

## The Reception of the Remains

We receive the remains of our brother Richard  
with confidence in God, the giver of life,  
who raised the Lord Jesus from the dead.

We brought nothing into this world, and we can  
carry nothing out.  
The Lord gave, and the Lord hath taken away;  
blessed be the name of the Lord.

*1 Timothy 6.7; Job 1.21b*

*The coffin is led into the Cathedral by servers and clergy  
in the following order:*

The Thurifer  
The Crucifer  
The Master of Ceremonies  
The Acolytes

The Very Reverend David Monteith, Dean of  
Leicester  
His Eminence Cardinal Vincent Nichols, Archbishop  
of Westminster  
The Right Reverend Tim Stevens, Bishop of Leicester

*The coffin is followed by HRH The Duke of Gloucester  
and a group of descendants of Peers of the Realm who  
fought in the Wars of the Roses.  
All remain standing as the Choir sings*

### The Introit Media vita

Media vita in morte sumus:  
quem quaerimus adiutorem  
nisi te Domine  
qui pro peccatis nostris juste irasceris?

In the midst of life we are in death:  
of whom may we seek for succour  
but of thee, O Lord,  
who for our sins art justly displeased?

*John Sheppard (c.1515-1560)*

## RECEPTION OF THE REMAINS

**At the south door of the cathedral the Dean, the Bishop of Leicester, the Right Reverend Tim Stevens and Cardinal Archbishop Nichols receive the king's remains after the Dean of Leicester has taken possession of the legal document making the cathedral their legal custodian from Richard Buckley, the Project Manager of the Richard III dig. The Duke of Gloucester and descendents of Peers of the Realm who fought in the Wars of the Roses follow the coffin in as 'mourners' for the king. These 'White and Red Bosworth Peers are: The Earl of Derby, The Duke of Rutland, The Earl De La Warr and the Hon. Thomas Orde-Powlett**

### INTROIT

**Normally this is a hymn or psalm sung at the beginning of a service In this case, the choir will sing Media vita in morte sumus ('In the midst of life we are in death'). These words are attributed to the Benedictine monk Notker I of Saint Gall, who died in 912. Legend has it that the musician and poet wrote it when he saw construction workers building a bridge over a great abyss. Most likely, however, the hymn is much older and originated in France around 750. The setting is by John Sheppard (c1515 - 1560), one of the greatest of Tudor composers. Much of his music was**

written for the Chapel Royal under Mary Tudor. (Most of the music in this service is by English composers.)

### **Symbols of our Unity with Christ**

All remain standing as the coffin is placed east of the font and the Bishop of Leicester asperges it with water from the font as a reminder of baptism.

Grant, Lord,  
that we who are baptized into the death  
of thy Son our Saviour Jesus Christ  
may continually put to death our evil desires  
and be buried with him;  
and that through the grave and gate of death  
we may pass to our joyful resurrection;  
through his merits,  
who died and was buried and rose again for us,  
thy Son Jesus Christ our Lord.

**Amen.**

God our Father,  
by raising Christ thy Son thou didst destroy the  
power of death  
and open for us the way to eternal life.  
As we remember before thee our brother Richard,  
we ask thy help for all who shall gather in his  
memory.  
Grant us the assurance of thy presence and grace,  
by the Spirit thou hast given us,  
through Jesus Christ our Lord.

**Amen.**

*All sit. A pall is placed over the coffin by HRH The Duke of Gloucester and four descendants of Peers of the Realm who fought in the Wars of the Roses.*

We are already God's children,  
but what we shall be has not yet been revealed.  
Yet we know that when Christ appears we shall be  
like him,  
for we shall see him as he is.

### **SYMBOLS OF OUR UNITY WITH CHRIST**

Ceremonies involving five symbols which point to our unity with Christ are now performed.

#### **SPRINKLING**

The Bishop of Leicester sprinkles the coffin with holy water bringing to mind the sacrament of Baptism. He prays the collect for the Eve of Easter which expresses the desire that our 'evil desires' be put to death so that 'we may pass to our joyful resurrection'. Hence the prayer and sprinkling reminds us of our admission to the Church, our death and hope for resurrection into eternal life.

The second prayer commends 'our brother Richard' and asks for help for all gathered in his memory. The form of words 'our brother Richard' in this prayer and others in this section significantly makes no mention of his kingship and so presents him as a human being no different in God's eyes from the rest of humanity.

#### **THE PLACING OF THE PALL**

A pall is placed over the coffin by HRH The Duke of Gloucester and the four 'White and Red Bosworth Peers'. The Duke of Gloucester is patron of the Richard III Society and Richard himself was Duke of Gloucester.

A pall is a cover for a coffin. (See Glossary for more detail.) The pall for Richard III was made by Jacquie Binns. Around the world, her embroideries are displayed in cathedrals, churches and

private collections. Her website says: 'The vestments, banners, altar frontals, icons and sculpture that make up Jacquie's work convey a strong sense of humanity and compassion through her expressive draughtsmanship and vibrant sense of colour and form.' (For fuller information on Jacquie Binns and her work see her website [www.jacquiebinns.com](http://www.jacquiebinns.com))

Depicted on the pall are 6 seraphim (Christian tradition places seraphs in the highest rank in the Christian angelic hierarchy), then in groups of three the following:

**Medieval Bishop, Friar, Priest**  
**A second generic medieval trio**  
**A medieval Shrouded, Lady and Knight.**  
**Philippa Langley, John Ashdown-Hill and Phil Stone**  
**Sir Peter Soulsby, The Very Revd. David Monteith, The Rt. Revd. Tim Stevens**  
**Sir Robert Burgess, Richard Buckley, Jo Appleby.**

The contemporary figures depicted are as follows:

*Philippa Langley* is the secretary of the Scottish Branch of the Richard III Society. She is well known for her contribution to the 2012 dig at Grey Friars. She attributes the discovery to a feeling she had when first visiting the car park where the king was later found, having gone to Leicester for the purpose of finding out more about his possible resting-place. According to Langley, "the first time I stood in that car park, the strangest feeling just washed over me. I thought: 'I am standing on Richard's grave.'" She proceeded to raise money for, and organise the excavation of the site, leading to the eventual discovery of Richard III's remains.

*John Ashdown-Hill* is an author of books

on late medieval English history with a focus on the House of York and Richard III of England.

In 2003 John was asked to seek the mitochondrial DNA sequence shared by Richard III of England and his brothers and sisters. He spent a year tracing an all female line of descent from Richard III's eldest sister, Anne to Joy Ibsen, a lady living in Canada. In 2005 he announced the discovery of the Mitochondrial DNA sequence of Richard III and his siblings, and in 2006 he gave a presentation on the subject of his DNA research to the Richard III Society in London, in the presence of Prince Richard, Duke of Gloucester.

In 2004 John was commissioned by the BBC to research a story that Richard III's remains had been thrown into the River Soar. He concluded that the story was untrue.

In August 2012, after three years of hard work persuading the authorities in Leicester, the search for the lost remains of Richard III began with the excavation of the Social Services Department car park. On the first day of the dig (25 August 2012) bones which proved to be those of Richard III were found in the area predicted by John Ashdown-Hill and by Philippa Langley. Subsequent DNA research proved that the DNA of the bones matched the sequence from Richard III's descendants that John had discovered in 2004.

On 5 September 2012, John had the honour of carrying the remains from the car park. He covered the box of bones with his modern copy of the House of Plantagenet Royal Standard.

His meticulous research is apparent in his book *The Last Days of Richard III*. He made the crown which will be placed on the King's coffin (see below).

*Dr. Phil Stone* became chairman of the Richard III Society in 2002. Phil has worked closely with Philippa Langley over the last two years supporting her

work on the Greyfriars project.

***Sir Peter Soulsby*** is the current Mayor of Leicester a post to which he was elected in April 2011. He has worked closely with the Cathedral authorities, the County Council and other bodies on the re-interment plans and the consequent reshaping and regeneration of the area round the cathedral.

***The Very Reverend David Monteith*** was installed as Dean of Leicester in May 2013. He had been part of the Cathedral for four years, as Canon Chancellor with responsibility for the pastoral and educational life of the Cathedral. His energy and organizational abilities have helped see this massive project through in one of the nation's poorest cathedrals

***The Rt. Revd. Tim Stevens*** was appointed Bishop of Leicester in June 1999. Bishop Tim is also the Convenor of the Lords Spiritual in the House of Lords, which is a coordinating role of the Bishops sitting in the House of Lords. He is also the lead spokesman for the Bishops on constitutional and children & families issues in the House. He has been closely involved with the project to bury Richard III, giving full Diocesan support. He retires as Bishop later in the year.

***Prof. Sir Robert Burgess*** was appointed Vice-Chancellor of the University of Leicester in 1999 and introduced sweeping changes that enhanced the university's reputation and saw it enter the top-20 institutions in many league tables. He was knighted in the 2010 New Year Honours. He retired as VC in September 2014. The University of Leicester has been a key player in the finding and reinterment of the king.

***Dr. Richard Buckley OBE*** formed (with Patrick Clay), University of Leicester Archaeological Services (ULAS) in 1995. As co-director, he manages

archaeological fieldwork projects principally in the East Midlands, specialising in urban sites and historic buildings. He was Project Leader for the dig for Richard III.

*Dr. Jo Appleby* joined the teaching staff in the University of Leicester's School of Archaeology and Ancient History as Lecturer in Bioarchaeology in January 2012. For her Cambridge PhD she used osteological analysis to investigate the social meanings of ageing in the European Early Bronze Age. Jo was human osteologist for the project and her work on the skeleton was invaluable in identifying it and has yielded much new information about the king.

### THE PLACING OF A BIBLE

**Canon Dr. Stephen Foster, Co-ordinating Chaplain at the University of Leicester, places a Bible from the University's collection, on a table close to the coffin. The Bible, which is believed by Christians to be the word of God and so the word of life, is a Vulgate version dating from the time of Richard III. The Vulgate is a fourth-century Latin translation of the Bible. The translation was largely the work of St. Jerome. The Bishop's prayer emphasises the enduring word of the Bible and its promises.**

### THE PLACING OF THE PROCESSIONAL CROSS

**The cross is the central symbol of Christianity. Christ's crucifixion takes away the sins of the world.**

### THE PLACING OF A CROWN ON THE COFFIN

**The crown is a symbol of kingship and reminds us that earthly kingship points towards the heavenly kingship of God.**

*A copy of the Vulgate Bible from the 15th century is placed on the coffin by the Reverend Canon Dr Stephen Foster, Co-ordinating and Anglican Chaplain to the University of Leicester.*

Lord Jesus Christ,  
thy living and enduring word bringeth us to new birth.  
Thy eternal promises to us and to Richard are proclaimed in the Bible.

*The processional cross is placed near the coffin.*

Lord Jesus Christ,  
for love of Richard and each one of us  
thou didst bear our sins on the cross.

*A crown is placed on the coffin by Emma Chamberlain, 1st Aylestone Brownies, accompanied by Emma Wigley, Richard III Project Administrator and Brownie Leader.*

Eternal Father,  
whose Son Jesus Christ ascended to the throne of heaven

that he might rule over all things as Lord and King:  
keep thy people in the unity of the Spirit  
and in the bond of peace,  
and bring the whole created order to worship at his  
feet;

who liveth and reigneth with thee,  
in the unity of the Holy Spirit,  
one God, now and for ever.

**Amen.**

### **The Hymn**

*during which His Eminence Cardinal Vincent Nichols,  
Archbishop of Westminster, censes the coffin.*

**Glory to thee, my God, this night,  
for all the blessings of the light:  
keep me, O keep me, King of kings,  
beneath thine own almighty wings.**

**Forgive me, Lord, for thy dear Son,  
the ill that I this day have done;  
that with the world, myself, and thee,  
I, ere I sleep, at peace may be.**

**Teach me to live, that I may dread  
the grave as little as my bed;  
teach me to die, that so I may  
rise glorious at the awful day.**

**O may my soul on thee repose,**

**The prayer emphasises divine kingship  
which brings peace rather than temporal  
kingship. The crown has been made by  
John Ashdown Hill who writes:**

**The design is an open crown like the one  
Richard III wore around his helmet on  
the last day of his life. The frame of the  
crown....is made of base metal, polished,  
plated with gold and finally set with  
enamelled white roses, garnets,  
sapphires and pearls. The idea of putting  
white roses on the crown was derived  
from the surviving crown of Richard's  
sister, Margaret, Duchess of Burgundy.  
Margaret's is a small, very feminine  
crown, and it's preserved in the treasury  
of Aachen Cathedral because Margaret  
herself presented it to the image of the  
Blessed Virgin there.**

**The Brownie placing the crown is Emma  
Chamberlain of the 1st Aylestone  
Brownies. Emma is accompanied by  
Emma wigley, Richard III Project  
Administrator and Brownie Leader. She  
sings in the choir of St. Andrew's,  
Aylestone and is completing the Richard  
III Challenge Badge.**

**At the conclusion of this sequence of  
ceremonies and prayers Cardinal Nichols  
censes the coffin. This is done by means  
of a thurible which is swung to release  
the sweet smell on incense. The thurible  
contains burning charcoal upon which  
incense is placed. Incense is made from  
various resins or gums which when  
burned give off scented smoke.  
Incense symbolises and refers to a  
variety of things. The magi bring  
frankincense as a gift to the Christ child,  
and the Biblical Book of Revelation  
speaks of 'golden bowls full of incense,  
which are the prayers of the Saints'. It  
signifies the presence of God; it is a  
symbol of prayer and it is a sign of  
offering. The rising of the smoke  
signifies prayers rising up to God and its  
perfumed smell evokes a sense of God's**

and with sweet sleep mine eyelids close;  
sleep that may me more vigorous make  
to serve my God when I awake.

**Praise God, from whom all blessings flow;  
praise him, all creatures here below;  
praise him above, angelic host:  
praise Father, Son, and Holy Ghost. Amen.**

*Tallis's Canon (CP14)*

*Thomas Tallis (c.1505-1585)*

*adapted in Ravenscroft's Psalms (1621)*

*Thomas Ken (1637-1711)*

presence- as the psalmist says in Psalm 141 'Let my prayer rise before you like incense'.

Whilst the Cardinal is performing this action the hymn 'Glory to thee, my God, this night' is sung. This begs forgiveness for the sins of the day so that sleep may be undisturbed. The hymn also draws on the common comparison between sleep and death: death is a sleep after which we awaken to the 'awful day' (meaning 'inspiring awe') – the Day of Judgement. The hymn was written by Thomas Ken (1637 – 1711), sometimes known simply as Bishop Ken, who was a prolific writer of hymns, many of them greatly loved. The hymnologist and former Senior Lecturer in the English Dept. of the University of Leicester, J. R. Watson, writes: 'Ken's hymns were written for schoolboys and they have about them a directness and simplicity that makes them easy to understand.'

The tune is the famous 'Canon' by Thomas Tallis (c. 1505 –1585). Tallis flourished as a church musician in 16th century England. He is considered one of England's greatest early composers. The Canon was originally written as one of nine tunes Tallis contributed to Matthew Parker's Psalter (around 1561). There it was used as a setting for Psalm 67. The tune is now used for a number of hymns. Charles Villiers Stanford's Prelude on Tallis's Canon will be heard as part of the music played before the service begins. This sequence marks the formal end to the reception of the coffin into the cathedral. The hymn, which is an evening hymn, makes the transition to the next section of the service: the evening office of Compline

## THE SERVICE OF COMPLINE

The service of Compline begins now with the Bishop of Leicester praying for a peaceful night and a perfect death. The Dean of Leicester enjoins us to beware of the devouring presence of the devil.

## Preparation

*All sit as we prepare ourselves for the Night Prayer of the Church, the Service of Compline.*

+ The Lord almighty grant us a quiet night and a perfect end.

**Amen.**

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.

*1 Peter 5.8,9*

But thou, O Lord, have mercy upon us.

**Thanks be to God.**

+ Our help is in the name of the Lord  
**who hath made heaven and earth.**

*The Bishop of Leicester introduces a time of reflection.*

**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.**

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 Ghost.

**Amen.**

*All remain seated as the Reverend Canon Johannes Arens, Canon Precentor, and the Choir sing*

## PREPARATION

**The confession of sins is a vital part of most church services and this is followed by the absolution – a prayer that God will grant pardon for our sins.**

## The Versicles and Responses

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

*All stand as the Service of Compline begins.*

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.

Praise ye the Lord.  
The Lord's name be praised.

*Plainsong*

*All remain standing to sing*

## The Office Hymn for Compline

Te lucis ante terminum

Choir:

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.

*Women and children's voices:*

**From all ill dreams defend our eyes,  
from nightly fears and fantasies;  
tread underfoot our ghostly foe,  
that no pollution we may know.**

*All:*

**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.**

*Te lucis ante terminum (NEH241i)*

*Mode viii*

*Latin, before 11th century*

*tr. J. M. Neale (1818-1866)*

*All sit. The Choir sings*

## THE VERSICLES AND RESPONSES

**This form of prayer is one of the oldest in Christianity, finding its source in both the pre-Christian Hebrew prayers of the Psalms in Temple Worship.**

## OFFICE HYMN FOIR COMPLINE

**This is sung at most Compline services. It is a translation of the ancient Latin hymn Te lucis ante terminum which asks for protection from the dangers of the dark hours. The choir perform the hymn as plainsong. Plainsong developed during the earliest centuries of Christianity and consists of a single, unaccompanied melodic line. Its rhythm is generally freer than the metered rhythm of later music.**

### Psalm 130

*'De Profundis' is one of the penitential psalms, often sung at funerals or commemorations of the dead.*

Out of the deep have I called unto thee, O Lord :  
Lord, hear my voice.

O let thine ears consider well : the voice of my  
complaint.

If thou, Lord, wilt be extreme to mark what is done  
amiss : O Lord, who may abide it?

For there is mercy with thee : therefore shalt thou  
be feared.

I look for the Lord; my soul doth wait for him : in his  
word is my trust.

My soul fleeth unto the Lord : before the morning  
watch, I say, before the morning watch.

O Israel, trust in the Lord, for with the Lord there is  
mercy : and with him is plenteous redemption.

And he shall redeem Israel : from all his sins.

*All stand for the Trinitarian Doxology:*

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.

*Plainsong*

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

*Plainsong*

*All sit. Jennifer, Lady Gretton, HM Lord-Lieutenant of  
Leicestershire, reads*

### Revelation 22.3b-5

The reading is taken from the Book of Revelation.

The throne of God and of the Lamb shall be in the  
holy city; and his servants shall serve him: and they  
shall see his face; and his name shall be in their  
foreheads. And there shall be no night there; and

### PSALM 130

**This is one of the penitential psalms and is often used in liturgical prayers for the faithful departed at funerals. In anguished sorrow the psalmist cries to God asking for mercy. Like the Office Hymn, the choir sing this in plainsong.**

### DOXOLOGY

**A doxology is a short hymn of praises to God in various Christian worship services, often added to the end of canticles, psalms, and hymns. A doxology is typically an expression of praise sung to the Holy Trinity, the Father, the Son and the Holy Spirit and so in this form it is termed the Trinitarian Doxology.**

### READING

**The lesson is from the King James (or Authorised) version of the Bible originally published in 1611 and still used in many churches and cathedrals. The reading is from the final book of the Bible, Revelation. A poetic and visionary**

they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.

Thanks be to God.

*All remain seated as, in response to the Scripture reading, the Choir sings*

### **The Responory**

In manus tuas, Domine, commendo spiritum meum;  
redemisti nos, Domine, Deus veritatis.

Into thy hands, O Lord, I commend my spirit;  
for thou hast redeemed us, O Lord,  
thou God of truth.

*Loyset Compère (c.1445-1518)  
from O bone Jesu*

*Psalm 31.6*

*The Choir sings*

### **The Gospel Canticle**

*accompanied by a thematically-connected plainsong  
Antiphon.*

*The Song of Simeon (Nunc dimittis) is the Gospel  
Canticle for the Service of Compline.*

*Antiphon:*

Salva nos, Domine, vigilantes,

**book written by John of Patmos (also known as John the Divine), the overwhelming message of the book is that God is in control and all evil will eventually be destroyed and that God's kingdom will come into being. The lesson comes from the last chapter of Revelation, a vision of God's eternal reign where all is bathed in light and there is no night.**

**The Lesson is read by Jennifer, Lady Gretton, Lord Lieutenant of Leicestershire. The Lord Lieutenant is the monarch's representative in a county. Amongst other duties, Lords Lieutenant present medals on behalf of the sovereign, advise on Honours nominations and arrange visits by members of the Royal Family and escorting royal visitors. Lady Gretton has been a member of the Leicester Cathedral Council since 2003.**

### **RESPONSORY**

**This sequence contains words from the Old Testament Book of Psalms in Latin. The setting is by Loyset Compère (c. 1445 - 1518), a Franco-Flemish composer of the Renaissance. He was one of the first musicians to bring the light Italianate Renaissance style to France. According to St. Luke, The words 'Into thy hands, O Lord, I commend my spirit' from Psalm 31 were quoted by Christ as he died on the cross.**

### **THE GOSPEL CANTICLE (Nunc dimittis)**

**The Nunc dimittis (also known as The Song of Simeon) is a canticle (a hymn or other song of praise taken from biblical texts other than the Psalms) from a text in the second chapter Luke named after**

custodi nos dormientes:  
ut vigilemus cum Christo,  
et requiescamus in pace.

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.

Nunc dimittis servum tuum, Domine,  
secundum verbum tuum in pace:  
Quia viderunt oculi mei salutare tuum;  
quod parasti ante faciem omnium populorum;  
Lumen ad revelationem gentium,  
et gloriam plebis tuae Israel.

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.

*Antiphon:*

Salva nos, Domine, vigilantes,  
custodi nos dormientes:  
ut vigilemus cum Christo,  
et requiescamus in pace.

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.

*William Byrd (c.1540-1623)*  
*from Gradualia*

*Luke 2.29-32*

*The Canon Precentor and the Choir sing*

## **The Prayers and Collects**

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.  
Our Father, who art in heaven,

**its first words in Latin. Simeon, we are told, was a devout Jew who had been promised by the Holy Spirit that he would not die until he had seen the Messiah. When Mary and Joseph brought the baby Jesus to the Temple in Jerusalem for the ceremony of consecration of the firstborn son Simeon was there, and he took Jesus into his arms and uttered the words which have become known as the Nunc Dimittis. It is a hymn of the recognition of the nature of Christ and his great work. The choir sing the Nunc Dimittis in a setting by William Byrd (c1540 - 1623). Byrd was another great Renaissance English composer. He produced sacred music for use in Anglican services, although he himself became a Roman Catholic in later life and wrote Catholic sacred music as well. This is preceded and followed by plainsong antiphon as would have been medieval practice.**

## **THE PRAYERS AND COLLECTS**

**There follows a sung sequence of prayers and collects from the Compline service. Collects are short general prayers. The Book of Common Prayer contains a**

hallowed be thy name;  
thy kingdom come;  
thy will be done;  
on earth as it is in heaven.  
Give us this day our daily bread.  
And forgive us our trespasses,  
as we forgive those who trespass against us.  
And lead us not into temptation;  
but deliver us from evil. Amen.

Blessed art thou, Lord God of our fathers;  
to be praised and glorified above all for ever.

Let us bless the Father, the Son, and the Holy  
Ghost;  
let us praise him and magnify him for ever.

Blessed art thou, O Lord, in the firmament of  
heaven;  
to be praised and glorified above all for ever.

The almighty and most merciful Lord guard us and  
give us his blessing.  
Amen.

Wilt thou not turn again and quicken us;  
that thy people may rejoice in thee?

O Lord, shew thy mercy upon us;  
and grant us thy salvation.

Vouchsafe, O Lord, to keep us this night without  
sin;  
O Lord, have mercy upon us, have mercy upon us.

O Lord, hear our prayer;  
and let our cry come unto thee.

Let us pray.

O Lord Jesus Christ, son of the living God,  
who at this evening hour didst rest in the  
sepulchre,  
and didst thereby sanctify the grave  
to be a bed of hope to thy people:  
make us so to abound in sorrow for our sins,  
which were the cause of thy passion,  
that when our bodies lie in the dust,  
our souls may live with thee;  
who livest and reignest with the Father and the

**cycle of collects for use on a Sunday and other important days in the church year. Other collects are designated for use in particular services. The Lord's Prayer (beginning 'Our Father, who art in heaven...') was, according to the New Testament, taught to the Disciples by Christ himself. The collect beginning 'O Lord Jesus Christ, son of the living God' again movingly makes play with the idea of death being a species of sleep from which we shall awaken to new life. The next two are evening prayers drawing our attention to the perils of the dark time. The final prayer (beginning 'Be present, O merciful God') which contrasts the changelessness of God and the fleetingness of the world is one of the most beautiful and profound in the Anglican liturgy.**

Holy Ghost,  
one God, world without end.  
Amen.

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.

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.  
Amen.

*Plainsong*

*All remain seated for*

### **The Sermon**

*His Eminence Cardinal Vincent Nichols, Archbishop of  
Westminster*

*Following the Sermon, the Archbishop leads*

### **THE SERMON**

**This is delivered by His Eminence Cardinal Vincent Nichols, eleventh Archbishop of Westminster and the senior priest in the Roman Church in England and Wales. His theme is that of the Nunc Dimittis: hope in Christ and reconciliation. The Cardinal's participation in the services and ceremonies to reinter the king demonstrate the excellent cooperation there has been between the Roman Catholic and Anglican Churches in this matter. It is worth noting that the Apostolic Administrator of the Catholic Diocese of Nottingham (which includes Leicester) will also be an honoured guest today and is participating in the "Reveal" service.**

### The Collect

*Under the surviving statutes of Middleham College,  
founded by King Richard III in 1478,  
this Collect was to have been said daily by the College  
clergy, following Richard's death.*

O God, whose nature and property is ever to have  
mercy and to forgive;  
receive our humble petitions;  
and though we be tied and bound with the chain of  
our sins,  
yet let the pitifulness of thy great mercy loose us;  
for the honour of Jesus Christ, our Mediator and  
Advocate.

**Amen.**

*All remain seated as the Choir sings*

### The Motet

Take him, earth, for cherishing

Take him, earth, for cherishing,  
to thy tender breast receive him.  
Body of a man I bring thee,  
noble even in its ruin.

Once was this a spirit's dwelling,  
by the breath of God created.  
High the heart that here was beating,  
Christ the prince of all its living.

Guard him well, the dead I give thee,  
not unmindful of his creature  
shall he ask it: he who made it  
symbol of his mystery.

Comes the hour God hath appointed  
to fulfill the hope of men,  
then must thou, in very fashion,  
what I give, return again.

Not though ancient time decaying  
wear away these bones to sand,  
ashes that a man might measure  
in the hollow of his hand:

Not though wandering winds and idle  
drifting through the empty sky,  
scatter dust was nerve and sinew,

### THE COLLECT

**As the rubric in the service sheet reveals, this prayer had a special meaning for Richard III. Middleham was a collegiate foundation (1478) that incorporated (among other things) the function of a chantry. The statutes of the College survive and these include Richard's requirement that the clergy say various divine offices daily. The collect is to be found in The Book of Common Prayer and is there designated for various occasions.**

### MOTET SUNG BY CHOIR

**This is the musical (and perhaps emotional) centrepiece of the service. 'Take him, earth, for cherishing' was written by the great English composer Herbert Howells (1892-1983). Howells explained the circumstances of the composition as follows: 'Within a year following the tragic death of President Kennedy [in 1963] in Texas plans were made for a dual American-Canadian Memorial service to be held in Washington. I was asked to compose an a capella [i.e. unaccompanied] work for the commemoration. The text was mine to choose... I recalled a poem by Prudentius 348-413)...I turned to Helen Waddell's faultless translation...Here was the perfect text.'**

**So, a musical work in memory of a powerful leader cut down before his time is being performed at a service connected with the memory of another leader who suffered an untimely death. Howells' work is intensely moving and is considered by many to be the composer's masterpiece.**

**Aurelius Prudentius Clemens, whose text Howells uses, was a Roman Christian poet, born in the Roman province of**

is it given to man to die.

Once again the shining road  
leads to ample Paradise;  
open are the woods again,  
that the Serpent lost for men.

Take, O take him, mighty Leader,  
take again thy servant's soul.  
Grave his name, and pour the fragrant  
balm upon the icy stone.

*Herbert Howells (1892-1983)*  
*composed for the memorial service of John F. Kennedy*

*Prudentius (348-413)*  
*from Hymnus circa Exsequias Defuncti*  
*tr. Helen Waddell (1889-1965)*

*All remain seated as the Bishop leads*

### **The Final Collect**

*This Collect has been associated with the Service of  
Compline since the 6th century.*

Visit, we beseech thee, O Lord, this place,  
and drive from it all the snares of the enemy;  
let thy holy angels dwell here to guard us in peace;  
and may thy blessing be upon us evermore;  
through Jesus Christ, thy Son, our Lord,  
who liveth and reigneth with thee  
in the unity of the Holy Ghost,  
one God, world without end.  
**Amen.**

*All stand for*

### **The Conclusion**

We will lay us down in peace and take our rest,  
**for it is thou, Lord, only that makest us dwell  
in safety.**

**Tarraconensis (now Northern Spain) in 348. He probably died in the Iberian Peninsula some time after 405. Helen Waddell (1889 – 1965), the translator, was an Irish poet, translator and playwright. Perhaps her best-known book is *The Desert Fathers* (1936).**

### **THE FINAL COLLECT**

**This ancient prayer again pleads for deliverance from the devil's snares as we approach the time of sleep and beseeches the blessing of the trinity. This prayer has been associated with the service of Compline since the 6th century.**

### **THE CONCLUSION**

**The conclusion of the service acts as a summing up of much that has gone before. Again we find a comparison**

Abide with us, O Lord,  
**for it is toward evening and the day is far  
spent.**

As the watchmen look for the morning,  
**so do we look for thee, O Christ.**

Come with the dawning of the day  
**and make thyself known in the breaking of  
bread.**

The Lord be with you  
**and with thy spirit.**

Let us bless the Lord.  
**Thanks be to God.**

The almighty and merciful Lord,  
+ the Father, the Son and the Holy Ghost,  
bless us and preserve us.  
**Amen.**

*All remain standing until the Cathedral Procession and  
Civic Dignitaries have left the building.  
During the Procession the Organist plays the following  
Marian Antiphon:*

*Ave Regina Caelorum  
Guy Weitz (1883-1970)  
Hail, Queen of Heaven*

between sleep and death, our seeking for  
Christ and God's making himself known  
in the Eucharist ('the breaking of  
bread'). As the watchmen look for the  
morning' echoes Psalm 130 which we  
heard earlier in the service.

The music played for the Cathedral  
Procession is by the Belgium-born  
composer and organist **Guy Weitz (1883  
-1970)**. In 1914 Weitz escaped to London  
with his wife as The Great War broke  
out. There he became organist at  
**Westminster Abbey**. He lived in London  
for the rest of his life. 'Ave Regina  
Caelorum', which inspired Weitz's piece,  
is one of four Marian antiphons and is  
often used after Compline. The words of  
the prayer are:

**Hail, Queen of heaven;  
Hail, Mistress of the Angels;  
Hail, root of Jesus;  
Hail, the gate through which the  
Light rose over the earth.  
Rejoice, Virgin most renowned  
and of unsurpassed beauty,  
and pray for us to Christ.**