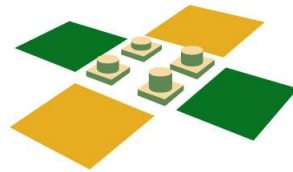


AMERICAN SARUM CONFERENCE II

THE ORDER FOR  
EVENING PRAYER ON  
CHRISTMAS DAY  
FROM  
THE BOOK OF COMMON PRAYER 1604

PEOPLE'S BOOK



THE  
EXPERIENCE  
OF WORSHIP

CHURCH OF ST JOHN THE EVANGELIST  
WASHINGTON, CONNECTICUT  
13 OCTOBER 2013

The Chapel Royal (principally located in the palace of Whitehall in Westminster, but itinerant when necessary) was the leading centre of church music from the reign of Elizabeth I to that of Charles I – and again after the restoration of the monarchy in 1660, under Charles II. The majority of significant English composers held an appointment as Gentlemen of the Chapel Royal. Before the Reformation, the Chapel Royal was also very important, but it was then one of many places where fine music and ritual were promulgated.

Whereas in the reign of Edward VI the Chapel Royal had provided models of reformed practice, under Elizabeth I it became a haven from Protestant extremes which opposed organs and choirs. In the reigns of James I and Charles I the music of services was relatively free of stylistic restraint.

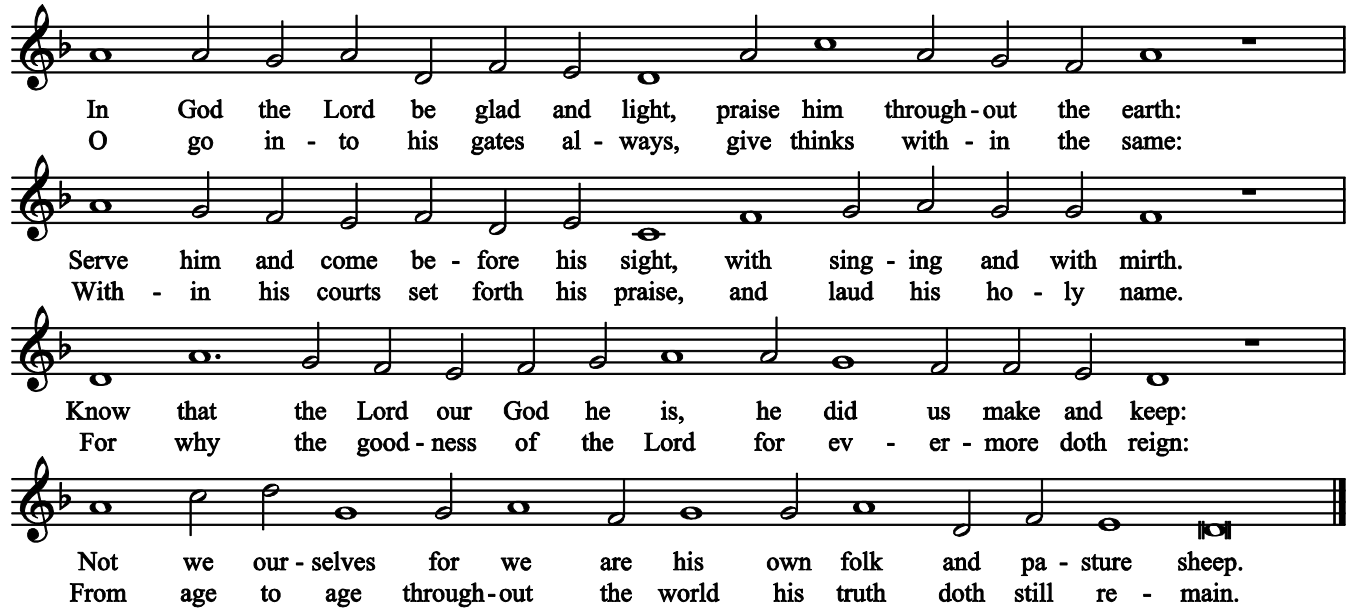
This service notionally reflects the kind of music that would have been sung on a great feast day, such as Christmas Day in the reigns of James I or Charles I. On great feast days the whole company of the Gentlemen of the Chapel Royal were expected to be in attendance (rather than on the rota that operated for much of the year), and there was a large body of adult singers together with the boys. The anthem (a setting of the collect for Christmas Day probably dating from around 1630) is one of a set of large-scale settings that Thomas Tomkins composed for major feasts, most likely intended for the Chapel Royal. Although no Chapel Royal manuscripts survive, the repertory is represented in major seventeenth-century collections intended for and still housed at Durham Cathedral and Peterhouse, Cambridge, as well as York Minster. These collections include music not only by composers living at the time of their compilation, but also of the generation of Tallis (d. 1585) and Sheppard (d. 1559).

While it appears to have been usual to sing *Preces* and Responses to simple melodic formulae in a manner carried over from before the Reformation, on feast days (and perhaps Sundays) polyphonic settings of the choral parts were used. Similarly, psalms seem to have been chanted to tones on an everyday basis (again taken over or derived from Latin plainsong tones), but there were polyphonic settings for feast days, so-called festal psalms from which Anglican chanting derives. Often the tone can be found in the tenor voice, recalling the pre-Reformation practice of *faburden* (or contemporary Continental *falsobordone*). Clear stylistic categories distinguish settings of the canticles for Morning and Evening Prayer (and music for the Communion where it exists): syllabic settings, settings with solo verse sections, and large-scale or ‘great’ settings. Almost certainly ‘great’ settings were intended for major feasts, and Sheppard’s Second Service is a very early example (Sheppard seems to have died no later than January 1559, less than two months after Elizabeth’s accession). Like Tallis’s *Preces* and Responses, and the festal psalm materials (here adapted for Christmas Day psalms), Sheppard’s service seems to have remained in the Chapel Royal repertory, and would still have been available to use in 1630.

The service is framed by two metrical psalms in circulation from the 1560s. Singing psalms before and after the service was common practice, given authority by the Injunctions of Elizabeth I in 1559, at much the same time that the Book of Common Prayer was re-introduced.

*The singers enter informally and sit.*

*All sing a metrical version of Psalm 100. The clerk sings each line, then all repeat.*



In God the Lord be glad and light, praise him through-out the earth:  
O go in - to his gates al - ways, give thanks with - in the same:

Serve him and come be - fore his sight, with sing - ing and with mirth.  
With - in his courts set forth his praise, and laud his ho - ly name.

Know that the Lord our God he is, he did us make and keep:  
For why the good - ness of the Lord for ev - er - more doth reign:

Not we our - selves for we are his own folk and pa - sture sheep.  
From age to age through-out the world his truth doth still re - main.

*During the metrical psalm the ministers enter: remain seated.*

Sentence and invitation to confession

*Kneeling, all say the Confession, repeating each line after the priest.*

Absolution. *The priest alone then says the Lord's Prayer.*

*All remain kneeling while the choir sings the Preces (Thomas Tallis).*

*All sit while the choir sings portions of Psalms 119 (Thomas Tallis & William Byrd).*

*Remain seated for 'Glory be to the Father'.*

First lesson: Isaiah 7.10–17

*All stand while the choir sings Magnificat (John Sheppard, Second Service).*

*After Magnificat, all sit for the Second Lesson.*

Second lesson: Titus 3.4–9

*All stand while the choir sings Nunc dimittis (John Sheppard, Second Service).*

*All remain standing to recite the Creed, repeating each phrase after the priest.*

*All kneel.*

Lesser Litany, Lord's Prayer, Versicles and Responses (*Thomas Tallis*)

*Collects for Christmas Day, peace, and protection from danger.*

*The service of Evensong concludes with the three collects. What follows is sung under the authority of the Royal Injunctions (1559) 'for such as delight in music'. All sit, while the choir sings the anthem by Thomas Tomkins, a setting of the collect for Christmas Day.*

Almighty God, who hast given us thy only-begotten Son to take our nature upon him, and as at this time to be born of a pure Virgin: Grant that we being regenerate, and made thy children by adoption and grace, may daily be renewed by thy Holy Spirit; through the same our Lord Jesus Christ, who liveth and reigneth with thee and the same Spirit, ever one God, world without end. Amen.

*This is followed by a prayer on Psalm 150, written by Archbishop Matthew Parker, to accompany his metrical version of the psalm published in his complete metrical Psalter, published in 1567, with eight tunes (on the eight tones) by Thomas Tallis.*

*Thereafter all sing Psalm 150 in Parker's metrical version, to the tune provided for its metre by Tallis.*

*After the hymn, the service concludes with the Fantasia in C by William Byrd.*

*Metrical Psalm 150 (from Parker's metrical psalter, 1567, with original melody by Thomas Tallis)*

1. O praise ye God of ex - cel - lence, In his res - pect of ho - li - ness: And  
 2. O praise ye him for ma je - sty, In trum - pets sound ef - fec - ti - vous: And  
 3. O praise ye him all boun - ti - ful, In cym - bals' sound out loud in state: And

praise ye his mag - ni - fi - cence, In fir - ma - ment of sta - ble - ness. O  
 praise ye his au - tho - ri - ty, In lute and harp me - lo - di - ous. O  
 praise ye him, so pi - ti - ful: In cym - bals' sound more mi - ti - gate. Let

praise ye him as Sa - vi - our, For his sweet acts he - ro - i - cal, And  
 praise ye him all sa - pi - ent, In tim - brel sweet with dance in choir: And  
 all with breath or life en - dued, Or what with sound is for - ti - fied: Praise

praise ye him as go - vern - or For his great power po - ten - ti - al.  
 praise ye him so pro - vi - dent In fid - dle strong, in re - cor - dere.  
 out the Lord in state re - newed, For grace and power to all ap - plied.

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