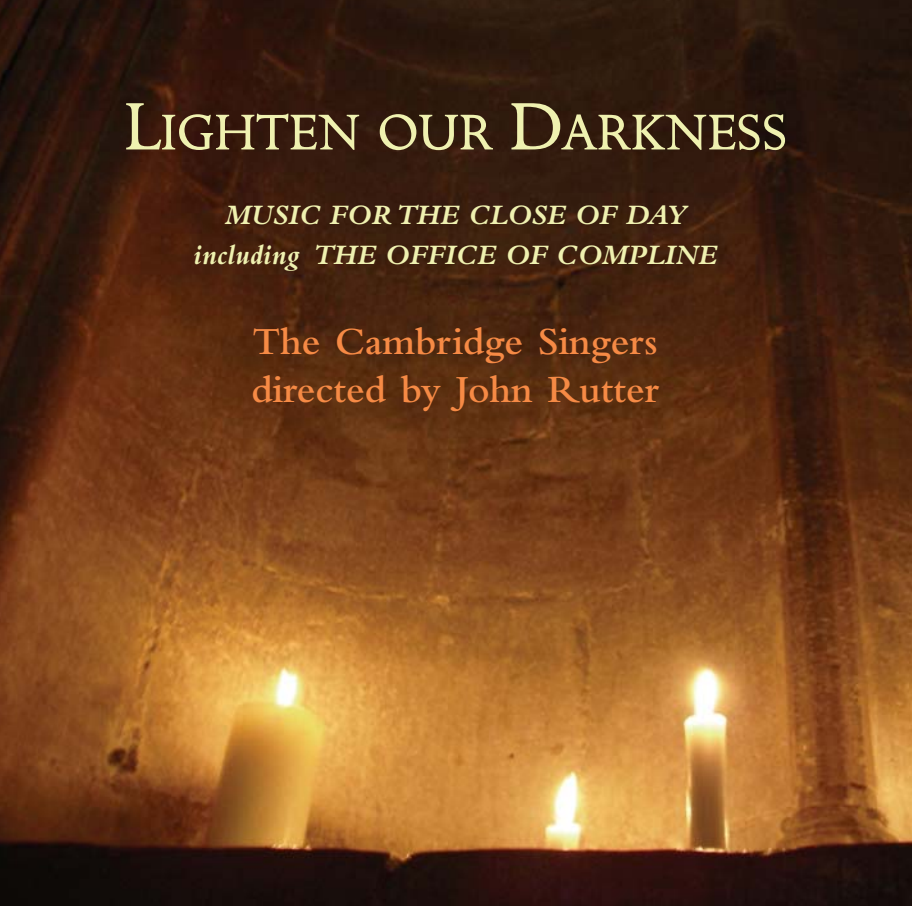


LIGHTEN OUR DARKNESS

MUSIC FOR THE CLOSE OF DAY
including THE OFFICE OF COMPLINE

The Cambridge Singers
directed by John Rutter



LIGHTEN OUR DARKNESS

MUSIC FOR THE CLOSE OF DAY

Compline (pronounced 'com-plin', from the Latin *completorium*, completion), is the last of the seven daily 'offices' or worship services observed in Catholic monastic and collegiate communities, taking place immediately before bedtime. It is a brief, simple service, a preparation for sleep, built, like all the daily offices, around the chanting or recitation of psalms. To these are added some antiphons and responses, a scripture reading, a hymn (generally *Tē lucis ante terminum*), the canticle *Nunc dimittis*, the Apostles' Creed and Lord's Prayer, confession and absolution, and a final blessing. The psalms appointed for Compline are invariable: 4, 31, 91 and 134, of which 91 (Anglican numbering) seems to have been the earliest in general use and is the one chosen for this recording. At the close of the service, which was traditionally sung to plainchant or simply recited, an antiphon to the Virgin Mary has always been sung, perhaps in a more elaborate polyphonic setting.

Compline is believed to have originated with the Rule of St Benedict in the early sixth century, though some scholars believe it to be even older. In England it was observed during the Middle Ages using Sarum chants (i.e. from Salisbury, a medieval centre of church music) rather than their related continental Gregorian counterparts, but it was suppressed at the Reformation. This was partly because of its 'Catholic' nature including homage to the Virgin Mary, and partly because monastic communities were themselves suppressed. Elements of Compline were, however, incorporated into Anglican Evensong, notably the Responses and *Nunc dimittis*. In the 1928 revision (never adopted) of the 1662 Book of Common Prayer, an English version of Compline was included, and in 1929 the Plainsong and Medieval Music Society published this complete with its appropriate chants, only to be threatened with legal action by the Church Commissioners, the stated reason being alleged breach of Crown Copyright but the possible underlying one being a suspicion of Catholic observances reappearing in Anglican worship. Since then, controversy having died down, Compline, with its unique sense of poetry and peace, has become a cherished part of Anglican worship, both for private devotion and as a part of the spiritual life of religious and collegiate communities.

Evening, the meeting point of day and night, has always been regarded as an evocative and magical time, one which has inspired artists, poets and musicians down the ages. This recording gathers together eighteen of the many lovely *a cappella* choral motets, mainly from the Renaissance period, which were written to adorn the evening worship of the church. In addition, the Office of Compline, sung in English with its traditional chants, has been included in its entirety.

Some of the motets are settings of Latin Compline texts (*In pace, Visita, quaesumus Domine, Tē lucis ante terminum* and *In manus tuas*), others just have a more general appropriateness to evening. The four monumental antiphon settings for double choir by Victoria form the centrepiece of the motets album: their texts and the basis of their music are the four Antiphons of the Virgin Mary, sung in seasonal alternation at the close of Compline.

The Lady Chapel of Ely Cathedral, where this recording was made, was in all probability the place where the monks of Ely sang Compline before the Reformation; its magnificent acoustics and architectural splendour and grace continue to make it the perfect setting for Compline today.

JOHN RUTTER

LIGHTEN OUR DARKNESS

MUSIC FOR THE CLOSE OF DAY

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DISC 1: MOTETS

Total playing time: 77' 33"

EVENING PRAYERS

- 1 **In pace** (5' 16") John Sheppard (c.1515–58)
- 2 **Libera nos, salva nos** (3' 49") John Sheppard
- 3 **Justorum animae** (3' 06") Orlande de Lassus (1532–94)
- 4 **Pater noster** (4' 22") Jacob Handl (1550–91)
- 5 **O Lord, the Maker of all thing** (2' 51") William Mundy (c.1528–91)
- 6 **Visita, quaesumus Domine** (5' 04") William Byrd (1543–1623)
- 7 **Abendlied** (3' 23") Josef Rheinberger (1839–1901)

EVENING HYMNS

- 8 **O Christ who art the light and day** (4' 25") William Byrd
- 9 **O gladsome light** (1' 54") Louis Bourgeois (c.1510–1559)
- 10 **Te lucis ante terminum** (2' 24") Thomas Tallis (c.1505–1585)

MOTETS OF THE VIRGIN MARY

- 11 **Alma Redemptoris Mater** (6' 52") T. L. de Victoria (1548–1611)
- 12 **Ave Regina caelorum** (3' 18") T. L. de Victoria
- 13 **Regina caeli laetare** (3' 35") T. L. de Victoria
- 14 **Salve Regina** (10' 32") T. L. de Victoria
- 15 **Ave Maria** (5' 06") Francisco Guerrero (1528–99)
- 16 **Bogoroditsye Dyevo** (Ave Maria) (2' 38") Sergei Rachmaninov (1873–1943)

TWO COMMENDATIONS

- 17 **In manus tuas** (3' 25") William Byrd
- 18 **In manus tuas** (3' 56") John Sheppard

DISC 2: THE OFFICE OF COMPLINE

Reader: John Harte

Precentor: Simon Wall

Total playing time: 22' 42"

- 1 **Opening Sentences and Responses** (1' 31")
- 2 **Psalm 91** (5' 21")
- 3 **Lesson: Come unto me** (0' 28")
- 4 **Respond: Into thy hands** (1' 12")

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- 5 **Hymn: Before the ending of the day** (1' 28")
 - 6 **Keep me as the apple of an eye** and **Nunc dimittis** (2' 40")
 - 7 **The Apostles' Creed** and **Lord's Prayer** (3' 02")
 - 8 **Versicles and Responses** (1' 07")
 - 9 **Confession and Absolution** (0' 57")
 - 10 **Responses and Collects** (3' 20")
 - 11 **We will lay us down in peace** (0' 52")
 - 12 **Closing Responses and Blessing** (0' 36")

Disc 1, track 16 © Boosey & Hawkes Music Publishers Ltd.

The Cambridge Singers

Soprano: Isabelle Adams, Susan Gilmour Bailey, Grace Davidson, Julia Doyle, Juliet Fraser, Amy Haworth, Kirsty Hopkins, Louise Kateck, Charlotte Mobbs

Alto: Frances Jellard, Melanie Marshall, Ruth Massey, Joanna Norman, Abigail Smetham, Elizabeth Weisberg

Tenor: Ben Breakwell, Jeremy Budd, John Harte, Kevin Kyle, William Unwin, Simon Wall

Bass: James Birchall, Ben Davies, Gareth Dayus-Jones, Sam Evans, Thomas Guthrie, Jonathan Saunders, Reuben Thomas

EVENING PRAYERS

- 1 **In pace** (John Sheppard, c.1515–58)
(SATB)

From 1543 Sheppard was choirmaster at Magdalen College, Oxford, where he wrote an impressive body of mainly Latin church music. This simple, restrained setting of a Compline text would have been intended for Sheppard's own choir, its top part probably sung by adult altos, the choristers presumably being in bed.

In pace, in idipsum dormiam et requiescam.

Si dederò somnum oculis meis et palpebris meis dormitationem dormiam et requiescam.

Gloria Patri et Filio et Spiritui Sancto.

(I shall lay me down in peace and take my rest. If I close my eyes, I shall sleep and rest. Glory be to the Father, and to the Son, and to the Holy Ghost.)

- 2 **Libera nos, salva nos** (John Sheppard)
(SSAATTB)

This resplendent piece with high, soaring sopranos is more characteristic of Sheppard's style, which has been described as a musical counterpart to English Perpendicular architecture. Like most sacred polyphony of this period, the music is built on a Gregorian chant – heard, in this case, measured out in slow notes in the bass part.

Libera nos, salva nos, justifica nos, O beata Trinitas.

(Antiphon for Trinity Sunday)

(Deliver us, save us, make us just, O most blessed Trinity.)

- 3 **Justorum animae** (Orlande de Lassus, 1532–94)
(SSATB)

Lassus, the most prolific and cosmopolitan composer of the Renaissance, was successively choirmaster at the church of St John Lateran in Rome and *maestro di cappella* at the Bavarian court in Munich,

greatly admired throughout Europe for his compositional mastery. *Justorum animae*, first published in a collection of Lassus's motets in 1582, is of an exceptional beauty and tranquillity, unusual in that it is freely composed, not based on any pre-existing chant.

Justorum animae in manu Dei sunt, et non tanget illos tormentum mortis. Visi sunt oculis insipientium mori, illi autem sunt in pace.

(*Wisdom 3, vv. 1–3*)

(The souls of the righteous are in the hand of God, and there shall no torment touch them. In the sight of the unwise they seemed to die, but they are in peace.)

4 Pater noster (Jacob Handl, 1550–91)
(SSAATTBB)

Handl, sometimes known as Gallus, held a number of church and court posts in central Europe, writing a substantial and much-admired body of church music. This mellifluous Lord's Prayer setting with its serenely celestial Amen is explicitly designated by the composer for two antiphonal choirs, one of high voices, the other low. In this recording they are heard on the left and right respectively, though the intended separation was vertical, with the angelic high voices symbolically placed in a high gallery.

Pater noster qui es in caelis, sanctificetur nomen tuum: adveniat regnum tuum: fiat voluntas tua, sicut in caelo et in terra. Panem nostrum quotidianum da nobis hodie: et dimitte nobis debita nostra, sicut et nos dimittimus debitoribus nostris: et ne nos inducas in tentationem: sed libera nos a malo. Amen.

(*Luke 11, vv. 2–4*)

Our Father, which art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done, in earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses. As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil. Amen.

5 O Lord, the Maker of all thing (William Mundy, c.1528–91)
(SATB)

The plain, unadorned texture of this setting of one of the earliest vernacular English prayers is typical

of the austere, devout style of the immediately post-Reformation anthem. The piece is found in the sixteenth-century choir books of a number of cathedrals, so it was evidently popular, but its ascription to the shadowy William Mundy, of whom little is known, cannot be confirmed.

O Lord, the Maker of all thing,
We pray thee now in this evening
Us to defend through thy mercy
From all deceits of our enemies;
Let neither us deluded be,
Good Lord, with dream or fantasy,
Our hearts waking in thee thou keep,
That we in sin fall not on sleep.
O Father, through thy blessed Son
Grant us this our petition,
To whom with the Holy Ghost always
In heaven and earth be laud and praise. Amen.

(*The King's Primer, 1545*)

6 Visita, quaesumus Domine (William Byrd, 1543–1623)
(SSAT)

This inexplicably neglected little piece must be one of the loveliest and most affecting Byrd ever wrote. It comes from the 1605 *Gradualia* (the first of two collections of Byrd's motets for the seasons and observances of the liturgical year), and presents an unexpectedly serene, gentle aspect of his musical personality. In a texture of magical transparency, without basses, he paints a sound picture of guardian angels hovering overhead, akin in atmosphere to the peace and radiance of a Raphael Nativity. The office of Compline can seldom have been so sensitively and evocatively adorned.

Visita, quaesumus Domine, habitationem istam, et omnes insidias inimici ab ea longe repelle: Angeli tui sancti habitent in ea, qui nos in pace custodiant; et benedictio tua sit super nos semper. Per Christum Dominum nostrum. Amen.

(*Benediction at Compline*)

(Visit, we beseech thee, O Lord, this dwelling, and drive far from it all snares of the enemy. Let thy holy

angels dwell herein to preserve us in peace, and may thy blessing be upon us evermore; through Jesus Christ our Lord. Amen.)

7 Abendlied (Josef Rheinberger, 1839–1901)
(SSATTB)

For most of his career Rheinberger was Kapellmeister to the Bavarian court, as Lassus had once been. Of his large body of compositions only the organ music is widely performed today, but the best of his choral work is also of high quality. *Bleib bei uns* is one of a set of three sacred pieces published in 1873, dedicated to a choral society in Berlin. As with the church music of his younger contemporary Stanford, academic mastery and Romantic expressiveness stand in satisfying equilibrium.

Bleib' bei uns, denn es will Abend werden;
Und der Tag hat sich geneiget.

(Luke 24, v. 29)

*(Bide with us, for evening draws on,
And the day will soon be over.)*

EVENING HYMNS

8 O Christ who art the light and day (William Byrd)
(SATBB)

On the face of it, this rather uncharacteristic Byrd hymn setting (sung here in a fine translation by R. R. Terry, the first organist of Westminster Cathedral) might appear to be a compositional exercise: written in a plain note-against-note style, the Gregorian hymn melody, after being stated alone, works its way up, verse by verse, from the bottom voice to the top. What transforms it into something more is the beauty of the melody itself and the often subtly unexpected harmonies with which Byrd clothes it.

O Christ who art the light and day,
Thou drivest darksome night away;
We know thee as the Light of light,
Illuminating mortal sight.

All-holy Lord, we pray to Thee,
Keep us tonight from danger free.
Grant us, dear Lord, in Thee to rest,
So be our sleep in quiet blest.

Let not the tempter round us creep,
With thoughts of evil while we sleep.
Nor with his wiles the flesh allure,
And make us in thy sight impure.

And while the eyes soft slumber take,
Still be the heart to thee awake,
Be thy right hand upheld above
Thy servants resting in Thy love.

Yea, our Defender, be Thou nigh
To bid the powers of darkness fly,
Keep us from sin, and guide for good
Thy servants purchased by thy blood.

Remember us, dear Lord, we pray,
While in this mortal flesh we stay;
'Tis Thou who dost the soul defend,
Be present with us to the end.

All praise to God the Father be,
All praise, eternal Son, to thee.
Whom with the Spirit we adore,
For ever and for evermore. Amen.
*(Compline hymn 'Christe qui lux es et dies',
tr. R. R. Terry)*

9 O gladsome light (Louis Bourgeois, c.1510–1559)
(SATB)

The text of this piece is one of the earliest of all Christian hymns, described by St Basil in the fourth century as old and anonymous. It became known as 'the candle-lighting hymn' because it was sung at Vespers as candles were lit to symbolise Christ as the light of the world. Robert Bridges' metrical, rhymed translation (the original Greek hymn was not metrical or in rhyme) appeared in *The English Hymnal* in 1906. It was probably that hymnal's musical editor, Vaughan Williams, who wedded the text to the Louis Bourgeois psalm-tune in Claude Goudimel's harmonization of 1551.

O gladsome light, O grace
Of God the Father's face,
The eternal splendour wearing;
Celestial, holy, blest,
Our Saviour Jesus Christ,
Joyful in thine appearing.

Now, ere day fadeth quite,
We see the evening light,
Our wonted hymn outpouring;
Father of might unknown,
Thee, his incarnate Son,
And Holy Ghost adoring.

To thee of right belongs
All praise of holy songs,
O Son of God, life-giver;
Thee, therefore, O most High,
The world doth glorify,
And shall exalt for ever.

(3rd century (?) Greek hymn, tr. R. Bridges)

10 Te lucis ante terminum (Thomas Tallis, c.1505–1585)
(SATBB)

This Gregorian hymn is sometimes sung at Compline as an alternative to *Christe, qui lux es et dies*. Tallis's setting, which was first published in the joint Tallis-Byrd *Cantiones Sacrae* of 1575, keeps the melody in the top voice with some gentle and unobtrusive elaboration in the voices beneath it.

Te lucis ante terminum,
Rerum Creator, poscimus
Ut pro tua clementia
Sis praesul et custodiam.

*(Before the ending of the day,
Creator of the world, we pray
That with thy wonted favour thou
Wouldst be our Guard and Keeper now.*

Procul recedant somnia,
Et noctium phantasmata;
Hostemque nostrum comprime,
Ne polluantur corpora.

*From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no pollution we may know.*

Praesta, Pater piissime,
Patrique compar Unice;
Cum Spiritu Paraclito,
Regnans per omne saeculum. Amen.

*O Father, that we ask be done,
Through Jesus Christ, thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally. Amen.)*
(tr. J. M. Neale)

MOTETS OF THE VIRGIN MARY

11 Alma Redemptoris Mater (T. L de Victoria, 1548–1611)
(double choir SATB: SATB)

The four antiphons of the Virgin Mary – *Alma Redemptoris Mater*, *Ave Regina caelorum*, *Regina caeli*

laetare and *Salve Regina* – have been described as ‘among the most beautiful creations of the late Middle Ages’ (Apel, *Gregorian Chant*, p. 404). They were probably written (both the texts and their chants) between the eleventh and thirteenth centuries, the anonymous work of monks or nuns in whose communities they adorned the daily worship and marked out the times and seasons. Despite being called antiphons, these four unusually extended and melodious chants were not sung in conjunction with psalms or canticles but were used to bring the nightly offices of Vespers and Compline to a close. The *Alma* was sung from Advent to Candlemas, the *Ave Regina caelorum* from Candlemas to Holy Week, *Regina caeli laetare* from the Eve of Easter Day to the week after after Pentecost, and the *Salve Regina* from then till Advent.

The occasion for Victoria's elaborate and finely-wrought settings for double choir is not known, but as a revered composer of sacred music active in Rome in the 1570s and 80s when they were published, he would have had comparatively lavish choral resources available to him. Although each of the four antiphon settings is proper to a different season, they can be considered as an integral set, showing features in common beyond the obvious one of their double-choir layout, notably their pervasive use of the Gregorian chants belonging to the texts, fragments of which are clearly to be heard, generally in distinct slow notes, scattered among the eight voice parts throughout all four pieces.

Each antiphon setting has, however, a distinct character, stemming from its text and seasonal use: the *Alma Redemptoris Mater* is gentle, flowing and feminine, *Ave Regina caelorum* more solid and joyful, with a dance-like triple-time section to the words ‘Gaude, gaude gloriosa’. *Regina caeli laetare*, in keeping with the Easter season, is yet more joyfully exuberant and, without its text, could easily be an instrumental dance by Giovanni Gabrieli or Praetorius – giving the lie to the misperception of Victoria as an exclusively sombre, penitential composer rooted in the past. The last of the set, *Salve Regina*, intense and prayerful in mood, is the most extended and impressive of the four, deploying its two choirs with telling economy: of its 201 bars, only 58 have both choirs singing together, making the effect seem all the more rich and passionate.

Note: The Four Antiphons of the Virgin Mary, sung to their original chants, have been recorded by the Cambridge Singers on the Collegium album Hail! Queen of Heaven (CSCD 508).

Alma Redemptoris Mater, quae pervia caeli porta manes et stella maris, succurre cadenti surgere qui curat populo: Tu quae genuisti, natura mirante, tuum sanctum Genitorem: Virgo prius ac posterius Gabrielis ab ore sumens illud Ave, peccatorum miserere.

(Antiphon of the Blessed Virgin Mary)

(Kind Mother of the Redeemer, our open gateway to heaven and star of the sea, help your people and keep them from falling: you who gave birth to your holy Son, all creation marvelling: ever Virgin Mother, first hailed from the lips of Gabriel, have mercy on us sinners.)

12 Ave Regina caelorum (T. L. de Victoria)
(double choir SATB: SATB)

Ave Regina caelorum,
Ave Domina angelorum:
Salve Radix, salve porta,
Ex qua mundo lux est orta:
Gaude, gaude gloriosa,
Super omnes speciosa:
Vale, valde decora,
Et pro nobis Christum exora.

(Antiphon of the Blessed Virgin Mary)

*(Hail, Queen of heaven,
Hail, Empress of the angels:
Hail, root and gateway
From which the light of the world came forth:
Rejoice, glorious Virgin,
Fair above all other:
Farewell, O most lovely one,
And pray for us to Christ.)*

13 Regina caeli laetare (T. L. de Victoria)
(double choir SSAT: SATB)

Regina caeli, laetare, alleluia:
Quia quem meruisti portare, alleluia:
Resurrexit, sicut dixit, alleluia:
Ora pro nobis Deum, alleluia.

(Antiphon of the Blessed Virgin Mary)

*(Queen of heaven rejoice, alleluia:
Because he whom you were worthy to bear, alleluia:
Rose from the dead, as promised, alleluia:
Pray for us to God, alleluia.)*

14 Salve Regina (T. L. de Victoria)
(double choir SSAT: SATB)

Salve Regina, mater misericordiae: vita, dulcedo, et spes nostra, salve. Ad te clamamus, exsules, filii Evae. Ad te suspiramus, gementes et flentes in hac lacrimarum valle. Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte. Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende. O Clemens: O pia: O dulcis Virgo Maria.

(Antiphon of the Blessed Virgin Mary)

(Hail, Holy Queen, Mother of mercy: hail, our life, our sweetness and our hope. We cry to you, exiles, children of Eve. We sigh to you, mourning and weeping in this vale of tears. Turn then, O our Advocate, your merciful eyes towards us. And, after this exile is over, show us Jesus, the blessed fruit of your womb. O kind, O holy, O sweet Virgin Mary.)

15 Ave Maria (Francisco Guerrero, 1528–99)
(double choir SATB: SATB)

During his lifetime and for at least 200 years after his death, Guerrero was one of the most widely published and performed vocal composers of the Spanish Renaissance, second only to Victoria in reputation. From 1551 till his death he worked at Seville Cathedral, but also travelled widely. *Ave Maria*, published in 1574, is among the most serene and beautiful of his 150 or so motets, similar in mood to the better-known *Ave Virgo Sanctissima*. Like the Victoria antiphons, it is for double choir and based on a Gregorian chant – the *Ave Maria* chant was, moreover, familiar to most Renaissance listeners. Its first few notes are heard at the outset of the motet marked out in slow notes by the Choir 2 tenor, echoed in canon by soprano. Although the chant provided a point of reference for listeners (as did the Lutheran chorales found throughout Bach’s church and organ music), the texture woven around it is entirely Guerrero’s own, with a characteristic sense of gracefulness spun out over a leisurely time span.

Ave Maria, gratia plena; Dominus tecum: Benedicta tu in mulieribus, et benedictus fructus ventris tui Jesus. Sancta Maria, Mater Dei, ora pro nobis peccatoribus, nunc et in hora mortis nostrae. Amen.

(The Angelic Salutation)

(Hail Mary, full of grace! The Lord is with thee: blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now at the hour of our death. Amen.)

16 Bogoroditsye Dyevo (Ave Maria) (Sergei Rachmaninov, 1873–1943)
(SATB, with divisis)

This much-loved setting of the Russian Orthodox version of the Ave Maria text is no. 6 of the fifteen pieces making up Rachmaninov’s All-Night Vigil, written in 1915 and proper to the close of Vespers on Easter Eve. Despite a flavour of Russian chant, the music is all Rachmaninov’s own (he admitted to using ‘counterfeit chants’ in several numbers of the Vigil) and it is quite typical of him in its lyrical resonance and fervent expressive depth.

Bǔǰoroditsye Dyevo, raduissya,
Blagǔdatnaya Mariye,
Gospod Tǔboyu.
Blagǔslǔvyenna Tyivzhenakh,
I blagǔslǔvyen
Plod chryeva Tvǔyego,
Yako Spassa rǔdila
Yessi dush nashikh.

(See no. 15 for English translation)

TWO COMMENDATIONS

17 **In manus tuas** (William Byrd) (SATB)

Like *Visita, quaesumus Domine*, this extraordinarily tender and graceful little motet was first published in the 1605 *Gradualia*. Its seraphic mood and transparency of texture are not dissimilar, despite the inclusion of basses in *In manus tuas*. In the final pages, Byrd adds a heart-melting setting of the Marian prayer ‘Sancta Maria, Mater Dei, ora pro nobis’, setting the seal on the close-of-day atmosphere of the piece.

In manus tuas, Domine, commendo spiritum meum. Redemisti me, Domine, Deus veritatis.
Sancta Maria, Mater Dei, ora pro nobis.

*(Into thy hands, O Lord, I commend my spirit: For thou hast redeemed me, O Lord, thou God of truth.
Holy Mary, Mother of God, pray for us.)*

18 **In manus tuas** (John Sheppard) (SATB)

Using the same text as Byrd but without the Marian addition, Sheppard, like Byrd, commends our spirits to God's keeping as we prepare to sleep. The music, closely related to that of the *In pace* with which this recording opens, brings us full circle to a sense of that particular tranquillity which belongs to the timeless spiritual realm.

(Text as for no. 17)

DISC 2: THE OFFICE OF COMPLINE

1 **Opening Sentences and Responses**

Reader: The Lord Almighty grant us a quiet night and a perfect end.

All: Amen.

Reader: Brethren, be sober, be vigilant; because your adversary the devil, as a roaring lion, walketh about, seeking whom he may devour: whom resist, steadfast in the faith. But thou, O Lord, have mercy upon us.

All: Thanks be to God.

Precentor: O God, make speed to save us;

Choir: O Lord, make haste to help us.

Precentor: Glory be to the Father, and to the Son, and to the Holy Ghost;

Choir: As it was in the beginning, is now and ever shall be: world without end. Amen.

Precentor: Praise ye the Lord;

Choir: The Lord's Name be praised.

2 **Psalm 91**

Antiphon: Have mercy upon me, O God, and hearken unto my prayer.

- 1 Whoso dwelleth under the defence of the most High: shall abide under the shadow of the Almighty.
- 2 I will say unto the Lord, Thou art my hope and my stronghold: my God, in him will I trust.
- 3 For he shall deliver thee from the snare of the hunter: and from the noisome pestilence.
- 4 He shall defend thee under his wings, and thou shalt be safe under his feathers: his faithfulness and truth shall be thy shield and buckler.
- 5 Thou shalt not be afraid for any terror by night: nor for the arrow that flieth by day;
- 6 For the pestilence that walketh in darkness: nor for the sickness that destroyeth in the noon-day.
- 7 A thousand shall fall beside thee, and ten thousand at thy right hand: but it shall not come nigh thee.
- 8 Yea, with thine eyes shalt thou behold: and see the reward of the ungodly.
- 9 For thou, Lord, art my hope: thou hast set thine house of defence very high.

-
- 10 There shall no evil happen unto thee: neither shall any plague come nigh thy dwelling.
11 For he shall give his angels charge over thee: to keep thee in all thy ways.
12 They shall bear thee in their hands: that thou hurt not thy foot against a stone.
13 Thou shalt go upon the lion and adder: the young lion and the dragon shalt thou tread under thy feet.
14 Because he hath set his love upon me, therefore will I deliver him: I will set him up, because he hath known my Name.
15 He shall call upon me and I will hear him: yea, I am with him in trouble; I will deliver him, and bring him to honour.
16 With long life will I satisfy him: and shew him my salvation.

Glory be to the Father, and to the Son: and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be: world without end. Amen.

Antiphon: Have mercy upon me, O God, and hearken unto my prayer.

3 Lesson

Reader: Come unto me, all ye that labour and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls. For my yoke is easy, and my burden is light.

All: Thanks be to God.

4 Respond

Precentor: Into thy hands, O Lord, I commend my spirit;

Choir: Into thy hands, O Lord, I commend my spirit.

Precentor: For thou hast redeemed me, O Lord, thou God of truth;

Choir: I commend my spirit.

Precentor: Glory be to the Father, and to the Son, and to the Holy Ghost;

Choir: Into thy hands, O Lord, I commend my spirit.

5 Hymn

Before the ending of the day,
Creator of the world, we pray,
That with thy wonted favour thou
Wouldst be our guard and keeper now.

From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no pollution we may know.

O Father, that we ask be done,
Through Jesus Christ, thine only Son;
Who, with the Holy Ghost and thee,
Doth live and reign eternally.
Amen.

6 Nunc Dimittis

Precentor: Keep me as the apple of an eye;

Choir: Hide me under the shadow of thy wings.

Preserve us, O Lord while waking, and guard us while sleeping, that awake we may watch with Christ, and asleep we may rest in peace.

Precentor: Lord, now lettest thou thy servant depart in peace:

Decani: According to thy word:

Cantoris: For mine eyes have seen thy salvation,

Decani: Which thou hast prepared before the face of all people;

Cantoris: To be a light to lighten the Gentiles: and to be the glory of thy people Israel.

Decani: Glory be to the Father, and to the Son, and to the Holy Ghost;

Cantoris: As it was in the beginning, is now, and ever shall be: world without end. Amen.

Full: Preserve us, O Lord, while waking, and guard us while sleeping, that awake we may watch with Christ, and asleep we may rest in peace.

7 The Apostles' Creed and Lord's Prayer

Precentor: I believe in God

Choir: The Father Almighty, Maker of heaven and earth: And in Jesus Christ his only Son our Lord, Who was conceived by the Holy Ghost, Born of the Virgin Mary, Suffered under Pontius Pilate, Was crucified, dead, and buried, He descended into hell; The third day he rose again from

the dead, He ascended into heaven, And sitteth on the right hand of God the Father Almighty; from thence he shall come to judge the quick and the dead. I believe in the Holy Ghost; The holy Catholick Church; The Communion of Saints; The Forgiveness of sins; The Resurrection of the body; And the Life everlasting. Amen.

Precentor: Lord, have mercy upon us.

Choir: Christ, have mercy upon us.

Precentor: Lord, have mercy upon us.

Our Father, which art in heaven, Hallowed be Thy Name; Thy kingdom come; Thy will be done; In earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil. Amen.

8 Versicles and Responses

Precentor: Blessed art thou, Lord God of our fathers;

Choir: To be praised and glorified above all for ever.

Precentor: Let us bless the Father, the Son, and the Holy Ghost;

Choir: Let us praise him and magnify him for ever.

Precentor: Blessed art thou, O Lord, in the firmament of heaven;

Choir: To be praised and glorified above all for ever.

Precentor: The Almighty and most merciful Lord guard us and give us his blessing.

Choir: Amen.

9 Confession and Absolution

All: We confess to God Almighty, the Father, the Son, and the Holy Ghost, that we have sinned in thought, word, and deed, through our own grievous fault. Wherefore we pray God to have mercy upon us.

Almighty God, have mercy upon us, forgive us all our sins and deliver us from all evil, confirm and strengthen us in all goodness, and bring us to life everlasting; through Jesus Christ our Lord. Amen.

Reader: May the Almighty and merciful Lord grant unto you pardon and remission of all your sins, time for amendment of life, and the grace and comfort of the Holy Spirit.

All: Amen.

10 Responses and Collects

Precentor: Wilt thou not turn again and quicken us;

Choir: That thy people may rejoice in thee?

Precentor: O Lord, shew thy mercy upon us;

Choir: And grant us thy salvation.

Precentor: Vouchsafe, O Lord, to keep us this night without sin;

Choir: O Lord, have mercy upon us, have mercy upon us.

Precentor: O Lord, hear our prayer;

Choir: And let our cry come unto thee.

Precentor: Let us pray.

Visit, we beseech thee, O Lord, this place, and drive from it all the snares of the enemy; let thy holy angels dwell herein to preserve us in peace; and may thy blessing be upon us evermore; through Jesus Christ our Lord.

Choir: Amen.

Precentor: Lighten our darkness, we beseech thee, O Lord; and by thy great mercy defend us from all perils and dangers of this night; for the love of thy only Son, our Saviour, Jesus Christ.

Choir: Amen.

Precentor: Look down, O Lord, from thy heavenly throne, illuminate the darkness of this night with thy celestial brightness, and from the sons of light banish the deeds of darkness; through Jesus Christ our Lord.

Choir: Amen.

Precentor: Be present, O merciful God, and protect us through the silent hours of this night, so that we who are wearied by the changes and chances of this fleeting world, may repose upon thy eternal changelessness; through Jesus Christ our Lord.

Choir: Amen.

11 Respond

Precentor: We will lay us down in peace and take our rest;

Choir: For it is thou, Lord, only that makest us dwell in safety.

12 **Closing Responses and Blessing**

Reader: The Lord be with you.

All: And with thy spirit.

Reader: Let us bless the Lord.

All: Thanks be to God.

Reader: The Almighty and merciful Lord, the Father, the Son, and the Holy Ghost, bless and preserve us.

All: Amen.

Reader: May the souls of the faithful, through the mercy of God, rest in peace.

All: Amen.



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