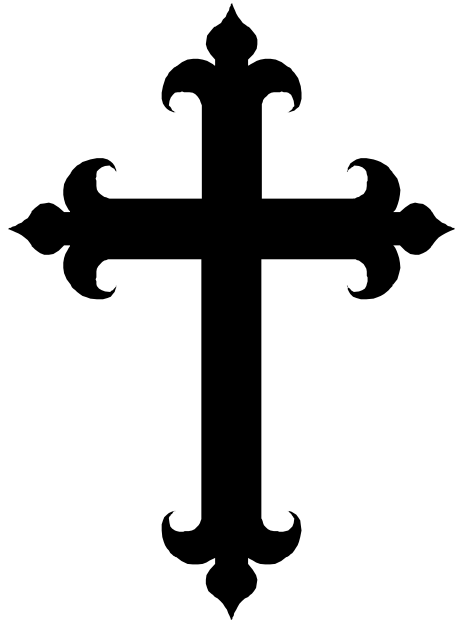


A Service of
Tenebrae



Wednesday, April 20, 2011
Seven o'clock in the evening
Sung by The Gentlemen of the Choir

St. Paul's Cathedral
The Episcopal Diocese of San Diego
in the Worldwide Anglican Communion

2728 Sixth Avenue ♦ San Diego, California 92103 ♦ www.StPaulCathedral

Notes on the service

TENEBRAE (Latin for “darkness” or “shadows”) is the term that has for centuries been applied to the ancient monastic night and early morning services (*Matins* and *Lauds*) of the last three days of Holy Week. In Medieval times these services came to be celebrated on the preceding evenings. Our service will draw from each of these three offices of *Tenebrae*. In this form the service provides an extended meditation upon—as well as a prelude to—the events in the life of our Lord Jesus Christ between the Last Supper and the Resurrection.

Apart from the singing and reading of the Lamentations of the Prophet Jeremiah, the most conspicuous feature of this service is the gradual extinguishing of candles and other lights in the church until just a single candle, a symbol of our Lord, remains. Near the end of the service, this candle is hidden from view of the congregation, typifying the apparent victory over the forces of evil. To conclude the service, a very loud noise is made, symbolizing the great earthquake at the time of the resurrection (Matthew 28:2), the hidden candle is restored to its place, and by its light all depart in silence.

The musical base of this service is *The Lamentations of Jeremiah*, scored for unaccompanied male voices (altos, tenors, and basses) by Thomas Tallis. This work, which comprises the first two of three lessons at *Tenebrae*, is thought to date from 1585 and includes not only the biblical text but also the Hebrew letters which separate the verses (*Aleph, Beth, etc.*)

Regarded as probably Tallis’ final composition—and also highly respected—this fine dramatic piece contains wonderful melodies, finely wrought counterpoint, and surprising dissonances and cross relations. For its wealth of invention and expressive intensity, it is unique not only in Tallis’ output but in English Renaissance music as a whole.

The ministers and choir enter the church in silence. The Office then begins with the Antiphon on the first Psalm as soon as they have taken their places.

§ *It is customary to be seated for the Psalmody.*

Antiphon I

Officiant Zeal for your house has eaten me up; the scorn of those who scorn you has fallen upon me.

Choir Psalm 69:1-23 *Salvum me fac* Tone II

Antiphon II

Officiant Let them draw back and be disgraced who take pleasure in my misfortune.

Choir Psalm 70 *Deus, in adjutorium* Tone IV

Antiphon III

Officiant Arise, O God, maintain my cause.

Choir Psalm 74 *Ut quid, Deus?* Tone II

§ *Please stand*

V. Deliver me, my God, from the hand of the wicked:

R. **From the clutches of the evildoer and the oppressor.**

§ *All remain standing for silent prayer. After a time, all are seated for the first lesson.*

Lesson I from the Lamentations of the prophet Jeremiah and set to music for men's voices by Thomas Tallis.

A reading from the Lamentations of the Prophet Jeremiah.

ALEPH. How doth the city sit solitary, that was full of people how is she become as a widow she that was great among the nations, and princess among the provinces, how is she become a tributary.

BETH. She weepeth sore in the night, and her tears are on her cheeks: among all her lovers she hath none to comfort her: all her friends have dealt treacherously with her, they are become her enemies.

Jerusalem, return unto the Lord thy God.

Incipit lamentatio Ieremiae prophetae.

ALEPH. *Quomodo sedet sola civitas plena populo: facta est quasi vidua domina gentium, princeps provinciarum, facta est sub tributo.*

BETH. *Plorans ploravit in nocte, et lacrimae eius in maxillis eius: non est qui consoletur eam ex omnibus caris eius: omnes amici eius spreverunt eam, et facti sunt ei inimici.*

Jerusalem, convertere ad Dominum tuum.

§ *Please stand.*

Responsory *In monte Oliveti*

V. On the Mount of Olives Jesus prayed to the Father:

R. **Father, if it be possible, let this cup pass from me. The spirit is indeed willing, but the flesh is weak.**

V. Watch and pray, that you may not enter into temptation.

R. **The spirit is indeed willing, but the flesh is weak.**

§ *Remain standing for silent prayer. After a time, all are seated for the lesson.*

Lesson II

read by a lay reader

YODH. The adversary hath spread out his hand upon all her pleasant things: for she hath seen that the heathen entered into her sanctuary, whom thou didst command that they should not enter into thy congregation.

KAPH. All her people sigh, they seek bread; they have given their pleasant things for meat to relieve the soul: see, O LORD, and consider; for I am become vile.

LAMEDH. Is it nothing to you, all ye that pass by? behold, and see if there be any sorrow like unto my sorrow, which is done unto me, wherewith the LORD hath afflicted me in the day of his fierce anger.

MEM. From above hath he sent fire into my bones, and it prevaileth against them: he hath spread a net for my feet, he hath turned me back: he hath made me desolate and faint all the day.

NUN. The yoke of my transgressions is bound by his hand: they are wreathed, and come up upon my neck: he hath made my strength to fall, the Lord hath delivered me into their hands, from whom I am not able to rise up.

Jerusalem, Jerusalem, return unto the Lord thy God!

§ Please stand.

Responsory *Ecce vidimus eum*

V. Lo, we have seen him without beauty or majesty;

R. **With no looks to attract our eyes. He bore our sins and grieved for us, he was wounded for our transgressions, and by his scourging are we healed.**

V. Surely he has borne our griefs and carried our sorrows:

R. **And by his scourging are we healed.**

§ *Remain standing for silent prayer. After a time, all are seated for the Lauds.*

Lesson III (*choir*)

The Lamentations of the Prophet Jeremiah.

GIMEL. Judah is gone into captivity because of affliction, and because of great servitude: she dwelleth among the heathen, she findeth no rest: all her persecutors overtook her between the straits.

DALETH. The ways of Zion do mourn, because none come to the solemn feasts: all her gates are desolate: her priests sigh, her virgins are afflicted, and she is in bitterness.

HETH. Her adversaries are the chief, her enemies prosper; for the LORD hath afflicted her for the multitude of her transgressions: her children are gone into captivity before the enemy.
Jerusalem, return unto the Lord thy God.

De lamenatione Ieremiae prophetae.

GIMEL. *Migravit Iuda propter afflictionem ac multitudinem servitutis: habitavit intergentes, nec invenit requiem.*

DALETH. *Omnes persecutores eius apprehenderunt eam inter angustias: Lugent eo quod non sint qui veniant ad solemnitatem. Omnes portae eius destructae, sacerdotes eius gementes, virgins eius squalide, et ipsa oppressa amaritudine.*

HETH. *Facti sunt hostes eius in capite, inimici illius locupletati sunt; Quia Dominus locutus est super eam propter multitudinem iniquitatum eius: parvuli eius ducti sunt captivi ante faciem tribulantis.*
Jerusalem, convertere ad Dominum tuum.

§ *Please stand.*

Responsory *Tristis est anima mea*

V. My soul is very sorrowful, even unto the point of death;

R. **Remain here, and watch with me. Now you shall see the crowd who will surround me; you will flee, and I will go to be offered up for you.**

V. Behold, the hour is at hand, and the Son of Man is betrayed into the hands of sinners.

R. **You will flee, and I will go to be offered up for you.**

§ *Remain standing for silent prayer. After a time, all are seated for the Psalm.*

Antiphon

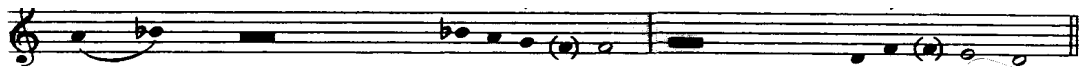
Officiant God did not spare his own Son, but delivered him up for us all.

Choir Psalm 63 *Deus, Deus meus* Tone I

Antiphon

Officiant O Death, I will be your death; O grave, I will be your destruction.

Choir Psalm 150 *Laudate Dominum* Tonus Peregrinus



Cantor O praise God in his || sanctuáry: *

Choir praise him in the firma || ment óf his power.

People **Praise him | in his nóble acts: ***

praise him according to his ex || cellént greatness.

Choir Praise him in the sound | | of the trúmpet: *
praise him upon | the lúte and harp.

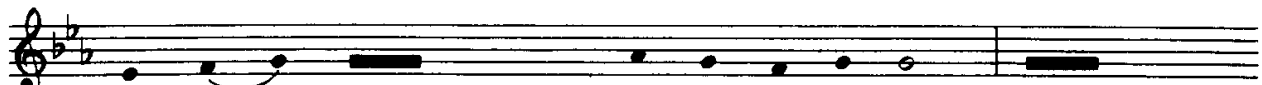
People **Praise him in the tim | | brels and dánces: ***
praise him upon | the stríngs and pipe.

Choir Praise him upon the | | well-tuned cýmbals; *
praise him upon | the lóud cymbals.

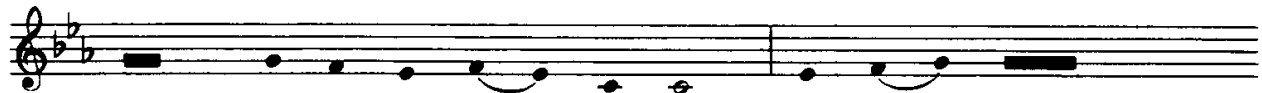
People **Let everything | | that hath bréath: ***
Pra | /ise thé Lord!

§ Please stand. During the singing of the following Canticle, all the candles at the Altar and elsewhere in the church (except for the one remaining at the top of the triangular candlestick) are extinguished.

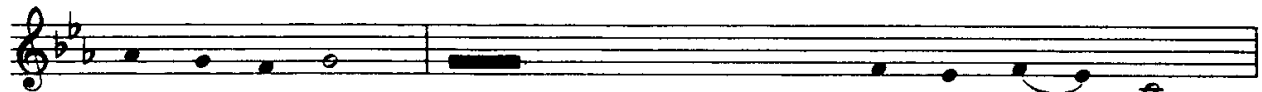
Canticle 16 *Benedictus Dominus Deus Israel* Tone I
(see following pages 9 and 10)



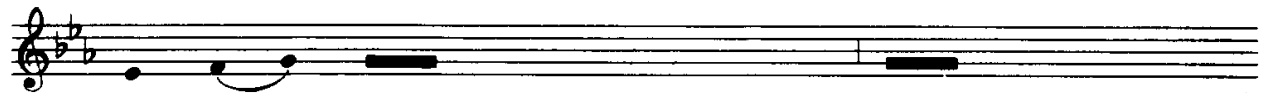
1. Bless - ed be the Lord, the God of Is - ra - el; he has come



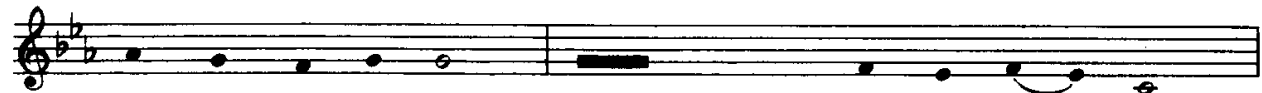
to his peo - ple and set them free. 2. He has raised up for us a



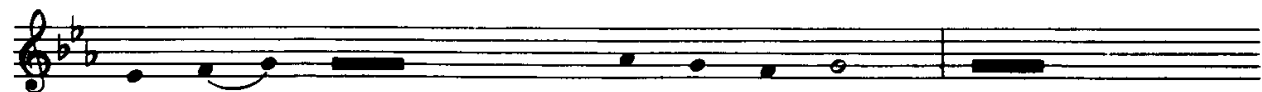
might - y sa - vior, born of the house of his ser - vant Da - vid.



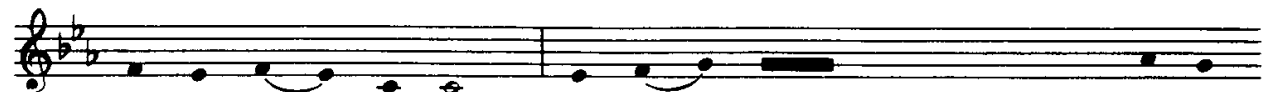
3. Through his holy prophets he promised of old, that he would save us



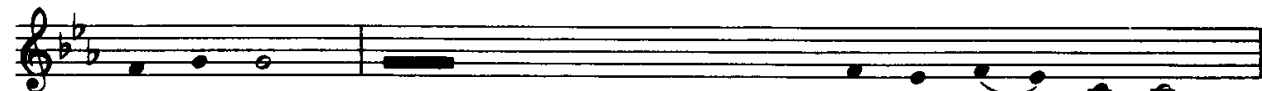
from our en - e - mies, from the hands of all who hate us.



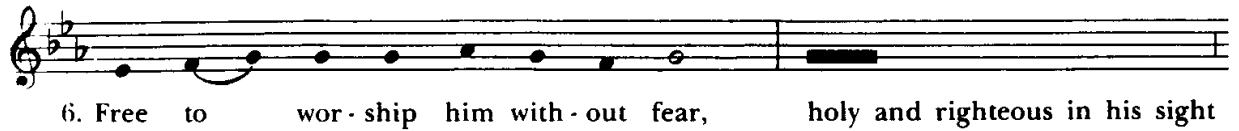
4. He prom - ised to show mercy to our fa - thers and to remember his



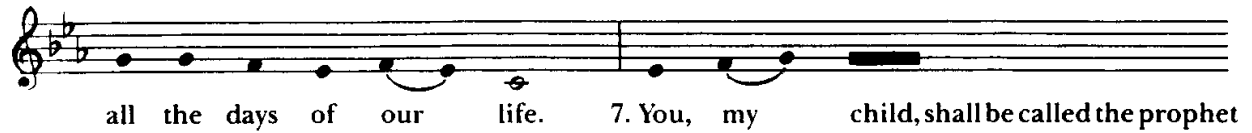
ho - ly cov - e - nant. 5. This was the oath he swore to our fa - ther



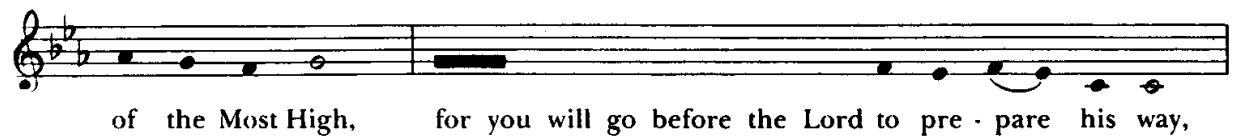
A - bra - ham, to us free from the hands of our en - e - mies,



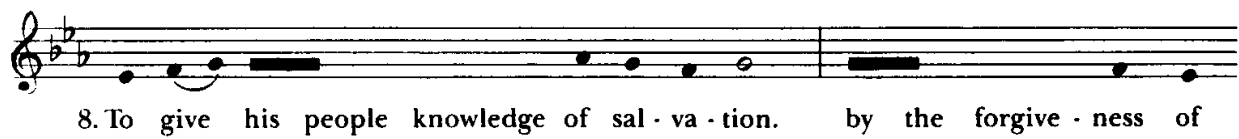
6. Free to wor-ship him with-out fear, holy and righteous in his sight



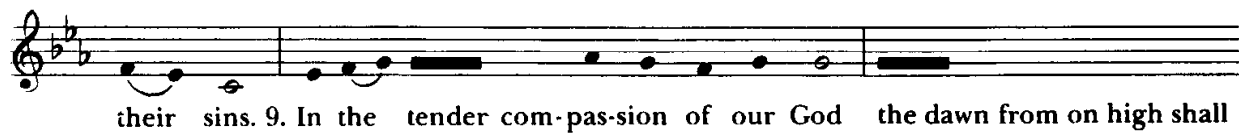
all the days of our life. 7. You, my child, shall be called the prophet



of the Most High, for you will go before the Lord to pre- pare his way,



8. To give his people knowledge of sal- va- tion. by the forgive- ness of

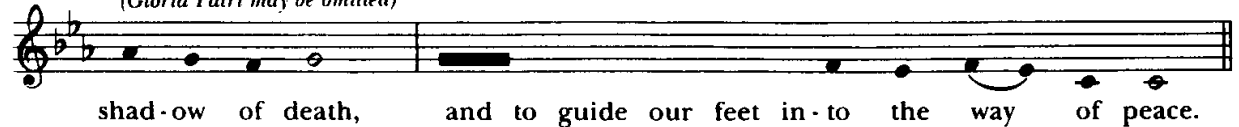


their sins. 9. In the tender com- pas- sion of our God the dawn from on high shall



break up- on us, 10. To shine on those who dwell in darkness and the

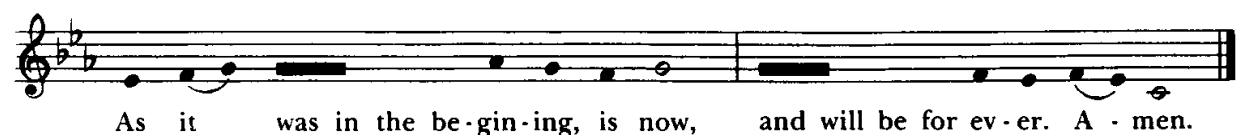
(Gloria Patri may be omitted)



shad-ow of death, and to guide our feet in- to the way of peace.



Glo-ry to the Fa-ther, and to the Son, and to the Ho-ly Spi- rit:



As it was in the be- gin- ing, is now, and will be for ev- er. A- men.

§ *All who are able kneel for the singing of the following anthem. During the singing, the remaining candle is taken from sight of the congregation.*

Anthem *Christus factus est* *Mateo Assola*
Christ was made obedient for us unto death, even death upon a cross, wherefore God hath exalted him, and hath given a name unto him which is above all names.

§ *A period of silence is held after the anthem.*

Psalm 51:1-11, 18-19 *Miserere mei, Deus* **Tone IV**

§ *The Psalm having ended, any remaining lights in the church are extinguished.*

The Officiant then says the following collect.

Almighty God, we pray you graciously to behold this your family, for whom our Lord Jesus Christ was willing to be betrayed, and given into the hands of sinners, and to suffer death upon the cross.

§ *Nothing further is said; but a loud noise is made, and the hidden candle is brought forth and placed on the stand. By its light do the ministers and people depart in silence.*

Worship Services at St. Paul's during Holy Week

Holy Week, the last week of Lent before Easter, begins with Palm Sunday in which we commemorate Jesus' triumphal entry into Jerusalem, followed by his arrest and crucifixion. On Holy Thursday (Maundy Thursday), we observe Jesus' institution of the Last Supper and message of discipleship by washing his disciples' feet. On Good Friday we remember Jesus' crucifixion and death, and on Holy Saturday we recall God's salvation history beginning with creation and culminating in Jesus' resurrection.

April 20 WEDNESDAY IN HOLY WEEK

7:00 p.m. Sung Service of Tenebrae. The Gentlemen of the Choir sing *The Lamentations of the Prophet Jeremiah* by Thomas Tallis.

April 21 MAUNDY THURSDAY

Evening services only; no noon or 5:30 p.m. Eucharist

7:00 p.m. Sung Holy Eucharist with Foot Washing

8:00 p.m. Soup Supper in the Great Hall

8:30 p.m. Prayer Vigil in the Chapel, until 10 p.m.

April 22 GOOD FRIDAY

12 noon Prayer service with meditations and music: Sopranos Anne Whattoff and Jenny Spence, accompanied by string quartet and harpsichord, sing *Stabat Mater* by Giovanni Pergolesi. Meditations read by Bishop Mathes.

6:00 p.m. Liturgia de Viernes Santo (no Eucaristía)

7:30 p.m. Good Friday Liturgy (no Eucharist) with the Cathedral Schola

April 23 HOLY SATURDAY

8:30 a.m. Holy Saturday Liturgy of the Word, Chapel (no noon service)

8:00 p.m. The Great Vigil of Easter. The Cathedral Choir and instrumentalists provide music in this beautiful candlelight vigil which culminates in the first Mass of Easter with baptisms, receptions, confirmations, and reaffirmations, with The Rt. Rev. James Mathes preaching.

April 24 EASTER SUNDAY

(There will not be a service of Evensong on Easter Sunday.)

8:00 a.m. Holy Eucharist and Baptisms, The Very Rev. Scott Richardson preaching.

10:30 a.m. Holy Eucharist with instrumentalists and the combined Cathedral Choristers and St. Cecilia Choir, The Very Rev. Scott Richardson preaching.

1:00 p.m. Misa en español

St. Paul's Cathedral

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