



CONVIVIVM  
RECORDS

RS + M

**MARGARET RIZZA**

A JOURNEY THROUGH THE DAILY OFFICE PRAYERS

**OFFICIUM**  
**DIVINUM**

OF MORNING, MIDDAY, EVENING AND NIGHT

**CONVIVIVM SINGERS**  
CONDUCTED BY EAMONN DOUGAN



# F O R E W O R D

**OFFICIUM DIVINUM** as an idea was conceived by Tim Ruffer, Head of Publishing at the RSCM. While exploring projects, he came up with the inspiring idea of composing music for the four periods of daily prayer: Morning, Midday, Evening and Night Prayer from the 'Common Worship, Daily Prayer'. Being invited to write music for these prayers was daunting but simultaneously I found it such an exciting and wonderful project to work on.

Being a late-comer to composition, writing music has been a struggle. I have always been attracted to and influenced by the Gregorian and Taizé chants, both of which have echoes in my music. The simplicity of the chant allows words which begin in the mind to

become, through repetition, prayer in the heart.

Some of my music has been used to accompany retreats, healing services, prayer groups and it is used often in hospitals and hospices as an aid bringing comfort and prayer to those who are undergoing life-changing experiences.

I have received such moving letters from people who are having to cope with terminal illnesses; those undergoing long periods of depression and even those in prison who heard the music by chance. I feel humbled and grateful to be in touch with people in this way.

The four days recording this album in the beautiful Portsmouth Cathedral were memorable and I want to convey huge thanks to

Convivium Singers and the instrumentalists for their strong performances under the inspirational direction of Eamonn Dougan. I was also so grateful for the input which David Price gave on the organ. He put onto the bones of my music great variety and vibrant colours adding a new richness and depth to the diverse compositions.

I have been blessed since 2009 to have had the opportunity to write for the RSCM, an institution which I admire so much. They promote and make available not only amazing educational projects and music suited to big cathedral choirs but also music for parish choirs with limited resources. It is for this type of choir that perhaps some of my music is best suited.

# OFFICIUM DIVINUM

## C I U M D I

The sixteen pieces on this CD are made up of four choral pieces with organ, two 'a cappella' pieces and ten choral pieces with organ and instrumental accompaniment.

**Morning Prayer** begins with *The Night Has Passed*. It expresses the dawn which awakens us, inviting us to pray in thanksgiving with one heart and mind. It becomes celebratory as we rejoice in the gift of another new day.

The second piece for **Morning Prayer** is an unaccompanied choral piece, *Open Thou Mine Eyes*. These moving words express the desire that our eyes be opened to see beyond the temporal things of this world, that our hearts be inclined towards the desire for God, and that

our steps walk in the ways of His commandments.

The third piece for **Morning Prayer** is *Dedication*, with words by David Adam. This is a simple choral piece with instrumental interludes.

These lovely words invite us to dedicate ourselves each day to the Lord with our minds and our thinking, with the work that we do, with our body and its actions, and above all, that we give ourselves to each new day with our hearts and our loving.

The last piece for **Morning Prayer** is *The Song Of Zechariah (Benedictus)* with words taken from *Luke 1: 69-79* adapted by Anne Harrison. This is a celebratory choral piece with organ and

begins with a refrain in Latin, 'Benedictus Dominus Deus Israel' – 'Blessed be the Lord God of Israel.' This is the moment when after nine months of losing his power of speech, Zechariah, filled with the Holy Spirit proclaims with an outburst of praise and gratitude this revelation. The first refrain leads to a traditional song of praise. The second, to a reflection on God's promise to set his people free. And the third refrain returns to the opening song of praise with an overarching soprano descant leading to the ending doxology.

**Midday Prayer** begins with *Blessed Bread*, a Eucharistic choral chant with soprano descant and variations for violin and

cello. As with any chant this one can be used in any way to suit the particular time needed for the time of communion. It can be prayed in its entirety or can simply be sung even without using the instruments for the variations. The mystery of the Eucharist is embodied in the words: 'Blessed bread, everlasting life. Sacred cup, eternal salvation', the chant being a reflection on the mystery of The Cross.

The second piece for **Midday Prayer** is *The Real Presence*, again with words by David Adam. It is a very simple Eucharistic prayer which could be sung in a unison version with or without the instrumental variations. It opens with words of prayer asking for the Lord Jesus to bless us and be with us in the breaking of the bread and offering of the wine.

The prayer is underpinned by this petition for the Lord's blessing on our lives, in all that we do, and in all that we are.

The third piece for **Midday Prayer** is *The Twenty-Third Psalm* with words by George Herbert. It is an 'a cappella' piece with divisi parts for SATB choir. For me it is an intimate rendition of a text that I have always loved.

I find that Herbert leads me into landscapes of serene beauty where he describes with wonderful intimacy and simplicity the love that God lavishes on me. I am loved and fed and nurtured; I am anointed and my cup runs over day and night; fear is taken away from death's shady black abode as I am held so close and guided by such a love, which, as my praise, shall never end.

The last piece for **Midday Prayer** is *Gloria In Excelsis*. This is scored for SATB with soprano descant, organ, cello and trumpet. The trumpet part can of course be omitted and taken over by the organ.

It is very much a celebratory piece with a more reflective middle section ending with a big climactic finish with the full forces of the choir, soprano and trumpet descants. The text comes from the *Mass Of Saint Benedict*. This was written in response to the introduction of the new translation of the Roman Missal in 2011.

Saint Benedict and his famous Rule, written fifteen hundred years ago, has been for me a source of inspiration. He writes with tremendous simplicity and an awareness of the 'ordinary'.

In writing this new mass I have been guided therefore by this openness to simplicity and consequently the music is simple and melodic. It can easily be sung by choirs as well as congregations who can lift up their voices in praise, worship, thanksgiving, reconciliation, joy and love—a community held together by praying through music.

**Evening Prayer** begins with *Let My Prayer Rise Before You*. Scored for SATB, optional soloists, soprano descant, optional cello and organ it opens with a short introductory passage on the organ which expresses the rising of incense. This is followed by a solo cello and organ which introduces the first refrain as prayer is offered up as an evening sacrifice. Each refrain is followed with recitative-like fragments, sung by a solo soprano and baritone.

The second piece for **Evening Prayer** is *Sweet Dreams, Form A Shade* with words by William Blake. It is dedicated to the *Tonbridge Grammar School Motet Choir* and was first performed at Westminster Cathedral in December 2012 as part of the Barnado's charity concert. It was later performed by the *Motet Choir* at the Barbican Hall for the *Barnardo's School Choir Competition* in March 2013 where they won first prize for the senior choir category. The music endeavours to follow the moving simplicity of the words as a mother reflects on the beauty of her babe.

The third piece for **Evening Prayer** is *Song Of Mary*. With words by Mary Holtby, it is a very simple melodic Magnificat suitable for small parish choirs or even school choirs. It could easily be adapted for treble voices. These lovely words express the simplicity and wonder which Mary,

visiting her cousin Elizabeth, must have felt as she praised God for what was about to unfold in her life.

The last piece for **Evening Prayer** in this group is *Kindle In Our Hearts*. I have set this as a *Taizé-style* chant as I felt it lent itself to a very gradual build up with such vibrant and passionate words. It is scored for SATB choir, semi-chorus and instruments including a trumpet entering triumphantly on the last round. As with all chants, it can be reduced to suit the resources available.

**Night Prayer** begins with *Before The Ending Of The Day*. I have set this as a simple prayer asking God to protect and safeguard us through the night.

Two very beautiful fragments from *Psalms 17, Keep Me As The Apple Of Your Eye and Hide Me Under The*

*Shadow Of Your Wings*, form the text of the second prayer. This is set as a chant which opens with serene chords, taken up by the guitar. The prayer is interspersed with instrumental variations and concludes with a repetition of the opening introduction.

The third piece for **Night Prayer** is *Song Of Simeon*, with words by Mary Holtby adapted from *Luke 2: 29-32*. Here the words reflect the prayer of Simeon as he takes from Mary the child Jesus in his arms and gives gratitude to God for granting what his heart most desired: to be in the presence of the Saviour promised by God.

I have treated the opening refrain which is in Latin as a plainchant introduction. The first verse, sung by the tenors and basses, is then repeated. As the song unfolds

the verses and refrains are developed using different combinations of voices to give the relevant colours and expression to fit the beauty of the words.

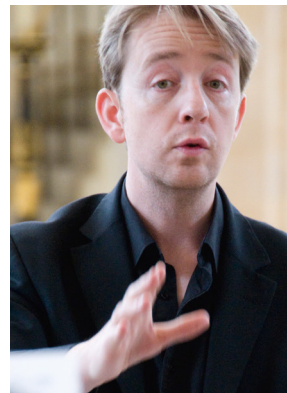
The last piece for **Night Prayer** is *Night Prayers*, with words by David Adam. A metallophone is used to depict the ticking away of time. The prayer is very simple with the first verse praying for a safe repose so that refreshed we may give ourselves anew to the Lord. It ends with the repeated words "Christ my eyelids close."

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**Officium Divinum is dedicated to Tim Ruffer (RSCM) with gratitude for all his help and encouragement as we travelled together on this journey of prayer.**

**Margaret Rizza**







## MARGARET

**MARGARET RIZZA** studied at the *Royal College of Music*, London and at the *National School of Opera*, London, and continued her training in Siena and Rome, Italy.

She sang professionally for 25 years, under the name of Margaret Lensky. She has sung at many of the leading concert and operatic venues and under such conductors as Benjamin Britten, Igor Stravinsky and Leonard Bernstein. She also gave premières of works by John Tavener, Thea Musgrave and Richard Rodney Bennett.

Margaret went on to teach singing at the *Guildhall School of Music and Drama*, London from 1977 to 1994. She has trained and directed senior choirs at *Sevenoaks*, *Walthamstow Hall* and *Combe Bank* schools. Amongst the ensembles founded and directed by Margaret are *The London Camerata*, *The Cameo Opera Group*, *St Thomas Music Group* and the *Gaudete Ensemble*, the

## RIZZA

latter of which are involved in many recordings.

In 1986 she dedicated herself to the work of spirituality and to the wider aspect of music in the community. While at the *Guildhall* she worked on many outreach projects taking groups of students to share their music with people in prisons, hospitals, hospices, inner city and blind schools, MS centres, and working with those with physical and learning difficulties. She was also involved with Yehudi Menuhin's fantastic *Live Music Now* organization. He wrote: "I can only think of music as something inherent in every human being—a birthright. Music co-ordinates mind, body and spirit." During this time she began her work in the field of spirituality working

with *The World Community for Christian Meditation* leading many retreats, prayer and music days and vocal and choral workshops. She was closely involved with *Dartington International Summer School* giving master classes and vocal workshops over many years up until 2008.

She began composing in 1997, her contemplative choral music being widely acclaimed in the UK and abroad. She has given many seminars and conferences all featuring her music in the U.S.A, New Zealand, Singapore, Malaysia, and Ireland as well as leading many choral and vocal workshops in this country.

Since composing she has made many recordings. Her original arrangements of *Taizé* chants reached

number 1 in the charts and were featured on *Classic FM* over several weeks in 2006. She was featured in *BBC Songs of Praise's* 'Women Composers' in 2007 and in this same year she was invited by Harry Christophers to write a choral composition for *The Sixteen*. This resulted in 'Ave Generosa' which was recorded on the CD 'A Mother's Love', and given its première at the Queen Elizabeth Hall in 2008 and in the USA in 2009. 'O Speculum Columbe' premièred in the USA in 2011. Her CD 'Mysterium Amoris' conducted by Eamonn Dougan with the *Gaudete Ensemble* was released by Naxos in November 2012, all the music being published by *Faber Music London*. All the music for 'Officium Divinum' is published by the RSCM.



# EAMONN DOUGAN

**EAMONN DOUGAN** read music at *New College*, Oxford, before continuing his vocal and conducting studies at the *Guildhall School of Music and Drama*. He now pursues a busy schedule as conductor and singer.

He is the first Associate Conductor of the world renowned vocal ensemble *The Sixteen* and has directed the ensemble to considerable acclaim in concerts across England and Europe. He made his debut at the *Concertgebouw*, Amsterdam, in a celebration of James MacMillan's 50th birthday and co-directed '*The Earth Resounds*'. Other highlights with *The Sixteen* have included the world première of Gabriel Jackson's 'Ave

*Regina Caelorum*' at the opening of *Kings Place*, a recording with Icelandic ensemble *Sigur Ros* and the closing concert of the *Henry VIII 500th Anniversary Celebrations* at the *Royal Naval Chapel*, Greenwich.

Eamonn is Chorus Director of *Britten Sinfonia Voices* and a regular Guest Conductor with *Wrocław Philharmonic Choir*, Poland, the *Coro de la Comunidad*, Madrid and the *St. Endellion Festival Orchestra & Chorus*. He is increasingly in demand as a guest conductor and has assisted various conductors including Martyn Brabbins, Andreas Delfs, Adam Fischer and Sir Mark Elder working with orchestras including the *Orchestra of*

*the Age of Enlightenment* and *The Hallé*. With the *Britten Sinfonia* and *Britten Sinfonia Voices*, he has conducted two recent world premières—Nico Muhly's 'Looking Forward' for their 20th birthday at the Barbican and Ēriks Ešenvalds' 'Aqua' in Cambridge.

In September 2008 he was appointed a Visiting Professor to the *Guildhall School of Music and Drama*, London where he teaches ensemble singing and directs the *Guildhall Consort*.

As a singer, he has appeared on disc and the concert platform throughout the world with many of Britain's leading ensembles and is a member of the multi award-winning *I Fagiolini*.



MARGARET RIZZA



EAMONN DOUGAN



DAVID PRICE

# DAVID PRICE

**DAVID PRICE** is Organist and Master of the Choristers at Portsmouth Cathedral. Before coming to Portsmouth he was Assistant Organist of Ely Cathedral having previously held Organ Scholarships at Rochester Cathedral and Croydon Minster. During his time at Ely he toured Germany, Belgium, Holland, Poland and the Czech Republic with the Cathedral Choir. His John Amner recording on Hyperion was critically acclaimed and Editor's Choice in 'The Gramophone' music magazine.

During his Portsmouth tenure, the profile of the cathedral's music has been raised to new heights through twelve international tours, recordings and regular work for the BBC and ITV. He has been pleased to lead vocal training sessions for other choirs and has recently worked

in this capacity for the Diocese of Berlin and with the choir of Pembroke College, Oxford.

After ten years in his current post, Portsmouth University conferred David Price with an Honorary Doctorate of Music in recognition of his significant contribution to the development of music at the cathedral and to the cultural life of the city. In the same year he was made an Honorary Fellow of the Academy of St Cecilia and in 2013 he was elected to an Honorary Fellowship of The Guild of Church Musicians. Recent recital venues for David include Chambery Cathedral and Alpe d'Huez in the French Alps; Trinity Church, Copenhagen and Salvatorkirche, Duisburg. In 2009 his 'St John Passion for Good Friday' was published.

# CONVIVIAM SINGERS

Convivium Singers is an award winning, critically acclaimed choral ensemble, providing opportunities for young singers at the early stages of performing careers, as well as for talented musicians who have chosen not to pursue careers in music.

The ensemble specialises in performing and recording sacred and secular music by living British composers. They were described as 'an extraordinarily good choir to listen to' by BBC Radio 3's 'CD Review', with reference to the recently released NAXOS disc of music by Jonathan Dove.

Convivium Singers have also delved into early music, and their CD of motets by Peter Philips (Convivium Records) received a five-star review in the magazine 'Choir & Organ'.

The Singers often work with established conductors and composers to introduce contemporary music to wider audiences. They were prize-winners at the Tolosa International Choral Contest (Spain), and recently performed in Milan at the festival 'La Fabbrica del Canto' and in Hradec Králové at the Czech choral festival 'Sborové slavnosti'.

The group has a diverse repertoire from traditional choral music to folk-songs, partsongs and popular arrangements.

Convivium Singers are well suited to performing for weddings, private functions and corporate events, however remote, and are happy to offer a free quotation and advice with music choices and even facilitate new compositions where requested.

## SOPRANO

Rachel Barrett  
Helen Briggs  
Gilly Franklin (solo tracks 2, 9, 10)  
Joanna Loxton  
Charlotte Milligan  
Sarah Rowley  
Georgina Stalbow

## ALTO

Julia Alsop  
Richard Furstenheim  
Marie-Ann Hall  
Thomas Jordan  
Rose Martin  
Kate Telfer

## TENOR

Neil Collins  
Adrian Green  
Thomas Kelly  
Matthew Spillett  
William Wallace

## BASS

Will Drakett  
Alasdair Forbes  
Jonathan Kilhams  
Sam Lake  
Ben McKee (solo track 9)  
David Williams

# PERFORMERS

## CONDUCTOR

Eamonn Dougan

## ORGANIST

David Price

## CELLO

Richard Philips

## FLUTE

**1<sup>ST</sup>** Samantha Moore

**2<sup>ND</sup>** Jo Kidmans

**3<sup>RD</sup>** Tim Ruffer

## GUITAR

Alexander Norman

## METALLOPHONE

Sophie Rose

## TRUMPET

Sam Moffitt

## VIOLIN

**1<sup>ST</sup>** Dominika Fehér

**2<sup>ND</sup>** Réka Szabó



# MORNING PRAYER

## 1 THE NIGHT HAS PASSED

*From Common Worship: Daily Prayer (Morning Prayer)*

The night has passed and the day lies open before us;  
let us pray with one heart and mind.  
As we rejoice in the gift of this new day,  
so may the light of your presence, O God,  
set our hearts on fire with love for you.  
Now and for ever. Amen.

## 2 OPEN THOU MINE EYES

*Lancelot Andrewes (1555–1626)*

Open Thou mine eyes and I shall see,  
incline my heart and I shall desire;  
order my steps and I shall walk  
in the ways of Thy commandments.

O Lord God, be Thou to me a God  
and beside Thee let there be none else,  
no other, nought else with Thee.  
Vouchsafe to me to worship Thee  
and serve Thee, to worship  
according to Thy commandments  
in truth of spirit,  
in reverence of body,  
in blessing of lips,  
in private and in public.

## 3 DEDICATION

*David Adam from 'The Edge of Glory'*

I give myself to you Lord  
with my mind and its thinking  
I give myself to you Lord  
with my hands and their working  
I give myself to you Lord  
with my eyes and their seeing  
I give myself to you Lord  
with my body and its actions  
I give myself to you Lord  
with my heart and its loving  
I give myself to you Lord

## 4 THE SONG OF ZECHARIAH (BENEDICTUS)

*Taken from Luke 1:68–79, adapted by Anne Harrison*

*Benedictus Dominus Deus Israel  
quia visitavit et fecit redemptionem plebis suae*

Bless the Lord, the God of Israel,  
who has come to set us free.  
He has raised for us a Saviour  
sprung from royal David's tree.  
Through his prophets God had spoken  
of the hope the Christ would bring;  
of his faithfulness and mercy  
let each generation sing.

*Benedictus Dominus Deus Israel  
quia visitavit et fecit redemptionem plebis suae*

Long ago God made a promise;  
he would set his people free,  
that in all our life and worship  
we might know true liberty,  
to be holy, to be righteous  
in his sight throughout our days;  
now this child will be a herald,  
making ready all God's ways.

*Benedictus Dominus Deus Israel  
quia visitavit et fecit redemptionem plebis suae*

Let all people know salvation  
through forgiveness of their sin.  
As our God in his compassion  
bids a shining dawn begin.  
So may all who dwell in darkness  
see the shadows disappear.  
While he guides our feet in pathways  
where his peace is ever near.

To the Father be all glory  
with the Spirit and the Son,  
as it was, is now and shall be  
while eternal ages run. Amen.

## MIDDAY PRAYER

### 5 BLESSED BREAD

*Margaret Rizza*

Blessed bread, everlasting life;  
sacred cup, eternal salvation.

### 6 THE REAL PRESENCE

*David Adam from 'The Edge of Glory'*

Lord be with me in the breaking of the bread  
Lord bless my heart, my hands, my head  
Lord be with me, offering the wine  
Lord bless body and soul, they are thine

Lord present in the wine and bread  
Stay with me Lord when I am fed  
Bless the way by which I go  
Guide me in this world below

Lord thou art there in bread and wine  
Around my life may thou entwine  
Bless O Lord the life I lead  
From sin and stain keep me freed

Lord bless body and soul, they are thine  
Lord bless body and soul, they are thine

### 7 THE TWENTY-THIRD PSALM

*George Herbert (1593–1633)*

The God of love my shepherd is,  
And he that doth me feed:  
While he is mine, and I am his,  
What can I want or need?

He leads me to the tender grasse,  
Where I both feed and rest;  
Then to the streams that gently passe:  
In both I have the best.

Or if I stray, he doth convert  
And bring my minde in frame:  
And all this not for my desert,  
But for his holy name.

Yea, in deaths shadie black abode  
Well may I walk, not fear:  
For thou art with me; and thy rod  
To guide, thy staff to bear.

Nay, thou dost make me sit and dine,  
Ev'n in my enemies sight:  
My head with oyl, my cup with wine  
Runnes over day and night.

Surely thy sweet and wondrous love  
Shall measure all my dayes;  
And as it never shall remove,  
So neither shall my praise.

### GLORIA IN EXCELSIS 8

*From Common Worship Communion  
Order One*

Glory to God in the highest,  
and peace to his people on earth.  
Lord God, heavenly King,  
almighty God and Father,  
we worship you, we give you thanks,  
we praise you for your glory.

Lord Jesus Christ, only Son of the Father,  
Lord God, Lamb of God,  
you take away the sin of the world:  
have mercy on us;  
you are seated at the right hand of the Father:  
receive our prayer.

For you alone are the Holy One,  
you alone are the Lord,  
you alone are the Most High, Jesus Christ,  
with the Holy Spirit,  
in the glory of God the Father.  
Amen.

## EVENING PRAYER

### 9 LET MY PRAYER RISE BEFORE YOU

*From Common Worship: Daily Prayer  
(Evening Prayer)*

Let my prayer rise before you as incense,  
the lifting up of my hands as the evening sacrifice.

O Lord, I call to you; come to me quickly;  
hear my voice when I cry to you.

Set a watch before my mouth, O Lord,  
and guard the door of my lips;

Let my prayer rise before you as incense,  
the lifting up of my hands as the evening sacrifice.

Let not my heart incline to any evil thing;  
let me not be occupied in wickedness with  
evildoers.

But my eyes are turned to you, Lord God;  
in you I take refuge; do not leave me defenceless.

Let my prayer rise before you as incense,  
the lifting up of my hands as the evening sacrifice.

## 10 SWEET DREAMS, FORM A SHADE

*William Blake (1757–1827)*

Sweet dreams, form a shade  
O'er my lovely infant's head;  
Sweet dreams of pleasant streams  
By happy, silent, moony beams!

Sweet sleep, with soft down  
Weave thy brows an infant crown!  
Sweet sleep, Angel mild,  
Hover o'er my happy child,  
*Sing lullaby, lullaby sweet babe;  
Lullaby, lullaby, angel mild.*

Sweet smiles, in the night  
Hover over my delight;  
Sweet smiles, mother's smiles,  
All the livelong night beguiles.

Sweet moans, dovelike sighs,  
Chase not slumber from thy eyes.  
Sweet moans, sweeter smiles,  
All the dovelike moans beguiles,  
*Sing lullaby, lullaby sweet babe;  
Lullaby, lullaby, angel mild.*

Sleep, sleep, happy child,  
All creation slept and smiled;  
Sleep, sleep, happy sleep,  
While o'er thee thy mother weep.

Sweet babe, in thy face  
Holy image I can trace.  
Sweet babe, once like thee,  
Thy maker lay and wept for me.

Wept for me, for thee, for all,  
When he was an infant small  
Thou his image ever see,  
Heavenly face that smiles on thee.

Smiles on thee, on me, on all;  
Who became an infant small.  
Infant smiles are his own smiles;  
Heaven and earth to peace beguiles.  
*Sing lullaby, lullaby sweet babe;  
Lullaby, lullaby, angel mild.*

## 11 SONG OF MARY

*From The Song of Mary (Luke 1.46–55),  
adapted by Mary Holtby*

My Lord and Saviour is my song,  
He fills my spirit with delight  
To raise me up his arm is strong,  
The lowly precious in his sight.  
*Magnificat anima mea Dominum.*

My name shall live from age to age,  
And ev'ry tongue his servant bless,  
For mercy is their heritage  
Whose hearts the Holy One confess.  
*Magnificat anima mea Dominum.*

The proud beguiled by dreams of power  
Divided and degraded lie:  
He casts them down from throne and tower  
And stoops to lift the humble high.  
*Magnificat anima mea Dominum.*

He feeds the hungry at his board  
And sends the rich unfilled away,  
And mindful of his promised word  
Has answered Israel's prayers today.  
*Magnificat anima mea Dominum.*

With all the elders of our race,  
And those unborn who seek this birth,  
I sing the glory of his race  
And bring eternity to earth.  
*Magnificat anima mea Dominum.*

## 12 KINDLE IN OUR HEARTS

*Collect for Evening Prayer from Common  
Worship: Daily Prayer*

Kindle in our hearts, O God,  
the flame of love that never ceases,  
that it may burn in us, giving light to others.  
May we shine for ever in your temple,  
set on fire with your eternal light,  
even your Son Jesus Christ,  
our Saviour and our Redeemer.  
Amen.



# NIGHT PRAYER

## 13 BEFORE THE ENDING OF THE DAY

*From Common Worship: Daily Prayer (Night Prayer)*

Before the ending of the day,  
Creator of the World, we pray  
That you, with steadfast love, would keep  
Your watch around us while we sleep.

From evil dreams defend our sight,  
From fears and terrors of the night;  
Tread underfoot our deadly foes  
That we no sinful thought may know.

O Father, that we ask be done  
Through Jesus Christ, your only Son;  
And Holy Spirit, by whose breath  
Our souls are raised to life from death.

## 14 KEEP ME AS THE APPLE OF YOUR EYE

*From Common Worship: Daily Prayer (Night Prayer)*

Keep me as the apple of your eye.  
Hide me under the shadow of your wings.

## 15 SONG OF SIMEON

*From The Song of Simeon (Luke 2.29  
– 32), adapted by Mary Holtby*

Lord, set your servant free,  
Fulfil your ancient vow,  
And peaceful let the parting be  
Which seals that promise now.  
*Lumen ad revelationem gentium;  
Illumina tenebras nostras Domine.*

From here the child of light,  
The world's salvation lies,  
And on the nations lost in night  
I see his dawn arise.  
*Lumen ad revelationem gentium;  
Illumina tenebras nostras Domine.*

A radiance unconfined  
To change of time or place,  
He is the hope of human-kind  
The glory of our race.  
*Lumen ad revelationem gentium;  
Illumina tenebras nostras Domine.*

## 16 NIGHT PRAYERS

*David Adam from 'The Edge of Glory'*

As I enter into sleep  
Keep me Father keep  
As I seek a safe repose  
Christ my eyelids close

That refreshed I may wake  
To work again for thee

God in the night  
God at my right  
God all the day  
God with me stay

God in my heart  
Never depart  
God with thy might  
Keep us in light  
Through this dark night

As I take my rest  
Spirit keep me with the blest  
Holy Blessed Three  
Keep me close to thee

As I enter into sleep  
Keep me Father keep  
As I seek a safe repose  
Christ my eyelids close

# WITH THANKS

There have been many people involved in the recording of Officium Divinum, but I would like to give thanks especially to:

**Adrian Green** for all the work that went into the organisation of the recording, without which it would never have been made.

**Andrew King**, together with **Alexander Norman**, **Kevin Hodgson** and **Adaq Khan**, who were involved in very careful and intricate work as the completion of the final edits came to be made.

**Donald Thomson**, who set all the music over the many months that Officium Divinum was being composed.

**Jenny Jones**, for getting me onto the internet and keeping me in order!

**The Dean and Chapter of Portsmouth Cathedral** for allowing us to record in such a wonderful space.

**My beloved family**, for all the love and support they have given me over the many months of bringing Officium Divinum to birth.

*Thank you all. Margaret Rizza*

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RECORDED AT PORTSMOUTH CATHEDRAL:  
APRIL 29-MAY 2, 2013

MUSIC IN PRINT AVAILABLE FROM  
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