Narthex

GRACE LUTHERAN CHURCH



Lenten Wednesday Prayers

Bring Dinner 6:30 P.M.
Worship 7:00 P.M.
IN-PERSON & ON-LINE

GRACE LUTHERAN CHURCH

Easter Flowers

Order by March 10th
Hyacinth \$20 Lily \$20 Tulip \$20



GRACE SUNDAY SCHOOL EASTER EGG HUNT

SATURDAY, MARCH 30, 2024 AT 10:30 AM

SPONSORED BY THE GRACE YOUTH GROUP

RSVP BY PALM SUNDAY, MARCH 24

VENMO \$5 PER CHILD: @JOAN-KENNEDY-21 SO WE CAN BUY CANDY (NOTE FAMILY NAME IIN MESSAGE)

OR BRING 1-2 BAGS INDIVIDUALLY WRAPPED EGG-SIZED CANDY/CHILD TO SUNDAY SCHOOL

(PLEASE LABEL CANDY SO WE KNOW YOU'RE COMING!)

