

# The Fourth Station

## *The Roman Trial*





Mihály Munkácsy (1844–1900) was a Hungarian painter. He earned international reputation with his genre pictures and large-scale biblical paintings. Sedelmeyer wanted Munkácsy to paint large-scale pictures which could be exhibited on their own. They decided that a subject taken from the Bible would be most suitable. In 1882 Munkácsy painted *Christ in front of Pilate*, followed by *Golgotha* in 1884. The trilogy was completed with *Ecce Homo* in 1896. Austrian-born art dealer Charles Sedelmeyer took these three huge paintings on tour across Europe and the United States. The first two were purchased by US department store magnate John Wanamaker. After Wanamaker's death they were exhibited in the Grand Court of his Philadelphia store every Easter, with special Lenten music programs often arranged around them. The spaciousness of the Grand Court favorably accommodated the paintings' heroic size. During other parts of the year they were kept in a special vault adjacent to the Wanamaker Organ. Wanamaker reportedly paid the highest price for its time ever paid to a living artist.

## Invocation

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

## Matthew 27 And he answered them nothing

Richard Crashaw

**O** Mighty *Nothing!* unto thee,  
    *Nothing*, wee owe all things that bee.  
God spake once when hee all things made,  
Hee sav'd all when hee *Nothing* said.  
The world was made of *Nothing* then;  
'Tis made by *Nothyng* now againe.

Be still and know that I am God; (be still,) be

still and know that I am God.

Text: Psalm 46; Steven C. Warner  
Tune: Steven C. Warner ©1993 World Library Publications, Inc.



## 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<sup>sus</sup> 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<sup>sus</sup> C

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

Who has believed what we have heard?  
And to whom has the arm of the LORD been revealed?  
For he grew up before him like a young plant,  
and like a root out of dry ground;  
he had no form or majesty that we should look at him,  
nothing in his appearance that we should desire him.

He was despised and rejected by others;  
a man of suffering and acquainted with infirmity;  
and as one from whom others hide their faces  
he was despised, and we held him of no account.

Surely, he has borne our infirmities  
and carried our diseases;  
yet we accounted him stricken,  
struck down by God and afflicted.

But he was wounded for our transgressions,  
crushed for our iniquities;  
upon him was the punishment that made us whole,  
and by his bruises we are healed.

All we like sheep have gone astray;  
we have all turned to our own way,  
and the LORD has laid on him  
the iniquity of us all.

He was oppressed, and he was afflicted,  
yet he did not open his mouth;  
like a lamb that is led to the slaughter,  
and like a sheep that before its shearers is silent,  
so he did not open his mouth.

By a perversion of justice he was taken away.  
Who could have imagined his future?

For he was cut off from the land of the living,  
stricken for the transgression of my people.

They made his grave with the wicked  
and his tomb with the rich,  
although he had done no violence,  
and there was no deceit in his mouth.

Yet it was the will of the LORD to crush him with pain.  
When you make his life an offering for sin,  
he shall see his offspring, and shall prolong his days;  
through him the will of the LORD shall prosper.

Out of his anguish he shall see light;  
he shall find satisfaction through his knowledge.  
The righteous one, my servant, shall make many righteous,  
and he shall bear their iniquities.

Therefore I will allot him a portion with the great,  
and he shall divide the spoil with the strong;  
because he poured out himself to death,  
and was numbered with the transgressors;  
yet he bore the sin of many,  
and made intercession for the transgressors.

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

*Silence*

# Within Our Darkest Night

This musical score is for the hymn "Within Our Darkest Night". It is written for a piano accompaniment in G major (one sharp) and 4/4 time. The score consists of six systems of music, each with a treble and bass staff. 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 chords are indicated by letters above the treble staff: B, em, D, G, C, G, D, G, em, C, B, em, B, em, f#dim, B. The melody is primarily in the treble staff, with some chords in the bass staff. The piece ends with a double bar line and repeat dots.

B em

With - in our dark - est night, you kin - dle the

D G C G

fire that nev - er dies a - way, nev - er dies a -

D G em C

way. With - in our dark - est night, you kin - dle the

B em B em f#dim B

fire that nev - er dies a - way, nev - er dies a - way.



## *Stations of the Cross #4: The Roman Trial*

Mark

*Narrator Jesus Pilate*

Narrator: Then the assembly rose as a body and brought Jesus before Pilate.

**Congregation: We found this man perverting our nation, forbidding the paying of taxes to the emperor, and saying that he himself is the Messiah, a king.**

Pilate: Are you the king of the Jews?

Jesus: You say so.

Pilate: I find no basis for an accusation against this man.

**Congregation: He stirs up the people by teaching throughout all Judea, from Galilee where he began even to this place.**

Pilate: Is this man a Galilean?

**Congregation: Yes!**

Pilate: Then he is under the jurisdiction of your King Herod. Take this man to him for judgment.

Narrator: Now when Herod saw Jesus, he was very glad, for he had wanted to see him for a long time. Herod had heard about him and was hoping to see him perform some sign. Herod questioned him at some length, but Jesus gave him no answer. The chief priests and the scribes stood by, vehemently accusing him. Even Herod with his soldiers treated him with contempt and mocked him; then Herod put an elegant robe on Jesus and sent him back to Pilate. That same day Herod and Pilate became friends with each other; before this they had been enemies. Pilate then called together the chief priests, the leaders, and the people.

Pilate: You brought me this man as one who was perverting the people, and now I have examined him in your presence, and I have not found this man guilty of

any of your charges against him. Neither has Herod, for he sent him back to us. Indeed, he has done nothing to deserve death. I will therefore have him flogged and release him.

**Congregation: Away with this fellow! Release Barabbas for us!**

Narrator: Barabbas was a man who had been put in prison for an insurrection that had taken place in the city, and for murder. Pilate, wanting to release Jesus, addressed them again; but they kept shouting . . .

**Congregation: Crucify him! Crucify him!**

Pilate: Why, what evil has he done? I have found in him no ground for the sentence of death. I will, therefore, have him flogged and then release him.

Narrator: But they raised great voices, asking for him to be crucified. And their voices prevailed. And Pilate gave his verdict that their request should be granted. And he released the man they asked for, the one who had been put in prison for insurrection and murder, but he handed Jesus over to their will.



1 Where char - i - ty and love pre - vail, there God is ev - er found;  
2 With grate-ful joy and ho - ly fear, God's char - i - ty we learn;  
3 Let us re - call that in our midst dwells Christ, God's ho - ly Son;  
4 Let strife a - mong us be un - known; let all con - ten - tions cease.  
5 Let us for - give each oth - er's faults as we our own con - fess,



brought here to - geth - er by Christ's love, by love we thus are bound.  
let us with heart and mind and soul now love God in re - turn.  
as mem - bers of each bod - y joined, in him we are made one.  
Be God's the glo - ry that we seek; be his our on - ly peace.  
that we may love each oth - er well in Chris - tian gen - tle - ness.

# *Meditation on Peter's Betrayal*

**Henry Drummond**

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

The question of who is responsible for the death of Jesus has a long and vexatious history, with answers provided both in Christian writings and the Talmudic tradition. While the four New Testament accounts agree that the Roman governor Pontius Pilate carried out the crucifixion, they differ in the degree to which responsibility for the death sentence itself resides with a Jewish mob, the high priest, the Sadducees, or the Jewish high court, the Sanhedrin.

The most explicit source is Matthew 27, where Pilate is described as desperately trying to avoid a death sentence until, threatened with a riot, he washes his hands and tells the assembled crowd: “I am innocent of this man’s blood; see to it yourselves.” To this the people answer: “His blood be on us and on our children!”

Beginning with Melito of Sardis in the second century and continuing into the Middle Ages, Matthew’s text was cited to support the charge of deicide: the claim that all Jews throughout history are eternally guilty of causing the death of Jesus. It also frequently offered a pretext for violent aggression against Jews, particularly on and around Good Friday.

As is well known, all this changed dramatically in the latter part of the twentieth century, when both Catholics and Protestants began explicitly to abjure theologies holding the collective Jewish community responsible for Jesus’ death. The central document is Vatican II’s *Nostra Aetate*, which states that Jesus’ execution “cannot be charged against all the Jews, without distinction, then alive, nor against the Jews of today” and also that Jews “should not be presented as rejected or accursed by God.” The Catechism of the Catholic Church goes further, laying responsibility for Jesus’ death equally on all sinners, including Christians themselves: “The Church does not hesitate to impute to Christians the gravest responsibility for the torments inflicted upon Jesus, a responsibility with which they have all too often burdened the Jews alone.”

The Evangelical Lutheran Church in America’s Guidelines for Lutheran–Jewish Relations asserts that “blame for the death of Jesus should not be attributed to Judaism or the Jewish people.” In *Building New Bridges in Hope*, the United Methodist Church likewise repudiates the “use of New Testament passages that blame ‘the Jews’ for the crucifixion of Jesus [and that have] throughout history been the basis of many acts of discrimination against Jews, frequently involving physical violence.”

On the Jewish side, meanwhile, a wholly different development has taken place. This is owing to the rediscovery of a number of texts that had been censored or preemptively suppressed during the centuries of Christian rule. Of particular relevance are several Talmudic sources that analyze the actions of the Sanhedrin during the trial of Jesus from the perspective of rabbinic law.

As a historical matter, scholars seriously doubt that in Roman-ruled Palestine the Sanhedrin had the authority to execute anyone or that it concerned itself with any of the specific procedures attributed to it in the Mishnah, completed about 200 C.E., or, even later, in the Talmud. . .

More interesting for us (Jews and Christians both) is these texts' relevance for contemporary Jewish-Christian relations. The first thing to observe is a striking paradox: For both historical and theological reasons, contemporary Christians deemphasize the Jewish role in Jesus' death, while several recent printings of the Talmud have reincorporated into Judaism's canon texts highlighting the Sanhedrin's role. . . We have, in other words, a complete reversal of the medieval situation.

Second, while there may be much to lament about the impact of modernity on religious observance, surely this role reversal in Christian and Jewish views of the execution of Jesus is an unmitigated good. Jews and Christians alike should thank God that they live in a religious and social climate where each tradition can return to its canonical sources and where even this most fraught issue can be discussed without fear of recriminations. . . In downplaying the extent to which any specific group caused Jesus' death, Christians, while maintaining Jesus' innocence, can focus on the theological meaning of that event within the Christian scheme of salvation.

For their part, Jews will be drawn to the Talmud's view that the most famous critic of Halakhah's formality, and the person who accused the rabbis of favoring legal technicalities over justice and mercy, was the only person for whom those same formalities proved of no avail. Presenting Jesus as the sole exemplar of halakhic execution, the Talmud poetically argues that the mercy, grace, and compassion that Jesus sought outside the law are found within the Halakhah itself.

## *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 bass line provides a steady accompaniment.

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.**

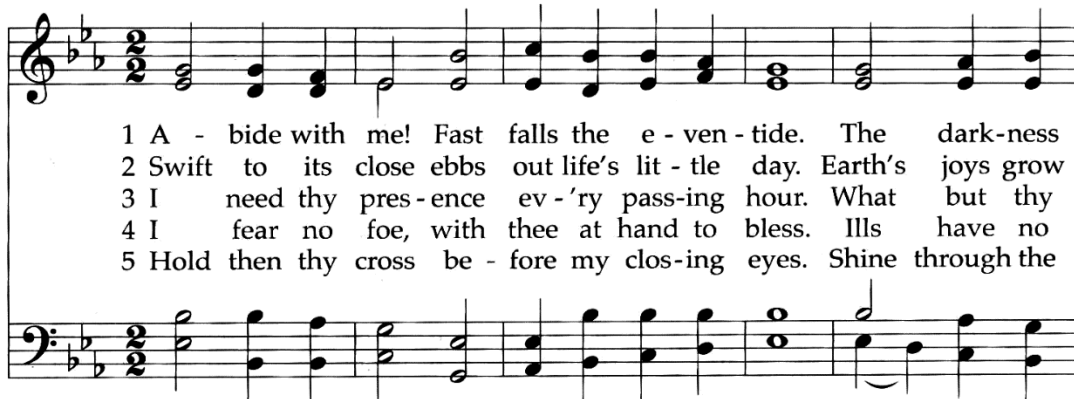
**Forgive us our trespasses, as we forgive those who trespass against us.**

**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.**




Duccio di Buoninsegna was the first great Sienese painter, and he stands in relation to the Sienese School as Giotto does to the Florentine; yet without the powerful naturalism that makes the art of Giotto so revolutionary. Rather, Duccio sums up the grave and austere beauty of centuries of Byzantine tradition and infuses it with a breath of the new humanity

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



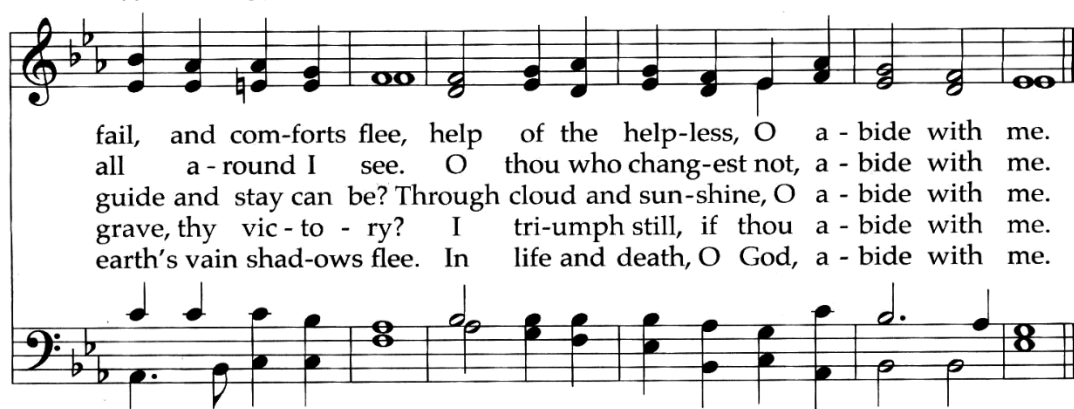
1 A - bide with me! Fast falls the e - ven - tide. The dark-ness  
 2 Swift to its close ebbs out life's lit - tle day. Earth's joys grow  
 3 I need thy pres - ence ev - 'ry pass - ing hour. What but thy  
 4 I fear no foe, with thee at hand to bless. Ills have no  
 5 Hold then thy cross be - fore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



### **Grace Lutheran Church**

Christopher Chantelau, *Pastor* • Becki Advocate, *Dir. of Music*

Kristen Halderman, *Parish Administrator* • Vinnie Tipa, *Sexton*

Doug Jenkins, *Digital Media Coordinator* •

Rev. Dr. Timothy Kennedy, *Pastor Emeritus*