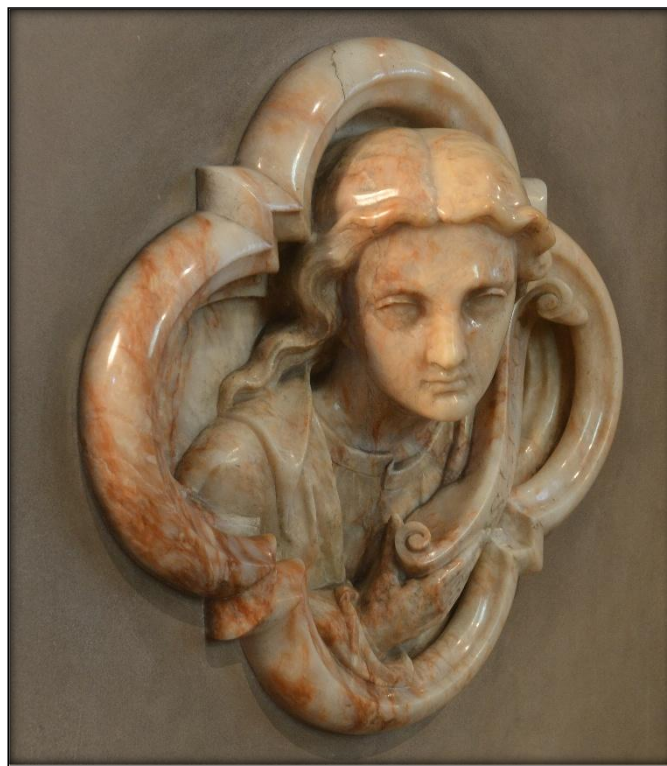


CHORAL EVENSONG

on the Feast of the Holy Cross

St Barnabas, Ranmore

Sunday 13 September 2026, 4pm



**Celebrating music written at the time
St Barnabas was built in 1859**

Sung by The Whyte Effect

Our evening worship uses the Book of Common Prayer form called 'Evensong', a combination of Vespers (Evening Prayer) and Compline (Night Prayer) devised by Thomas Cranmer and intended to be sung. Evensong is a unique product of the English Church. The service provides a framework in which Scripture is read and explored. Readings from the Bible are therefore supported with Psalms, Canticles and prayer. The music we hear, whether sung by all, or on our behalf by the choir, is offered to God and gives us space to make the worship it offers our own.

This Evensong marks the feast of the Holy Cross, as well as the end of our Heritage Weekend during which we have celebrated the glorious architecture of this church. As a result, almost all of this afternoon's music is contemporaneous with the building of St Barnabas.

The feast of the Holy Cross

The cross was a method of ignominious execution in the ancient world, but for Christians it is emblematic, not of a cruel death, but of a life-giving sacrifice that generates forgiveness, redemption and immortality. The tree of death becomes the tree of life. Across the Christian world, churches set aside a day for honouring the holy cross in a more joyful atmosphere than is appropriately done during the solemnities of Good Friday and, for the Church of England, that day is 14 September.

The service

Please feel free to join in the words printed in **bold** and to join in singing hymns as you wish.

Please stand as the clergy and choir process from the West end accompanied by the organ.

*The Priest begins with a **Sentence of Scripture** and welcomes the Congregation.*

Please sit down

The Introit

Tu es Petrus

Music: Robert Lucas de Pearsall (1795-1856)

Text: Matthew 16, verse 18

Tu es Petrus, et super hanc petram ædificabo ecclesiam meam.
Thou art Peter, and upon this rock I will build my church.

Robert Lucas de Pearsall's 'Tu es Petrus' is an 8-part unaccompanied motet. It is actually a contrafactum (a piece where a new text is fitted to existing music) of his famous 1840 madrigal 'Lay a Garland'.

Please stand

Hymn

NEH 90 O sacred head, sore wounded (omit vv2&3)

Tune: J S Bach (from *St Matthew Passion* 1729)

Please sit or kneel

Dearly beloved brethren, the Scripture moveth us in sundry places to acknowledge and confess our manifold sins and wickedness; and that we should not dissemble nor cloke them before the face of Almighty God our heavenly Father; but confess them with an humble, lowly, penitent, and obedient heart; to the end that we may obtain forgiveness of the same, by his infinite goodness and mercy. And although we ought at all times humbly to acknowledge our sins before God; yet ought we most chiefly so to do, when we assemble and meet together to render thanks for the great benefits that we have received at his hands, to set forth his most worthy praise, to hear his most holy Word, and to ask those things which are requisite and necessary, as well for the body as the soul. Wherefore I pray and beseech you, as many as are here present, to accompany me with a pure heart and humble voice unto the throne of the heavenly grace, saying after me:

All **Almighty and most merciful Father, We have erred, and
strayed from thy ways like lost sheep, We have followed too
much the devices and desires of our own hearts, We have**

offended against thy holy laws, We have left undone those things which we ought to have done, And we have done those things which we ought not to have done, And there is no health in us: But thou, O Lord, have mercy upon us miserable offenders; Spare thou them, O God, which confess their faults, Restore thou them that are penitent, According to thy promises declared unto mankind in Christ Jesu our Lord: And grant, O most merciful Father, for his sake, That we may hereafter live a godly, righteous, and sober life, To the glory of thy holy Name. Amen.

The Priest pronounces the absolution as follows:

Almighty God, the Father of our Lord Jesus Christ, who desireth not the death of a sinner, but rather that he may turn from his wickedness, and live; and hath given power, and commandment, to his Ministers, to declare and pronounce to his people, being penitent, the Absolution and Remission of their sins: He pardoneth and absolveth all them that truly repent, and unfeignedly believe his holy Gospel. Wherefore let us beseech him to grant us true repentance, and his Holy Spirit, that those things may please him, which we do at this present; and that the rest of our life hereafter may be pure, and holy; so that at the last we may come to his eternal joy; through Jesus Christ our Lord.

All **Amen.**

All **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. For thine is the kingdom, the power, and the glory, For ever and ever. Amen.**

Please stand

The Opening Versicles and Responses

Music: Thomas Tallis (1603-1645)

Harmonised by Sir Joseph Barnby (1838–1896)

During the mid-19th century, the Oxford Movement sparked a massive renewal of ritual, ceremonial beauty, and historical continuity in the Church of England. This movement placed a heavy emphasis on revitalising church music. Cathedrals and parish churches alike transitioned from simply speaking, or crudely chanting, the service to forming highly trained, robed choirs capable of singing complex harmonised settings. Instead of writing brand new melodies, because the traditional plainsong melody was considered sacredly bound to the liturgical text, 19th-century composers preferred to re-style historic melodies into lush, Romantic four-part or five-part harmonies rather than invent their own. This evening's version of the Responses is one such set.

Cantor O Lord, open thou our lips.
Choir And our mouth shall shew forth thy praise.

Cantor O God, make speed to save us.
Choir O Lord, make haste to help us.

Cantor 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.

Cantor Praise ye the Lord.
Choir The Lord's Name be praised.

Please sit

The Psalm

The Choir sings psalm 26, verse 8 of which reads: "Lord, I have loved the habitation of thy house and the place where thine honour dwelleth". The chant (i.e. the music) is (also) by Sir Joseph Barnby (1838–1896), a prolific Victorian church music composer who shaped British musical life as conductor of the Royal Albert Hall Choral Society and Principal of the Guildhall School of Music. The psalms are the 'hymn book of the Bible' and have always been used in daily prayer by Christians and

Jews. Psalms were composed to be sung and come from the ancient worship of the Jerusalem Temple. They comprise words or poetry which offer praise, thanks, petitions, laments, and meditations to God. There are 150 psalms in total, which are sung at Evensong on a monthly cycle. They close with the Gloria.

The Old Testament Reading
Isaiah 52:13-53-end

Please remain seated

*The Choir sings the **Magnificat***

Evening Service in D minor
Music: Thomas Attwood Walmisley (1814-1856)

My soul doth magnify the Lord
and my spirit hath rejoiced in God my Saviour.
For he hath regarded
the lowliness of his handmaiden.
For behold, from henceforth
all generations shall call me blessed.
For he that is mighty hath magnified me
and holy is his Name.
And his mercy is on them that fear him
throughout all generations.
He hath shewed strength with his arm
he hath scattered the proud in the imagination of their hearts.
He hath put down the mighty from their seat
and hath exalted the humble and meek.
He hath filled the hungry with good things
and the rich he hath sent empty away.
He remembering his mercy hath holpen his servant Israel
as he promised to our forefathers, Abraham and his seed for ever.
(Luke 1:46–55)

Please stand

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.

Please sit

Besides Wesley, Thomas Attwood Walmisley (1814–1856) was the composer most instrumental in raising the tradition of English church music out of the mire into which it had sunk earlier in the nineteenth century. Walmisley's exceptional abilities as choir trainer and organist led him to Cambridge in 1833, where he was appointed joint organist at Trinity and St John's Colleges. He was elected Professor of Music at Cambridge in 1836. As a composer, Walmisley left to posterity a sizeable and varied corpus of works. However, with the exception of one isolated composition of pure genius, the Magnificat and Nunc dimittis in D minor, his music has fallen into obscurity. Composed in 1855, this late work is the most mature of all Walmisley's service settings.

The New Testament Reading
Ephesians 2:11-end

Please remain seated

The Choir sings the **Nunc Dimittis**

Evening Service in D minor
Music: Thomas Attwood Walmisley (1814-1856)

Lord, now lettest thou thy servant depart in peace
according to thy word.

For mine eyes have seen thy salvation.

Which thou hast prepared before the face of all people.

To be a light to lighten the Gentiles

and to be the glory of thy people Israel.

(Luke 2:29–32)

Please stand

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.

All face East to say the Apostles' Creed, one of the oldest Christian statements of faith.

The Apostles' Creed

All

**I believe in God
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 catholic Church;
the communion of saints; the forgiveness of sins;
the resurrection of the body,
and the life everlasting.
Amen.**

Please remain standing

The Lesser Litany and Responses

Music: Thomas Tallis (1603–1645)

Harmonised by Sir Joseph Barnby (1838–1896)

Cantor The Lord be with you.

Choir And with thy spirit.

Cantor Let us pray.

Please sit or kneel

Choir Lord, have mercy upon us. Christ, have mercy upon us.
Lord, have mercy upon us.

Choir 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.

Cantor O Lord, shew thy mercy upon us.

Choir And grant us thy salvation.

Cantor O Lord, save the King.

Choir And mercifully hear us when we call upon thee.

Cantor Endue thy ministers with righteousness.

Choir And make thy chosen people joyful.

Cantor O Lord, save thy people.

Choir And bless thine inheritance.

Cantor Give peace in our time, O Lord.

Choir Because there is none other that fighteth for us, but only thou, O God.

Cantor O God, make clean our hearts within us.

Choir And take not thy Holy Spirit from us.

The Collect of the Day

Sung by the Cantor

Almighty God, whose Son our Saviour Jesus Christ was lifted high upon the cross that he might draw the whole world to himself: Mercifully grant that we, who glory in the mystery of our redemption, may have grace to take up our cross and follow him; who lives and reigns with you and the Holy Spirit, one God, in glory everlasting. Amen.

The Collect for Peace

Sung by the Cantor

O God, from whom all holy desires, all good counsels, and all just works do proceed; give unto thy servants that peace which the world cannot give; that both our hearts may be set to obey thy commandments, and also that, by thee, we being defended from the fear of our enemies may pass our time in rest and quietness; through the merits of Jesus Christ our Saviour. Amen.

The Collect for Aid against Perils

Sung by the Cantor

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. Amen.

Sermon

The Reverend Canon Dr. Anthony Rustell

Anthem

Thou wilt keep him in perfect peace

Music: Samuel Sebastian Wesley (1810-1876)

Text: Isaiah 26 v3; Psalm 139 v11; 1 John 1 v5;

Psalm 119 v175; The Lord's Prayer

Thou wilt keep him in perfect peace,
Whose mind is stayed on Thee.
The darkness is no darkness with Thee,
But the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light and with Him is no darkness at all.
Oh let my soul live and it shall praise Thee.
For Thine is the Kingdom, the power and the glory, for evermore.

Samuel Sebastian Wesley was the illegitimate son of Samuel Wesley (1766-1837) and Sarah Suter, who had been his housekeeper. Suter bore him several children and their relationship out of wedlock continued because of Samuel's addiction to the opinions of Martin Madan (minister of the non-conformist Lock Chapel), who held

unorthodox views on marriage. Despite the stigma attached to being illegitimate—a very considerable burden at the turn of the nineteenth century—Samuel Sebastian Wesley was to become the most important English church composer between Purcell and Stanford. In 1853 Wesley published a volume of twelve anthems which included ‘Thou wilt keep him in perfect peace’. Many of his compositions have sustained enduring popularity and this anthem is no exception.

Prayers

The Prayers conclude with the Grace. Please join in with this prayer.

All **The grace of our Lord Jesus Christ,
and the love of God,
and the fellowship of the Holy Ghost,
be with us all evermore.
Amen.**

Please stand

Hymn

NEH 252 The day thou gavest, Lord, is ended
Tune: ST CLEMENT by Clement Scholefield (1839–1904)

A collection is taken during this hymn

The Blessing

The blessing concludes with a sung Amen by Sir John Stainer (1840-1901).

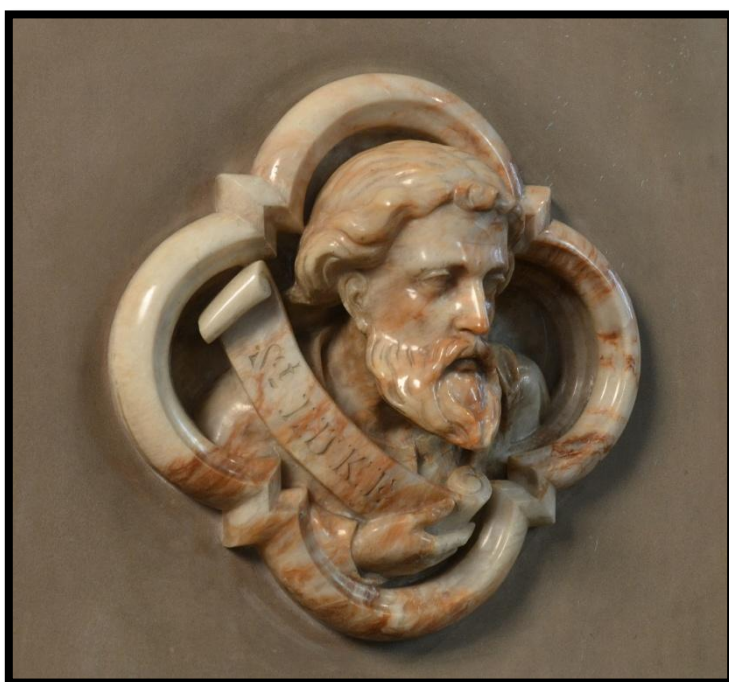
Voluntary

Postlude in C
Music: Henry Smart (1813-1879)

After the clergy have exited, please sit for the organ music, played by Alan Rapley, which finishes our service is part of our offering of worship.

Henry Smart was a prominent Victorian composer and organist. First published in 1869, his vibrant Postlude in C major is a masterpiece of British organ music. Characterised by its spirited rondo form, rich Romantic harmony, and active pedal line, this joyful work serves as a brilliant, triumphant concluding voluntary.

With thanks to Alan Rapley for playing the organ and Richard Semmens for conducting.



"The aim and final end of all music should be none other than the glory of God and the refreshment of the soul."

J S Bach (1685–1750)