

MODULE 10 Morning and Evening Prayer 6/2014

Recommended preparatory reading.

Introduction by Andrew Burnham to Using Common Worship – [Daily Prayer, A Practical Guide to the New Services](#), by Jeremy Fletcher and Gilly Myers, CHP 2002.

Canonical Hours

Cathedral Office

from [A New Dictionary of Liturgy and Worship](#), ed. J.G. Davies, SCM Press 1994.

About this Module

This module deals with the origins and historical developments that have formed our services of Morning and Evening Prayer. It also lists what parts of the services require musical settings.

'From earliest times Christians gathered at regular hours during each day and night to respond to God's word with praise on behalf of all creation and with intercession for the salvation of the world. By the fourth century, if not earlier, morning and evening had emerged as the pre-eminent hours for the offering of this sacrifice of praise. They have remained so ever since, especially on Sundays when the Church commemorates both the first day of creation and the day of Christ's resurrection.'

From the introduction to Morning and Evening Prayer on Sunday from Common Worship, Services and Prayers for the Church of England.

We have inherited these two forms of worship which have evolved through a turbulent history and that now take a firm place in both our daily and Sunday cycle of worship.

We are more familiar with the form of evening prayer or 'evensong' and so you will be looking at how the service we use now came into being. You will also be looking at the service called Night Prayer or Compline.

Shape of the Office

On the following page is a layout of the two services that [Thomas Cranmer](#) used to construct Mattins and Evening Prayer. This shows how he formulated these services from different parts of the Roman Office.

Evensong was structured to follow the shape of the new Mattins or Morning Prayer so that both the services should be of a uniform design. The opening Sentences, Exhortation, Confession & Absolution were appointed, as at Mattins in 1552 but not printed at the beginning of Evening Prayer until 1661.

The Canticles are significant in that after the Old Testament reading, we have the Song of Mary, testifying to the fulfilment of God's promises of mercy to the Fathers and after the New Testament reading we express our readiness to receive the Gospel in the song of the aged Simeon with the hope that we shall have peace in our death of which every night brings a type in our sleep.

The Second Collect for peace was in the Sarum Breviary as an Evening Memorial for Peace. The Third Collect was the Collect of Compline in the Sarum Breviary.

SARUM BREVIARY

MATINS

Introduction
Venite with Invitatory
Psalm
Hymn
Psalms and Antiphons
Lessons with Responds
Te Deum and Versicle

LAUDS

Psalms and Canticle
Chapter
Hymn and Versicle
Benedictus with Antiphon
Suffrages and Collect
Memorials

VESPERS

Private prayer and
Introduction
Five Psalms with
Antiphons
Chapter
Respond
Hymn and Versicle
Magnificat with Antiphon
Collect
Memorials

COMPLINE

Four Psalms with
Antiphons
Chapter
Respond
Hymn and Versicle
Nunc Dimittis with
Antiphon
Collect
Memorials

FIRST PRAYER BOOK

1549

MATTINS

Introduction
Venite

Psalms
First Lesson
Te Deum

Second Lesson

Benedictus
Suffrages, Creed and Collect
Collects for peace and Grace

EVENING PRAYER

Introduction
Psalms
First Lesson

Magnificat

Second Lesson

Nunc Dimittis
Suffrages, Creed and Collect
Collects for Peace and Grace

SECOND PRAYER BOOK

1552

MATTINS

Sentences
Exhortation
Confession & Absolution
Introduction
Venite

Psalms
First Lesson
Te Deum

Second Lesson

Benedictus
Suffrages, Creed and
Collect
Collects for peace and
Grace

EVENING PRAYER

Sentences
Exhortation
Confession & Absolution
Introduction
Psalms
First Lesson
(optional Psalm 98)

Magnificat

Second Lesson
(optional Psalm 67)

Nunc Dimittis
Suffrages, Creed and
Collect
Collects for Peace and
Grace

1661
Anthem

The rise of the Monastic Office

In the late Patristic and Early Medieval periods a style of worship was developed by Monastic establishments and this came to be dominant over what had been before

The earlier shape of worship (termed the Cathedral Office), featured Matins and Vespers each day which themselves derived from Synagogue worship. There was added a vigil (or night office) before Sundays or Feast days which derived from the Paschal vigil of the early church.

In the fourth century, the rise of Monasticism developed a style of worship different to this more public 'secular' worship which was based on the ideals and spirituality of monastic life.

One of the more obvious differences found in the two styles of worship was the number of services occurring during each day. In the older there were two, in the new seven or eight and known as the Canonical Hours:

- Matins & Lauds
- Prime
- Terce
- Sext
- None
- Vespers
- Compline

This increase in the number of daily services from two or three to seven or eight and the structure of these was to include the continuous daily reading of scripture over a given period and the Psalter to be read once through every week, (now every 30 days - *lectio continua*).

There were surviving remnants of the older practice in the West in Milan and Toledo. In the East, the Chaldean rite preserved some of the structure and content while the Byzantine rite merged the two together, hence the excessive length of services! With monastic clergy taking hold of most high ranking posts in the church, the Roman pattern became totally of monastic shape. This resulted in the formulation of the Roman Breviary which provided clergy with the orders for Matins, Lauds, Vespers and Compline and from which Cranmer drew for his Book of Common Prayer. The model he used was the Sarum Breviary.

After Cranmer, the clergy were provided with a less complicated form of daily worship now that monastic communities had ceased to exist. Dawn and dusk offices were re-established by later monastic communities in the 19th and 20th centuries.

This less complicated way of ordering daily worship meant that less books were needed for reference and the five separate books used to dictate what was read or sung during the Sarum Rite were now reduced and contained within one cover, the Booke of Common Prayer. Of course, a lot was lost, especially music which had to be formulated as a later publication by [John Merbecke](#).

Common Worship Morning & Evening Prayer

'These orders of service are ... intended to help Christians of our own day take their part in this privilege and duty which belongs to all God's priestly people. They may be celebrated in a variety of different ways, for example, as:

- a simple form of prayer at the very beginning or end of the day;
- the Gathering and Liturgy of the Word for another service which is to follow immediately;
- the principal service of the day.

'To meet diverse needs such as these, they are very flexible in arrangement. The central core, however, consists of the Liturgy of the Word interwoven with canticles to supply the response of praise, followed by intercessory prayer in one form or another. A variety of alternative endings are provided in the form of thanksgivings for different aspects of the Church's life. Whenever possible, the services should include some singing, especially of the Gospel canticle, which is the climax of the morning or evening praise for the work of God in Christ. If desired, metrical paraphrases may be substituted for any of the biblical canticles, and other hymns and songs may be added at appropriate points'

From Introduction to Morning and Evening Prayer on Sunday from
Common Worship, Services and Prayers for the Church of England.

Unless you want to delve deeper into the origins of our present day services for morning and evening, you should now go on to looking at the following lists which flag up the opportunities for using music during these contemporary services. If you are not using the Church of England Common Worship Prayer Book, you can refer to your own Prayer Book to make a similar list. A useful opportunity to compare these with others may be available on the website bulletin board.

Note that we are looking at the new services that have been recently produced and not at Mattins and Evensong from the 1662 Book of Common Prayer. You will probably be familiar with the 1662 forms if you have visited a Cathedral recently. Here choirs still regularly use the older version and there is much support for the opportunity to use this text and associated musical settings of Responses, Psalms, Canticles and the inclusion of an Anthem.

The forms below are more likely to be used by churches with more modest musical forces and where there is a need for less formality and a need for outreach to the local community.

It would be useful if you were to have a copy of the services to refer to. If you use the following link, you can order a booklet containing these texts.

<http://www.chbookshop.co.uk/product.asp?id=6717>

THE ORDER FOR MORNING PRAYER ON SUNDAYS

Items for which music may be used:

Versicles and Responses.

An opening Canticle or a hymn may be said or sung (see Note 4 below).

The appointed psalmody is said or sung.

Old Testament Canticle (see Note 5 below).

Suitable song or chant to follow Scripture Readings, or a *Responsary*.

Gospel Canticle – *Benedictus* (see Note 6 below).

Thanksgiving (optional).

Affirmation of Faith.

Intercessions.

The Lord's Prayer.

Conclusion (see Note 9 below).

Notes

1. Hymns and songs may be sung at appropriate points in the service, and metrical paraphrases may be used in place of the biblical canticles.

4. *Opening Canticle at Morning Prayer* The following are suitable for use as the opening canticle: *Benedicite*, A Song of Creation, especially in ordinary time; *Jubilate*, A Song of Joy, especially in festal seasons; The Easter Anthems, especially during the Easter season; and *Venite*, A Song of Triumph, especially during Advent and Lent.

5. *Old Testament Canticles* The following are suitable as Old Testament canticles at Morning Prayer, especially in the seasons indicated:

A Song of the Wilderness	(Advent)
A Song of the Messiah	(Christmas)
A Song of New Jerusalem	(Epiphany)
A Song of Humility	(Lent)
The Song of Moses and Miriam	(Easter)
A Song of Ezekiel	(Pentecost)
A Song of David	(Ordinary time)

6. *Gospel Canticles* Other translations of *Benedictus*, A Song of Zechariah may be used.

9. The canticle *Te Deum*, A Song of the Church, may be used at Morning Prayer immediately before the Conclusion.

THE ORDER FOR EVENING PRAYER ON SUNDAYS

Items for which music may be used:

Versicles and Responses.

An opening hymn may be sung. (See below).

Psalmody *Verses from Psalm 141 may be said or sung.* (See below).

The appointed psalm is said or sung.

New Testament Canticle (see Note 5 below).

Suitable song or chant to follow Scripture Readings, or a *Responsory*.

Gospel Canticle – *Magnificat*.

Thanksgiving (optional).

Affirmation of Faith.

Intercessions.

The Lord's Prayer.

Conclusion (see Note 9 below).

Notes

2. Hymns and songs may be sung at appropriate points in the service, and metrical paraphrases may be used in place of the biblical canticles.

5 *New Testament Canticles* The following are suitable as New Testament canticles at Evening Prayer, especially in the seasons indicated:

A Song of the Spirit	(Advent)
A Song of Redemption	(Christmas)
A Song of Praise	(Epiphany)
A Song of Christ the Servant	(Lent)
A Song of Faith	(Easter)
A Song of God's Children	(Pentecost)
A Song of the Lamb	(Ordinary time)

6 *Gospel Canticles* - other translations of *Magnificat*, A Song of Mary may be used.

7 *Opening Hymn at Evening Prayer* Translations of the ancient *Phos Hilaron*, A Song of the Light, together with examples of other hymns, songs and chants suitable as the opening hymn at Evening Prayer. (See list below).

8 *Psalm 141 at Evening Prayer* – see below.

9 *Te Deum* The canticle *Te Deum*, A Song of the Church, may be used at Evening Prayer immediately before the Conclusion.

Suitable Hymns and Songs celebrating the light of God in Christ:

Christ, be our Light (Farrell)

Christ, Mighty Saviour, Light of all Creation (HPP 256)

Christ is the World's Light (Laudate 744)

Christ is the World's True Light (NHWS T5/T6)

Christ Whose Glory Fills the Skies (BBC Songs of Praise 143)

Come my Way (TCH 21)

Creator of the Stars of Night (Laudate 87)

From the Very Depths of Darkness (NHWS 69)

Hail Gladdening Light (HCS 330/NHWS 93)
 Jesus, You are the radiance (SOF 312)
 Kindle a Flame (Iona-HSNW)
 Light of Gladness (HPP 244/Laudate 15)
 Lighten Our Darkness (SOF 340)
 Light Has Dawned (SOF 341/MP422)
 Light of the World (SOF 342)
 Light of the Minds that Know Him (in *Lift Every Heart* - Dudley-Smith)
 Longing For Light (Farrell, Laudate 883)
 Lord the Light of Your Love (MP445)
 Now it is Evening (Laudate 675)
 O God Who Shaped the Starry Skies (GITG p.34)
 O Gladsome Light (HCS 331)
 O Gracious Light (HPP 242/Laudate 14)
 O Light Serene (HPP243)
 O Blest Creator, God Most High (HPP 245)
 O Blest Creator, Source of Light (HPP 246)
 O Trinity of Blessed Light (HPP 252)
 O Blessed Uncreated Light (HPP 255)
 O Christ You are the Light of Day (HPP 261)
 O Lord of Every Shining Constellation (BBC Songs of Praise 14)
 The Light of Christ (Laudate 747)
 The Lord is My Light (Taizé)
 Veni Lumen Cordium (Taizé)
 We Sing the Lord our Light (in *Lift Every Heart* - Dudley-Smith)

Sources for above:

HPP	Hymns for Prayer & Praise (Canterbury Press)
NHWS	New Hymns and Worship Songs (Mayhew)
TCH	The Cambridge Hymnal (CUP)
SOF	Songs of Fellowship (Kingsway)
HSNW	Heaven Shall Not Wait (Iona)
MP	Mission Praise (Marshall Pickering)
GITG	Great is the Glory – Dudley-Smith (Hope)
HCS	Hymns for Church & School (Gresham Books)

Psalm 141 at Evening Prayer

This psalm is known as the ‘incense’ psalm for obvious reasons.

Alternative music settings available for this psalm:

Reginald Box SSF	Music for Evening Prayer, Hilfield Friary
Stephen Dean	Laudate, Decani Music
Fr André Gouze	A Sunday Vigil , Les Editions de l’Abbaye de Sylvanes
Michael Joncas	Laudate, Decani Music

As you can see from these lists, there are many opportunities to use music. The Psalms and Canticles are the main texts that you will have to provide music for. Of course, any translation of the psalms may be used as you would for scripture readings. This means that there is a very large range of material to choose from and you can explore this in Module 6 – Using Psalms in Worship.

Night Prayer (Compline)

This ancient office seems to have survived the ravages of both time and reform. The service originates from the final 'hour' of the monastic day and where it would be followed immediately by retiring to bed. In winter months, this would occur around 5.00pm and in the summer, 7.30pm. This may seem early to us but the Benedictine community would rise for Nocturns (Mattins) at 1.00am in the summer!

You have already seen that parts of Compline were used by Cranmer in his structure for Evening Prayer, notably the use of the canticle *Nunc Dimittis* and evening collects.

Night Prayer is a quiet and reflective service and its older title of Compline is derived from the Latin *completorium* or completion.

There is a great deal of psalmody that may be used and set psalms are given with alternatives if the service is used daily. Traditionally, the service is sung to plainchant with or without accompaniment. This form may be obtained from the [Plainsong and Medieval Music Society](#) (PMMS), who publish a beautifully produced version in association with the [Royal School of Church Music](#) (RSCM). A cantor is required and singers may use a simplified version or the more ornate settings which are well worth some preparation.

Other settings of the psalmody and the *Nunc Dimittis* may be used and there are settings of the prayer 'Keep me as the apple of an eye' available. The 5th or 6th century hymn *Before the ending of the day* (*Te lucis ante terminum*) can be sung to plainchant or a suitable Long Metre (8.8.8.8.) tune.

Here is an extract from the PMMS/RSCM publication of the responsory, *Into your hands O Lord*:

The following responsory may be said or sung



In-to thy hands, O Lord, I com-mend my spi-rit.



In-to thy hands, O Lord, I com-mend my spi-rit.



For thou hast re-deem-ed me, O Lord, thou God of truth.



I com-mend my spi-rit.



Glo-ry be to the Fa-ther, and to the Son, and to the Ho-ly Ghost.



In-to thy hands, O Lord, I com-mend my spi-rit.

Next Stage

You have now worked through this module and probably found that you need to discuss this material with others on the course. Please use the online forum for this. You can leave a question or comment on a 'thread' or start a thread which will then be added to by other students and tutors.

As this is an important module in the course, you will now need to produce a piece of written work which considers the subject in relation to your own experience in your church.

Don't forget, this need not be an academic piece of writing, more a working out in your own words, how these ideas relate to what actually happens where you worship and how they might change or confirm the choice of music for Morning or Evening Prayer at your church.

Further information about music resources for Evening Prayer will appear in the three modules 'The Liturgical Year and Repertoire'.

Take your time to read some or all of the following recommended material. Discuss, explore and satisfy yourself that you have understood everything before moving on to your next chosen module. If you have any questions, email the course director.

Reading material:

[Using Common Worship – Daily Prayer](#), A Practical Guide to the New Services, by Jeremy Fletcher and Gilly Myers, CHP 2002.

The Divine Office, in [The Study of Liturgy](#) (revised edition), SPCK 1993.

A hard copy of material for use at Morning & Evening Prayer exists in Sarum College Library, Salisbury (if you are able to visit).

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