

Evening Service

Edited by Jason Smart

Thomas Causton (d.1570)

Magnificat

Soprano

Alto

Tenor

Bass

My soul doth mag - ni - fy the Lord,

My soul doth mag - ni - fy the Lord,

My soul doth mag - ni - fy the Lord,

My soul doth mag - ni - fy the Lord,

4

and my spirit re - joic - eth in God my Sa - vi - our. For he

and my spirit re - joic - eth in God my Sa - vi - our. For he

and my spirit re - joic - eth in God my Sa - vi - our. For he

and my spirit re - joic - eth in God my Sa - vi - our. For he

8

hath re - gard - ed the low - li - ness of his hand - maid - en. For be -

hath re - gard - ed the low - li - ness of his hand - maid - en. For be -

hath re - gard - ed the low - li - ness of his hand - maid - en. For be -

hath re - gard - ed the low - li - ness of his hand - maid - en. For be -

12

- hold from hence - forth all ge - ne - ra - ti - ons shall call me

- hold from hence - forth all ge - ne - ra - ti - ons shall call me

- hold from hence - forth all ge - ne - ra - ti - ons shall call me

- hold from hence - forth all ge - ne - ra - ti - ons shall call me

16

— bless - ed. For he that is migh - ty hath mag -

bless - ed. For he that is migh - ty hath mag -

bless - ed. For he that is migh - ty hath mag -

bless - ed. For he that is migh - ty hath mag -

20

- ni - fi - ed me, and ho - ly is his

- ni - fi - ed me, and ho - ly is his name.

- ni - fi - ed me, and ho - ly is his

- ni - fi - ed me, and ho - ly is his

24

name. And his mer - cy is on them that fear him through-out all

— And his mer - cy is on them that fear him through-out all

name. And his mer - cy is on them that fear him through-out all

name. And his mer - cy is on them that fear him through-out all

28

ge - ne - ra - ti - ons. He hath shew -

ge - ne - ra - ti - ons. He hath shew - ed

ge - ne - ra - ti - ons.

ge - ne - ra - ti - ons.

32

- ed strength with his arm, he hath shew - ed strength with his

strength with his arm, he hath shew - ed strength with his

He hath shew - ed strength with his

36

arm, he hath shew - ed strength with his arm; he hath scat -

arm, he hath shew - ed strength with his arm; he hath scat - ter -

arm, he hath shew - ed strength with his arm; he hath scat - ter -

He hath shew - ed strength with his arm; he hath scat - ter -

40

- ter - ed the proud in the i - ma - gi - na - ti - on

- ed the proud in the i - ma - gi - na - ti -

- ed the proud in the i -

- ed the proud in the i -

44

of their hearts. He hath

on of their hearts. He hath put

- ma - gi - na - ti - on of their hearts. He hath put down, he

- ma - gi - na - ti - on of their hearts. He hath put down,

48

put down, he hath put, he hath put
 down, he hath put down the migh - - -
 hath put down, he hath put
 he hath put down, [put down] the migh -

52

down the migh - ty from their seat, and hath ex - alt -
 -ty from their seat, and hath ex - alt -
 down the migh - ty from their seat, and hath ex - alt - ed
 -ty from their seat, and hath ex - alt -

56

- ed the hum - ble and meek. He hath fill -
 - ed the hum - ble and meek. He hath fill -
 the hum - ble and meek. He hath fill -
 - ed the hum - ble and meek. He hath fill -

60

- ed the hun - gry with good things, and the rich he

- ed the hun - gry with good things, and the rich he

- ed the hun - gry with good things, and the rich he

- ed the hun - gry with good things, and the rich he

64

hath sent emp - ty a - way. He re - mem - b'ring his mer -

hath sent emp - ty a - way. He re - mem - b'ring his mer -

hath sent emp - ty a - way. He re - mem - b'ring his mer -

hath sent emp - ty a - way. He re - mem - b'ring his mer -

68

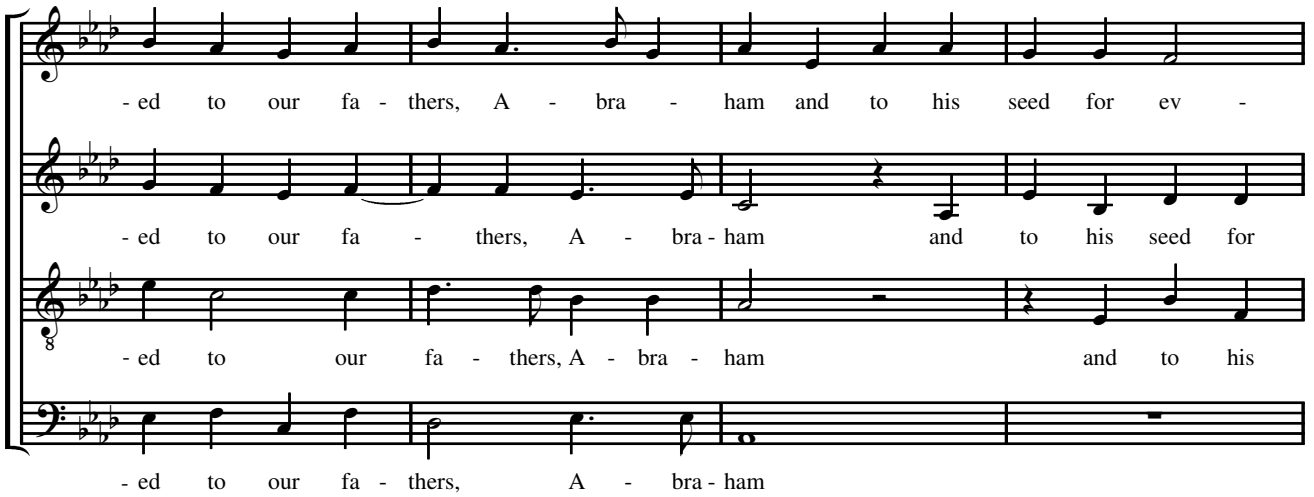
- cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis -

- cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis -

- cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis -

- cy hath hol - pen his ser - vant Is - ra - el, as he pro - mis -

72



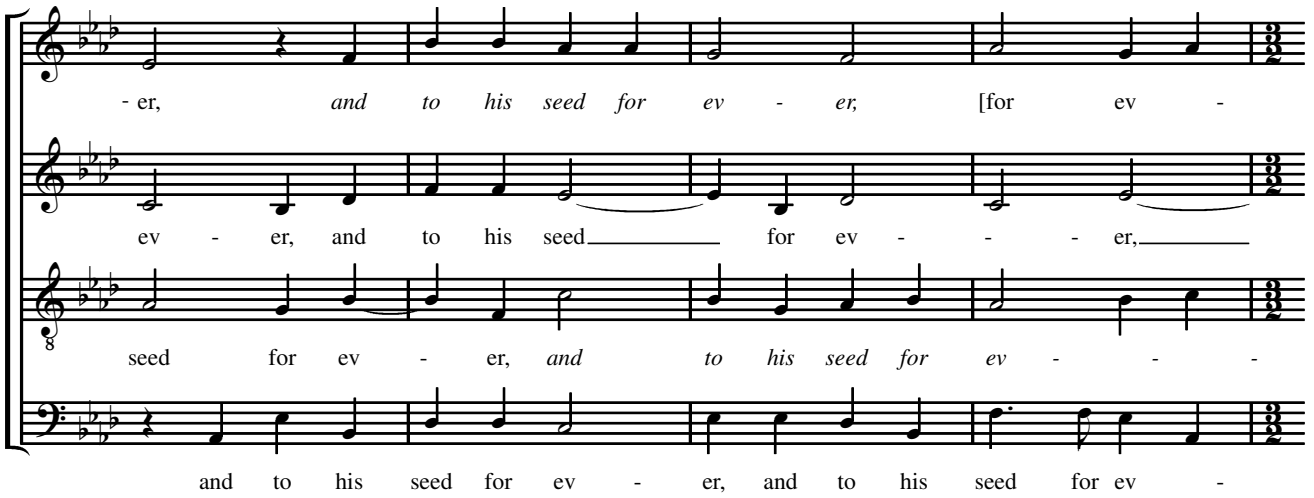
- ed to our fa - thers, A - bra - ham and to his seed for ev -

- ed to our fa - thers, A - bra - ham and to his seed for

- ed to our fa - thers, A - bra - ham and to his

- ed to our fa - thers, A - bra - ham

76



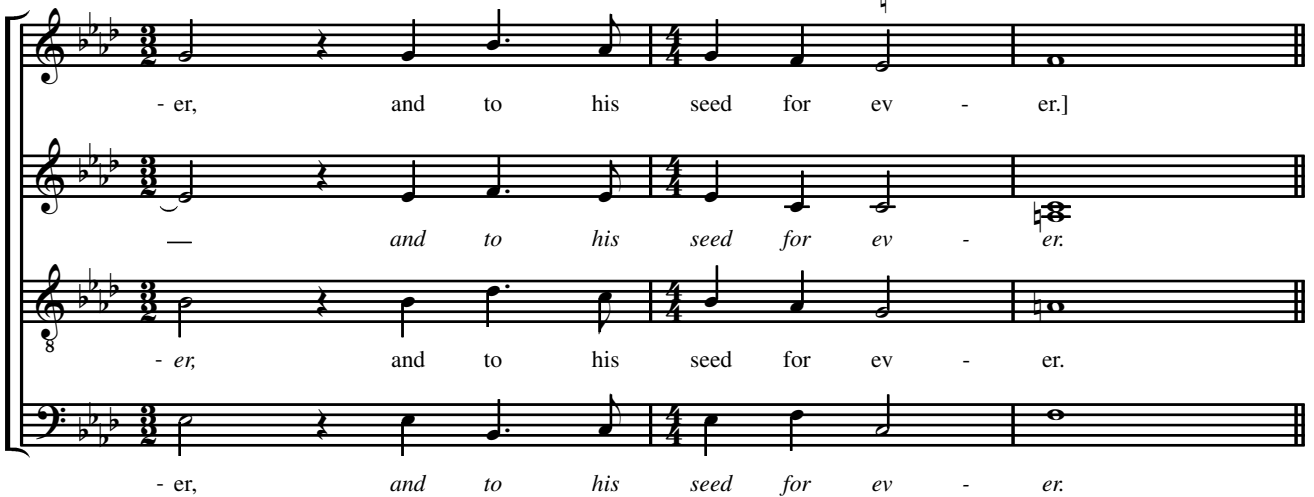
- er, and to his seed for ev - er, [for ev -

ev - er, and to his seed _____ for ev - - - er, _____

seed for ev - er, and to his seed for ev - - -

and to his seed for ev - er, and to his seed for ev -

80



- er, and to his seed for ev - er.]

- and to his seed for ev - er.

- er, and to his seed for ev - er.

- er, and to his seed for ev - er.

83

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - ther, and to the

Glo - ry be to the Fa - - - ther, and to the

Glo - ry be to the Fa - - - ther, and to the

86

Son, and to the Ho - ly Ghost; as it was in

Son, and to the Ho - ly Ghost; as it was in

Son, and to the Ho - ly Ghost; as it was in

Son, and to the Ho - ly Ghost; as it was in

89

the be - gin - - - ning, is now, and ev - er shall be,

the be - gin - - - ning, is now, and ev - er shall

the be - gin - - - ning, is now, and ev - er

the be - gin - - - ning, is

93

is now, and ev - er shall be, world with - out end,
 be, is now, and ev - er shall be,
 shall be, world with - out end,
 now, and ev - er shall be, world with - out end,

97

world with - out end. A - - - - men.
 world with - out end. A - - - - men.
 world with - out end. A - - - - men.
 world with - out end. A - - - - men.

Nunc Dimittis

Soprano

Lord, now let thy ser - - - vant de -

Alto

Lord, now let thy ser - vant de -

Tenor

Lord, now let thy ser - vant de - part in _____

Bass

Lord, now let thy ser - vant

4

- part in _____ peace, ac - cord - ing to thy word. For mine

- part in peace, ac - cord - ing to thy word. For mine

_____ peace, ac - cord - ing to thy word. For mine

de - part in peace, ac - cord - ing to thy word. For mine

8

eyes have seen, for mine eyes have seen thy sal - va - ti - on, which thou

eyes have seen, *for mine eyes have seen* thy sal - va - ti - on,

eyes have seen, *for mine eyes have seen* thy _____ sal - va - ti - on,

eyes have seen, *for mine eyes have seen* thy sal - va - ti - on,

12

hast pre - par - ed be -
 which thou hast pre - par - ed be -
 which thou hast pre - par - ed be -
 which thou hast pre - par - ed be -

16

- fore the face of all peo - ple; to be a light,
 - fore the face of all peo - ple; to be a
 - fore the face of all peo - ple; to
 - fore the face of all peo - ple;

20

to be a light to light -
 light, to be a light to light - en the
 be a light to light - en the
 to be a light to light - en the

24

- en the Gen-tiles, and to be the glo - - - - ry, *and to*
 Gen - tiles, _____ and to be the glo - - - - ry,
 Gen - tiles, _____ and to be the glo - ry,
 Gen - tiles, _____ and to be the glo -

29

be the glo - - - - - ry of thy peo - ple
 and to be the glo - - - - - ry of thy peo - ple
 and to be the glo - ry of thy peo - ple
 - ry, and to be the glo - ry of thy peo - ple

34

Is - ra - el. Glo - ry be to the Fa - ther, and to the Son,
 Is - ra - el. _____ Glo - ry be to the Fa - ther, and to the
 Is - ra - el. Glo-ry be to the Fa - ther, and to the Son, and
 Is - ra - el. Glo - ry be to the Fa - ther, and to the Son,

27 S A: underlay -ry below A^b (not in 28)

39

and to the Ho - - - ly Ghost; as it was in
 Son, and to the Ho - ly Ghost; as it was in the be - gin - ning, —
 to the Ho - - - ly Ghost, [the Ho - ly
 and to the Ho - - - ly Ghost; as it was in the be -

44

the be - gin - ning, is now, and ev - er shall be,
 — is now, and ev - er shall be, ev - er shall be, world
 Ghost:] as it was - in the be - gin - ning, is now, and ev - er shall
 - gin - ning, as it was in the be - gin - ning, is now, and ev - er

48

world with - out end. A - - - men.
 with - out end. A - - - men.
 be, world with - out end, world with - out end. A - - - men.
 shall be, world with - out end. A - - - men.

Source

John Day, *Mornyng and Evenyng prayer and Communion* (London, 1565), sigs Oii, Oii, Oii, Oii^v. (Copy used: London, British Library, K.7.e.8.)

Commentary

This evening service is part of a complete, untitled service by Causton comprising movements for Morning Prayer, Communion and Evening Prayer according to the Book of Common Prayer. It must date from after 1552, at least in its preserved form, since the movements for the Communion include the Kyrie from the Prayer Book of that year and omit the Benedictus after the Sanctus.

Although the source carries Day's name, it is likely that he was only the printer and that the compiler was Causton himself. A collection of vernacular church music by various composers, of whom Causton is the most frequently represented, it appears to have been conceived during the reign of Edward VI (1547–1553), but Day did not publish it until 1565, having abandoned an earlier intention to issue it in 1560 under the title *Certaine Notes set forth in foure and three parts*.¹ If Causton were the instigator it must be assumed that his music was printed from authoritative texts. However, the accuracy of Day's typesetting leaves a lot to be desired. Also, Day set up the underlay first, generally with no spacing to allow for the subsequent allocation of the notes. The music was then fitted to the text as it best could be. Where there is more than one note to a syllable the precise underlay is invariably ambiguous. The more melismatic the passage, the greater is the uncertainty and this needs to be borne in mind when interpreting the variants footnoted in the score.

The complete service contains several instances of consecutive fifths. These are not convincingly attributable to misprints and all must be put down to carelessness or indifference on Causton's part. These have been allowed to stand uncorrected. The consecutive octaves of the type found between soprano and tenor in the cadential figure at bar 10 of the Magnificat are commonplace in English music of this period.

It is doubtful whether Causton envisaged performance by decani and cantoris sides of the choir in alternation. No such directions occur in the source and none has been added in this edition.

Editorial Conventions

The original clef, staff signature and first note of each part are shown on the prefatory staves before the beginning of the Magnificat.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Underlay repeat signs in the source are expanded using italicised underlay.

Underlay between square brackets is entirely editorial.

Day's publication is littered with misprints of various kinds. The text of these evening canticles is mostly accurate, but one or two simple errors have been tacitly corrected.

¹ Howard M. Nixon, *Day's Service Book, 1560–1565*, <http://www.bl.uk/ebj/1984articles/pdf/article1.pdf> (retrieved 9 February 2014); see also John Aplin, 'The Origins of John Day's 'Certaine Notes'', *Music and Letters*, lxii (1981), pp.295-299. Nixon's article includes two plates from the bass part of Causton's service, showing the end of the Te Deum and the beginning of the Benedictus for Morning Prayer.