

# Good Friday Choral Vespers



Peter Denies Jesus - Bryn Athyn Cathedral Stained Glass

## Gospel of Luke Passion with Mozart's *Requiem*

April 18, 2025 at 7:30 p.m.

Bryn Athyn Cathedral  
[www.brynathynchurch.org](http://www.brynathynchurch.org)

## Welcome to Our Special Good Friday Service

Please help us maintain a reverent atmosphere within the worship space by avoiding informal conversation.

Tonight's service will include readings from the Gospel of Luke and Wolfgang Amadeus Mozart's *Requiem*. The readings and the lyrics are included in this booklet so that you can read along as we go through the service. If you would like more information about the history of Mozart's *Requiem* or things to listen for in each of the pieces, you can find some listening notes at the end of this booklet.

Please join us, as the formal service begins and as it ends, in singing a hymn from the Liturgy. You can follow the order of service by turning to the hymn numbers given in this booklet. These numbers are also displayed on boards hung in various locations.

We do not pass a collection basket during the service. Offertory bowls are located at each entrance for free-will donations to support this church and the worship services and other activities it provides. Donate online at [www.brynnathynchurch.org](http://www.brynnathynchurch.org).

We hope this service will be a blessing to you in your observation of Good Friday and that you will join us on Easter Sunday and on regular Sundays after that. (See the back for more details.) If you have any questions, comments, or reflections, please do not hesitate to approach today's minister or a staff member. We'd love to talk to you!

### Minister

Rev. Malcolm G. Smith

### Musicians

Bryn Athyn Festival Chorus, directed by Graham Bier

Olivia Prendergast, soprano

Alyson Harvey, alto

Jarrold Miller, tenor

Brian Ming Chu, bass

Alberta Douglas, violin 1

Annalisa Franzen, violin 2

Ashley Vines, viola

Tara Smith, cello

Karl Krelove, clarinet 1

Peter Heinemann, clarinet 2

Rebecca Krown, bassoon 1

Kat Swift, bassoon 2

Bill Myers, trumpet 1

John Shaw, trumpet 2

Leah Martin, organ

Woody Zenfell III, timpani

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**Organ Preludes**

Herzliebster Jesu, Op. 122 No. 2 - Johannes Brahms  
Ach wie nichtig, ach wie flüchtig - Georg Böhm  
Prelude on ‘Wondrous Love’ - Leah Martin

**Requiem aeternam**

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis. Te decet hymnus, Deus, in Sion, et Tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad Te omnis caro veniet. Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Rest eternal grant to them, O Lord, and light perpetual let it shine on them. You, O God, are praised in Zion, and to You homage will be paid in Jerusalem. Hear my prayer, to You all flesh will come. Rest eternal grant to them, O Lord, and light perpetual let it shine on them.
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**Kyrie**

Kyrie, eleison. Christe, eleison. Kyrie, eleison.	Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.
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**Hymn - *Please rise.***

“Lead Me, Lord” .....881

**Opening of the Word**

**Welcome and Introduction - *Please be seated.***

**Reading: *Arcana Coelestia* 2335:3**

The Lord never judges anyone except from good, for His will is to lift all people, however many these may be, up to heaven, indeed if it were possible, up to Himself. For the Lord is mercy itself and good itself, and mercy itself and good itself cannot possibly condemn anyone. It is a person who, in rejecting good, condemns themselves. .... That the Lord does not condemn anyone, that is, does not judge them to hell, He Himself declares in John,

God did not send His Son into the world to judge the world but that the world might be saved through Him. This is the judgment, that the light has come into the world, but people preferred darkness rather than light, because their deeds were evil (John 3:17, 19).

**Reading: *Luke* 22:1-6, 14-23**

<sup>1</sup> Now the Feast of Unleavened Bread drew near, which is called Passover. <sup>2</sup> And the chief priests and the scribes sought how they might kill Him, for they feared the people.

<sup>3</sup> Then Satan entered Judas, called Iscariot, who was numbered among the twelve. <sup>4</sup> So he went his way and conferred with the chief priests and captains, how he might betray Him to them. <sup>5</sup> And they rejoiced, and put together an agreement to give him silver. <sup>6</sup> So he promised and sought opportunity to betray Him to them in the absence of the multitude. ....

<sup>14</sup> When the hour had come, He sat down, and the twelve apostles with Him. <sup>15</sup> Then He said to them, "With longing I have longed to eat this Passover with you before I suffer; <sup>16</sup> for I say to you, I will no longer eat of it until it is fulfilled in the kingdom of God."

<sup>17</sup> Then He took the cup, and gave thanks, and said, "Take this and divide it among yourselves; <sup>18</sup> for I say to you, I will not drink of the produce of the vine until the kingdom of God comes."

<sup>19</sup> And He took bread, gave thanks and broke it, and gave it to them, saying, "This is My body which is given for you; do this in remembrance of Me."

<sup>20</sup> Likewise He also took the cup after supper, saying, "This cup is the new covenant in My blood, which is poured out for you. <sup>21</sup> But behold, the hand of My betrayer is with Me on the table. <sup>22</sup> And truly the Son of Man goes as it has been determined, but woe to that man by whom He is betrayed!"

<sup>23</sup> Then they began to question among themselves, which of them it was who was about to commit this.

### **Sanctus**

Sanctus, sanctus, sanctus  
Dominus Deus Sabaoth!  
Pleni sunt coeli et terra gloria Tua.  
Hosanna in excelsis!

Holy, holy, holy,  
Lord God of Hosts!  
Full are heaven and earth of Your glory.  
Hosanna in the highest!

### **Benedictus**

Benedictus  
Qui venit in nomine Domini.  
Hosanna in excelsis!

Blessed is He  
who comes in the name of the Lord.  
Hosanna in the highest!

### **Reading: Luke 22:31-44**

<sup>31</sup> And the Lord said, "Simon, Simon! Indeed, Satan has asked for you all, to sift you all as wheat. <sup>32</sup> But I have prayed for you, that your faith should not fail; and when you have returned to Me, strengthen your brethren."

<sup>33</sup> But he said to Him, "Lord, I am prepared to go with You, both to prison and to death."

<sup>34</sup> Then He said, "I tell you, Peter, the rooster shall not crow this day before you will deny three times that you know Me." ....

<sup>39</sup> Coming out, He went to the Mount of Olives, as He was accustomed, and His disciples also followed Him. <sup>40</sup> When He came to the place, He said to them, “Pray that you do not enter into temptation.”

<sup>41</sup> And He was withdrawn from them about a stone’s throw, and He knelt down and prayed, <sup>42</sup> saying, “Father, if it is Your will, take this cup away from Me; nevertheless not My will, but Yours, be done.” <sup>43</sup> Then an angel appeared to Him from heaven, strengthening Him. <sup>44</sup> And being in agony, He prayed more intently; and His sweat was like drops of blood descending to the earth.

### **Confutatis**

Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.  
Oro supplex et acclinis,  
cor contritum quasi cinis,  
gere curam mei finis.

When the accused have been confounded,  
and to the bitter flames they are consigned,  
call me with the blessed.  
I pray in supplication and bowing down,  
my heart contrite as if in ashes,  
help me in my final [hour].

### **Lacrimosa**

Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.  
Huic ergo parce, Deus,  
pie Jesu Domine,  
dona eis requiem. Amen.

Full of tears that day,  
when shall rise from the embers  
sinful man to be judged.  
Therefore spare him, O God,  
devoted Lord Jesus,  
grant to them rest. Amen.

### **Reading: Luke 22:45-62**

<sup>45</sup> When He rose up from prayer, and had come to His disciples, He found them sleeping from sorrow. <sup>46</sup> Then He said to them, “Why do you sleep? Rise and pray, lest you enter into temptation.”

<sup>47</sup> And while He was still speaking, behold, a multitude; and he who was called Judas, one of the twelve, went before them and drew near to Jesus to kiss Him. <sup>48</sup> But Jesus said to him, “Judas, are you betraying the Son of Man with a kiss?”

<sup>49</sup> When those around Him saw what was going to happen, they said to Him, “Lord, shall we strike with the sword?” <sup>50</sup> And one of them struck the servant of the high priest and cut off his right ear.

<sup>51</sup> But Jesus answered and said, “Permit even this.” And touching his ear, He healed him.

<sup>52</sup> Then Jesus said to the chief priests, captains of the temple, and the elders who had come to Him, “Have you come out, as against a robber, with swords and clubs? <sup>53</sup> When I was with you daily in the temple, you did not try to seize Me. But this is your hour, and the authority of darkness.”

<sup>54</sup> Having arrested Him, they led Him and brought Him into the high priest's house. But Peter followed at a distance. <sup>55</sup> Now when they had kindled a fire in the midst of the courtyard and sat down together, Peter sat among them. <sup>56</sup> And a certain servant girl, seeing him as he sat by the fire, gazing at him said, "This man was also with Him."

<sup>57</sup> But he denied Him, saying, "Woman, I do not know Him."

<sup>58</sup> And after a little while another saw him and said, "You also are of them." But Peter said, "Man, I am not!"

<sup>59</sup> Then after about an hour had passed, another confidently affirmed, saying, "Surely this fellow also was with Him, for he is a Galilean."

<sup>60</sup> But Peter said, "Man, I do not know what you are saying!" Immediately, while he was still speaking, the rooster crowed. <sup>61</sup> And the Lord turned and looked at Peter. Then Peter remembered the word of the Lord, how He had said to him, "Before the rooster crows, you will deny Me three times." <sup>62</sup> So Peter went out and wept bitterly.

### **Tuba mirum**

Tuba mirum spargens sonum  
per sepulcra regionum,  
coget omnes ante thronum.

Mors stupebit et natura,  
cum resurget creatura,  
Judicanti responsura.

Liber scriptus proferetur,  
in quo totum continetur,  
unde mundus judicetur.

Judex ergo cum sedebit,  
quidquid latet, apparebit;  
nil inultum remanebit.

Quid sum miser tunc dicturus?

Quem patronum rogaturus,  
cum vix justus sit securus?

A trumpet, spreading a wondrous sound  
through the graves of all lands,  
will drive all people before the throne.  
Death shall be astonished and nature,  
when all creation rises again,  
to answer to the Judge.

A book, written in, will be brought forth,  
in which is contained everything,  
out of which the world shall be judged.

The Judge, therefore, when He sits,  
whatever is hidden will reveal itself;  
nothing will remain unavenged.

What then, wretch that I am, shall I say?

What advocate shall I entreat,  
when even the righteous are hardly secure?

### **Reading: True Christian Religion 539**

There are two duties that we are obliged to perform after we have examined ourselves: prayer and confession. The prayer is to be a request that the Lord have mercy on us, give us the power to resist the evils that we have repented of, and provide us an inclination and desire to do what is good. The confession is to be that we see, recognize, and admit to our evils and that we are discovering that we are miserable sinners. .... The Lord was leading us in our self-examination; He disclosed our sins; He inspired our grief and, along with it, the motivation to stop doing them and to begin a new life.

## Reading: Luke 22:63-71; 23:1-3

<sup>63</sup> Now the men who held Jesus mocked Him and beat Him. <sup>64</sup> And having blindfolded Him, they struck Him on the face and asked Him, saying, “Prophecy! Who is the one who struck You?” <sup>65</sup> And many other things they blasphemously spoke against Him.

<sup>66</sup> As soon as it was day, the elders of the people, both chief priests and scribes, came together and led Him into their council, saying, <sup>67</sup> “If You are the Christ, tell us.”

But He said to them, “If I tell you, you will by no means believe. <sup>68</sup> And if I also ask you, you will by no means answer Me or let Me go. <sup>69</sup> Hereafter the Son of Man will sit on the right hand of the power of God.”

<sup>70</sup> Then they all said, “Are You then the Son of God?”

So He said to them, “You say that I am.”

<sup>71</sup> And they said, “What further testimony do we need? For we have heard it ourselves from His own mouth.”

<sup>1</sup> Then the whole multitude of them arose and led Him to Pilate. <sup>2</sup> And they began to accuse Him, saying, “We found this man perverting the nation, and forbidding to pay taxes to Caesar, saying that He Himself is Christ, a King.”

<sup>3</sup> Then Pilate asked Him, saying, “Are You the King of the Jews?”

He answering him declared, “You say.”

## Rex tremendae

Rex tremendae majestatis,  
Qui salvandos salvas gratis,  
salve me, Fons Pietatis.

King of awful majesty,  
Who saves the saved freely,  
save me, O Fount of Devotion.

## Reading: Luke 23:4-25

<sup>4</sup> So Pilate said to the chief priests and the crowd, “I find no guilt in this Man.”

<sup>5</sup> But they were urgent, saying, “He stirs up the people, teaching throughout all Judea, beginning from Galilee even to here.”

<sup>6</sup> When Pilate heard of Galilee, he asked if the Man were a Galilean. <sup>7</sup> And as soon as he knew that He belonged to Herod’s jurisdiction, he sent Him to Herod, who was also in Jerusalem at that time. <sup>8</sup> Now when Herod saw Jesus, he was exceedingly glad; for he had desired for a long time to see Him, because he had heard many things about Him, and he hoped to see some sign done by Him. <sup>9</sup> Then he questioned Him with many words, but He answered him nothing. <sup>10</sup> And the chief priests and scribes stood and vehemently accused Him. <sup>11</sup> Then Herod, making Him as nothing with his

armies, mocked Him, arrayed Him in a gorgeous robe, and sent Him back to Pilate. <sup>12</sup> That very day Pilate and Herod became friends with each other, for previously they had been at enmity with each other.

<sup>13</sup> Then Pilate, when he had called together the chief priests, the rulers, and the people, <sup>14</sup> said to them, “You have brought this Man to me, as one who misleads the people. And indeed, having examined Him in your presence, I have found no guilt in this Man concerning those things of which you accuse Him; <sup>15</sup> no, neither did Herod, for I sent you back to him; and indeed nothing deserving of death has been done by Him. <sup>16</sup> I will therefore chastise Him and release Him” <sup>17</sup> (for it was necessary for him to release one to them at the feast).

<sup>18</sup> And they all cried out at once, saying, “Away with this Man, and release to us Barabbas” <sup>19</sup> who had been thrown into prison for a certain insurrection which was made in the city, and for murder.

<sup>20</sup> Pilate, therefore, wishing to release Jesus, again called out to them. <sup>21</sup> But they shouted, saying, “Crucify, crucify Him!”

<sup>22</sup> Then he said to them the third time, “Why? What evil has He done? I have found no guilt of death in Him. I will therefore chastise Him and release Him.”

<sup>23</sup> But they pressed upon him with loud voices, asking that He be crucified. And the voices of these men and of the chief priests prevailed. <sup>24</sup> So Pilate assented that it should be as they required. <sup>25</sup> And he released to them the one they requested, who for insurrection and murder had been thrown into prison; but he delivered Jesus to their will.

## **Dies irae**

Dies irae, dies illa  
solvat saeculum in favilla,  
teste David cum Sibylla.<sup>1</sup>  
Quantus tremor est futurus,  
quando Iudex est venturus,  
cuncta stricte discussurus!

Day of wrath, that day  
will dissolve the age in embers,  
as testified by David and Sibyl.<sup>1</sup>  
What trembling there will be,  
when the Judge shall come,  
all things strictly to examine!

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<sup>1</sup> Sibyl is an ancient Greek word for women who would give prophecies or oracles. In the Middle Ages, Christians interpreted some sibyls' pronouncements (particularly a sibyl in Virgil's writings) to be messianic prophecies and further support for Christianity. On the Sistine Chapel ceiling Michaelangelo painted sibyls together with Old Testament prophets.



## Reading: Luke 23:26-38

<sup>26</sup> Now as they led Him away, they laid hold of a certain man, Simon a Cyrenian, who was coming out of the field, and on him they laid the cross that he might bear it after Jesus.

<sup>27</sup> And a great multitude of the people followed Him, and women who also mourned and lamented Him. <sup>28</sup> But Jesus, turning to them, said, "Daughters of Jerusalem, do not weep for Me, but weep for yourselves and for your children. <sup>29</sup> For indeed the days are coming in which they will say, 'Happy are the barren, and the wombs which have not given birth, and the breasts which have not nursed!' <sup>30</sup> Then they will begin to say to the mountains, 'Fall on us!' and to the hills, 'Cover us!' <sup>31</sup> For if they do these things in the green wood, what will be done in the withered?"

<sup>32</sup> There were also two others, criminals, led with Him to be put to death. <sup>33</sup> And when they had come to the place called Skull, there they crucified Him, and the criminals, one on the right hand and the other on the left. <sup>34</sup> Then Jesus said, "Father, forgive them, for they do not know what they do."

And they divided His garments and cast lots. <sup>35</sup> And the people stood looking on. But even the rulers with them sneered, saying, "He saved others; let Him save Himself if He is the Christ, the chosen of God."

<sup>36</sup> The soldiers also mocked Him, coming and offering Him vinegar, <sup>37</sup> and saying, "If You are the King of the Jews, save Yourself."

<sup>38</sup> And an inscription also was written over Him in letters of Greek, Latin, and Hebrew:

THIS IS THE KING OF THE JEWS.

## Domine Jesu

Domine Jesu Christe, Rex Glorïae,  
libera animas omnium fidelium,  
defunctorum de poenis inferni  
et de profundo lacu.  
Libera eas de ore leonis,  
ne absorbeat eas Tartarus,  
ne cadant in obscurum.  
Sed signifer,  
Sanctus Michael,  
repraesentet eas in lucem sanctam,  
quam olim Abraham  
promisisti et semini eius.

Lord Jesus Christ, King of Glory,  
deliver the souls of all the faithful,  
departed from the pains of hell  
and from the bottomless pit.  
Deliver them from the lion's mouth.  
lest Tartarus devour them,  
lest they fall into the shadow.  
And let Your standard-bearer,  
Saint Michael,  
lead them into the holy light,  
which once to Abraham  
You promised and to his seed.

## Hostias

Hostias et preces Tibi, Domine,  
laudis offerimus.  
Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus.  
Fac eas, Domine,  
de morte transire ad vitam,  
Quam olim Abraham  
promisisti et semini eius.

Sacrifice and prayer to You, O Lord,  
with praise we offer.  
Receive it for those souls  
whom today we commemorate.  
Allow them, O Lord,  
from death to cross over into the life,  
which once to Abraham  
You promised and to his seed.

## Reading: Luke 23:39-43

<sup>39</sup> Then one of the criminals who were hanged blasphemed Him, saying, “If You are the Christ, save Yourself and us.”

<sup>40</sup> But the other, answering, rebuked him, saying, “Do you not even fear God, seeing you are under the same condemnation? <sup>41</sup> And we indeed justly, for we receive the due reward of our deeds; but this Man has done nothing wrong.” <sup>42</sup> Then he said to Jesus, “Lord, remember me when You come into Your kingdom.”

<sup>43</sup> And Jesus said to him, “Amen, I say to you, today you will be with Me in paradise.”

## Recordare

Recordare, Jesu pie,  
quod sum causa tuae viae;  
ne me perdas illa die.  
Quaerens me, sedisti lassus,  
redemisti  
crucem passus.  
Tantus labor non sit cassus.  
Juste Judex ultionis,  
donum fac remissionis  
ante diem rationis.  
Ingemisco, tamquam reus:  
culpa rubet vultus meus;  
supplicanti parce, Deus.  
Qui Mariam absolvisti,  
et latronem exaudisti,  
mihi quoque spem dedisti.  
Preces meae non sunt dignae,  
sed Tu, bonus, fac benigne,  
ne perenni cremer igne.  
Inter oves locum praesta,  
et ab haedis me sequestra,  
statuens in parte dextra.

Remember, devoted Jesus,  
that I am the cause of Your pilgrimage;  
do not forsake me on that day.  
Seeking me, You sat down wearily,  
You redeemed me,  
suffering death on the cross.  
Such labor let it not be in vain.  
Just Judge of vengeance,  
grant forgiveness  
before the day of reckoning.  
I groan like a sinner:  
guilt reddens my face;  
spare a suppliant, O God.  
You, who absolved Mary [Magdalene]  
and hearkened to the thief,  
to me also You have given hope.  
My prayers are not worthy,  
but You, Who are good, kindly grant  
that I not burn in everlasting fire.  
Among the sheep give me a place  
and from the goats separate me,  
setting me at [Your] right hand.

**Reading: Luke 23:44-56**

<sup>44</sup> Now it was about the sixth hour, and there was darkness over all the earth until the ninth hour. <sup>45</sup> Then the sun was darkened, and the veil of the temple was ripped in the midst. <sup>46</sup> And when Jesus had cried out with a loud voice, He said, “Father, ‘into Your hands I commit My spirit.’ ” Having said this, He let out the spirit.

<sup>47</sup> So when the centurion saw what had happened, he glorified God, saying, “Certainly this was a just Man!”

<sup>48</sup> And the whole crowd who came together to that sight, seeing what had been done, beat their breasts and returned. <sup>49</sup> But all His acquaintances, and the women who followed Him from Galilee, stood at a distance, watching these things.

<sup>50</sup> Now behold, there was a man named Joseph, a council member, a good and just man. <sup>51</sup> He had not consented to their decision and deed. He was from Arimathea, a city of the Jews, who himself was also waiting for the kingdom of God. <sup>52</sup> This man went to Pilate and asked for the body of Jesus. <sup>53</sup> Then he took it down, wrapped it in linen, and laid it in a sepulcher that was hewn out of the rock, where no one had ever lain before. <sup>54</sup> That day was the Preparation, and the Sabbath drew near.

<sup>55</sup> And the women who had come with Him from Galilee followed after, and they observed the sepulcher and how His body was laid. <sup>56</sup> Then they returned and prepared spices and fragrant oils. And indeed they rested on the Sabbath according to the commandment.

**Agnus Dei**

Agnus Dei,	Lamb of God,
Qui tollis peccata mundi,	Who takes away the sins of the world,
dona eis requiem.	grant to them rest.
Agnus Dei,	Lamb of God,
Qui tollis peccata mundi,	Who takes away the sins of the world,
dona eis requiem sempiternam.	grant to them rest everlasting.

**Minister’s Prayer & the Lord’s Prayer** - *Please kneel or bow your head.*

Our Father, who art in the heavens, hallowed be Thy Name. Thy kingdom come. Thy will be done, as in heaven so upon the earth. Give us this day our daily bread. And forgive us our debts as we also forgive our debtors. And lead us not into temptation, but deliver us from evil. For Thine is the kingdom, and the power, and the glory, forever. Amen.

**Closing of the Word** - *Please rise.*

**Hymn** - *Please remain standing.*

“Pray for the Peace of Jerusalem” ..... 1106

## **Lux aeterna** - *Please be seated.*

Lux aeterna luceat eis, Domine,  
cum sanctis Tuis in aeternum,  
quia pius es.

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis,  
cum sanctis Tuis in aeternum,  
quia pius es.

Let eternal light shine on them, O Lord,  
with Your saints eternally,  
because You are devoted.

Rest eternal grant to them, O Lord,  
and let perpetual light shine on them,  
with Your saints eternally,  
because You are devoted.

## **Organ Postlude**

Final Chorus from the St. Matthew Passion, BWV 244 - J. S. Bach

## **Listening Notes**

Tonight's service includes the entire Requiem in D minor (KV. 626) by Wolfgang Amadeus Mozart (1756 - 1791), with the movements presented out of their original order. Our purpose in offering this music on Good Friday is to reflect on the readings from the Passion according to Luke. In light of that, a set of comprehensive notes on the musicological history of the piece would only distract; however, a bit of context may help the piece serve.

A Requiem Mass is a modified version of the regular form of worship (Mass), that has been the Catholic Church's funeral rite for centuries. In addition to several standard Mass texts (Kyrie, Sanctus, Benedictus, Agnus Dei) much of the lyrics are taken from the "Dies irae" poem written in the 13th century, or perhaps earlier. You can recognize the segments of that poem here by the clear rhyming scheme in the original Latin.

At first, most of the Requiem Mass text was chanted or spoken. In the 17th century composers began to write more complicated music to honor the loss of important or beloved individuals. The Requiem became a genre in itself, used to express grief and to meditate on mortality, eternity, and salvation. In this regard, a Requiem is a good musical fit for Good Friday.

As with most Requiems, the version by Mozart was written for a specific person: commissioned by Count Franz von Walsegg for the anniversary of the death of his wife Anna. What makes this Requiem particularly interesting—beyond Mozart's undeniable talent as a composer—is that he worked on it while he was ill, reportedly telling his wife that he feared he was composing his own Requiem. He died before he was able to finish the commission and his student finished the work so it could be delivered to Count Walsegg on time. Tonight, we offer the music that Mozart wrote while approaching and anticipating his own death as accompaniment for hearing, again, the story of our Lord approaching and anticipating His death.

### *Requiem aeternam*

Throughout the Requiem there are dramatic and subtle alternations between tension and release, complexity and simplicity, anxiety and peace. Notice how the choir begins with overlapping lines from the different voice parts, but comes together on “et lux perpetua,” before handing off to the solo soprano voice. One of the alternations common to the dramatic effect of classical music is the contrast of counterpoint (in which the voice parts echo the same ideas but are not coordinated together) and homophony (in which the voice parts synchronise their words and rhythm in hymn-like vertical unity).

### *Kyrie*

If you know Handel’s *Messiah*, you may recognize the fugue theme as quoting the music “And with his stripes, we are healed” (Isaiah 53:5), very likely an intentional reference since Mozart had re-orchestrated Handel’s masterpiece a few years earlier and knew it well. For us tonight, it’s a helpful link to the specific material of Easter week. A “fugue” is a form of counterpoint that spins onward and onward, passing the theme around the voices with increasing urgency and only resolving into homophony at the very end. Notice how the final chord of the piece which could have been major or minor is instead open, ambiguous, uncertain. Will the Lord have mercy or will He not? (Hint: He will.)

### *Sanctus and Benedictus*

This text from the regular daily Mass is taken from two places in the Word. The Sanctus is what the Seraphim sing to God in Isaiah 6:3 and here, as in most compositions, it’s delivered with grand fanfare and power. The Benedictus text is taken from Matthew 21:9 where the crowds on Palm Sunday cry out in similar adoration. This pair of movements in the Mass combine the celestial (Sanctus with the full choir) with the natural (Benedictus with the soloists) in praise and acclamation. Although the readings tonight begin after the events of Palm Sunday, opening the service with these movements helps to set the scene with the reminder that the Lord was welcomed into Jerusalem a week earlier.

### *Confutatis*

Listening for contrasts, this movement offers the most dramatic pairing. The angular violence of the music given to the male voices delivers the text of condemnation, underpinned by a churning figure in the strings that sounds like unrelenting fate and is punctuated by trumpets and timpani. Twice, this is interrupted by the female voices calmly asking for mercy, accompanied only by ethereal violins in unison, arpeggiating (leaping) upward toward heaven and descending gently as a blessing wafting down in response.

### *Lacrimosa*

This music is an exquisite representation of grief, with the violins sighing off the beat, and the vocal lines cut short in sobs of four syllable phrases, devolving into single detached syllables as if breathless and almost incapable to express the text. Often enough in our grief and anguish we can cry out or even lash out, and this is how the movement ends: an impassioned demand that the departed be granted eternal rest that spends its energy and fades.

### *Tuba mirum*

Like the Benedictus, this movement features the solo voices, but more as individuals as they take turns singing. It opens with a trombone solo—a Germanic quirk of Martin Luther’s translation of Corinthians 15:52 that reads “der letzten Posaune” or “the last Trombone” (probably referring to a ram’s horn rather than a modern trombone). The solo voices taking turns singing alone provides an almost narrator-like delivery of part of the “Dies irae” poem, listing what will happen at the Last Judgment. In another pivot, the final three lines of text turn inward and questioning. The other three join the soprano in a halting quartet that emphasises the question mark.

### *Rex tremendae*

This movement opens with a grand triple statement from the choir of “King!” followed by an affirmation of grandeur and divinity in the dotted rhythms (long-short pairs) that were so often used in this time period for music denoting royalty. It concludes with a quieter plea for salvation also by the unified choir. Between those book-ends, the parts break into alternating duets with the upper voices overlapping the “Rex tremendae” and the lower voices anticipating the final “qui salvandos” before trading off in the middle. This creates a sort of symmetry within the journey from acclamation to request.

### *Dies irae*

With his use of the trumpets and timpani to punctuate the loud minor chords of the choir, unsettled by off-beat accents in the strings, Mozart emphasizes the fear with which many people view death and judgment. Tonight, we pair it with the condemning voices of the crowd calling for Jesus’ crucifixion, longing to destroy Him rather than examine themselves in the light of Jesus’ teaching and example. The basses of the choir even tremble between two notes on the phrase “quantus tremor”, soon joined in trembling by the other voices.

### *Domine Jesu*

The contrasts that characterize much of this Requiem continue in this movement, this time in juxtaposition of soft and loud. It's almost as if the choir cannot decide how to address the Lord: in humble awe, or impassioned cries. The music includes some simple-yet-effective illustrations of the text, going low in the voices for the “bottomless pit”, roaring in unison about the “mouth of the lion” and wandering into harmonic obscurity while singing about the “shadow”. It ends with an almost transactional reminder of the promise God made to Abraham and his descendants that, with the insistent repetitions of the music, seems more at place in a negotiation than a prayer.

### *Hostias*

The next movement is contrastingly simple, calm, and hymn-like. If the music previously presumes too much, here it seems to make amends and seek a more emotionally mature relationship with the Lord and our understanding of death and resurrection. But like our cycles of regeneration, the “quam olim Abrahae” returns—the return of anxiety and the compulsion to convince the Lord that He should help us.

### *Recordare*

The clarinets first present the opening theme, a winding dance where the two voices push off of each other as they climb. Sung by the four soloists without the choir, Mozart gives this section of the “Dies irae” poem a more intimate treatment pairing well with the criminal's prayer to be remembered.

### *Agnus Dei*

This text from John 1:29 referring to the “Lamb of God” is part of the regular Mass as well, but here is given the solemn music of a funeral. In this solemnity, it combines grief with awe, like the women watching from afar.

### *Lux aeterna*

It is unlikely that Mozart would have re-used the music from the opening movements unchanged if he had lived to complete the Requiem. However, the accidental brilliance of his student's choice to recycle these movements rather than presume to imitate the teacher lends a symmetry to the whole piece that is well ahead of its time. The return of the “Kyrie” fugue set to new words takes on a double significance here following the Crucifixion: the opening four notes sketch out a figure on the page that looks like a cross and was known and used by many composers (not just Handel and Mozart) as such. The music leaves us at the end again on an open-ended, raw, final chord, much like our hearts are left by grief—longing for the resolution and reconnection brought by the Lord's (and our) resurrection.

## **Easter Family Festival Services**

**Sun., April 20, 9:30 & 11:00 a.m. at the Bryn Athyn Cathedral**

On Easter Sunday we will offer two identical services, both in the nave. There will be one talk for the whole family. The Rev. Derek Elphick will lead these services.

To celebrate the Lord's resurrection, the congregation is invited to bring an offering of flowers or potted plants at the beginning of either service. These offerings will be distributed to church members who have suffered a recent loss. Bryn Athyn Church ministers will deliver the flowers on Easter Monday.

## **Easter Walk**

**Fri., April 18 - Sun., April 20, Sunrise to Sunset - Cathedral Gardens**

This year, we invite you to come and enjoy the Easter story, as told in the Gospels, in the beautiful setting of our Cathedral gardens. There will be a welcome sign just before the porte-cochère that will direct you to enter through the garden arch to see the table of the Last Supper that Jesus had with his disciples while he was still here on Earth. From there, you will follow our signs, which have text from the Gospels detailing the main events of the Easter story. You will finish at the Alpha/Omega garden by reading about the Lord ascending to heaven in front of His disciples.

This experience will be ready for you beginning at sunrise on Good Friday and continuing through sunset on Easter Sunday. Please feel free to come and enjoy it any time that the grounds are open during Easter weekend.

## **Regular Sunday Worship Services**

9:30 a.m. - Young Children's Service (Cathedral Undercroft)

9:30 a.m. - Family Cathedral Service (Cathedral Nave)

10:15 a.m. - Informal Family Service (Cathedral Undercroft)

11:00 a.m. - Adult Cathedral Service (Cathedral Nave)

Visit [brynathynchurch.org/worship](http://brynathynchurch.org/worship) for more information about our Easter services, regular Sunday services, and upcoming organ vespers services.



**Bryn Athyn Church**