

# Morning Service

Edited by Jason Smart

Thomas Causton (d.1570)

## Venite

Soprano

Alto

Tenor

Bass

O come, let us sing un - to the Lord,  
O come, let us sing un - to the Lord,  
O come, let us sing un - to the Lord,  
O come, let us sing un - to the Lord,

4

let us hear - ti - ly re - joice in the strength of our \_\_\_\_\_ sal - va - ti -  
let us hear - ti - ly re - joice in the strength of our \_\_\_\_\_ sal - va - ti -  
let us hear - ti - ly re - joice in the strength of our \_\_\_\_\_ sal - va - ti -  
let us hear - ti - ly re - joice in the strength of our \_\_\_\_\_ sal - va - ti -

8

- on. Let \_\_\_\_\_ us come be - fore his pre - sence \_\_\_\_\_ with thanks - giv -  
- on. Let \_\_\_\_\_ us come be - fore his pre - sence \_\_\_\_\_ with thanks -  
- on. Let \_\_\_\_\_ us come be - fore his pre - sence \_\_\_\_\_ with thanks - giv -  
- on. Let \_\_\_\_\_ us come be - fore his pre - sence \_\_\_\_\_ with thanks - giv -

1-end bass: A lacks the staff signature throughout this movement (in error), implying D naturals in the edition; B has a lower B $\flat$  throughout.

12

- - ing, and shew our - selves glad in  
 - giv - ing, and shew our - selves glad in  
 - - ing, and shew our - selves glad in him with  
 - - ing, and shew our - selves glad in him with

16

him with psalms. For the Lord is a great God,  
 him with psalms. For the Lord is a great  
 psalms. For the Lord is a great  
 psalms. For the Lord is a great God,

20

and a great king a - bove all gods. In his hands are all the  
 God, and a great king a - bove all gods. In his  
 God, and a great king a - bove all gods. In his  
 and a great king a - bove all gods.

17 bass (only) A: fermata for F followed by barline indicating end of a section / 21-22 tenor AB: underlay *king above* below D<sup>b</sup> C C, all below second B<sup>b</sup>

24

cor - ners of the earth,  
 hands are all the cor - ners of the earth, *in his hands are all the cor - ners*  
 hands are all the cor - ners of the

In his hands are all the cor - ners of the

28

are all the cor - ners of the earth, and the strength of the hills is  
 of the earth, and the strength of the hills is  
 earth, are all the cor - ners of the earth, and the strength of the hills  
 earth, are all the cor - ners of the earth, and the strength of the hills

earth, are all the cor - ners of the earth, and the strength of the hills

32

his al - so. The sea is his,  
 his al - so. The sea is his, and he made  
 is his al - so. The sea is his, and he made  
 is his al - so. The sea is his, and he

25 soprano A: underlay of below first B $\flat$ , *the* below second B $\flat$

37

and he made \_\_\_\_\_ it, and his hands pre - par - - - ed  
 \_\_\_\_\_ it, and \_\_\_\_\_ his hands pre - par - ed \_\_\_\_\_  
 \_\_\_\_\_ it, and \_\_\_\_\_ his \_\_\_\_\_ hands pre -  
 - made \_\_\_\_\_ it, and \_\_\_\_\_ his hands pre - par - ed

41

the dry \_\_\_\_\_ land. O come,  
 \_\_\_\_\_ the dry \_\_\_\_\_ land. O come,  
 par - ed the dry \_\_\_\_\_ land. O come,  
 the \_\_\_\_\_ dry \_\_\_\_\_ land. O come,

45

let us wor - ship \_\_\_\_\_ and fall \_\_\_\_\_ down, O come, let us wor -  
 let us wor - ship \_\_\_\_\_ and \_\_\_\_\_ fall down, O come, let us wor -  
 let us wor - ship and fall \_\_\_\_\_ down, O come, let us wor -  
 let us wor - ship \_\_\_\_\_ and fall down, O come, let us wor -

49

- ship and fall down, and kneel be - fore the Lord our

- ship and fall down, and kneel be - fore the Lord our

- ship and fall down, and kneel be - fore the Lord our

- ship and fall down, and kneel be - fore the Lord our

53

ma - ker, and kneel be - fore the Lord our ma - ker.

ma - ker, and kneel be - fore the Lord our ma - ker.

ma - ker, and kneel be - fore the Lord our ma - ker.

ma - ker, and kneel be - fore the Lord our ma - ker.

57

For he is the Lord our God, for he is the

For he is the Lord our God, for he is the Lord.

For he is the Lord our God, the

For he is the Lord our God, for he is the

60 alto B: GF for G

61

Lord our God, and we are the peo - ple of his pas -

- our God, and we are the peo - ple of \_\_\_\_\_ his

Lord our God, and we are the peo - ple of his pas - ture, \_\_\_\_\_

Lord our God, and we are the peo - ple of his pas -

65

- ture, of his pas - ture, and \_\_\_\_\_ the sheep of his hands.

pas - ture, of his pas - ture, and the sheep of \_\_\_\_\_ his \_\_\_\_\_ hands.

\_\_\_\_\_ of his pas - - - ture, and the sheep of his hands.

- ture, of his pas - ture, and the sheep of his hands.

69

To - day if ye will hear his voice, hard - en not your \_\_\_\_\_

To - day if ye will hear his voice, hard - en not your \_\_\_\_\_

To - day if ye will hear his voice, hard - en not your \_\_\_\_\_

To - day if ye will hear his voice, hard - en not your \_\_\_\_\_

65 bass **B**: Eb for Eb Eb / 68 bass (only) **A**: fermata for F followed by barline indicating end of a section

73

hearts, as in the pro - vo - ca - ti - on,

hearts, as in the pro - vo - ca - ti - on,

hearts, as in the pro - vo - ca - ti - on,

hearts, as in the pro - vo - ca - ti - on,

77

and in the day of temp - ta - ti - on in the wil - der -

and in the day of temp - ta - ti - on in the wil - der -

and in the day of temp - ta - ti - on in the wil - der -

and in the day of temp - ta - ti - on in the wil - der -

81

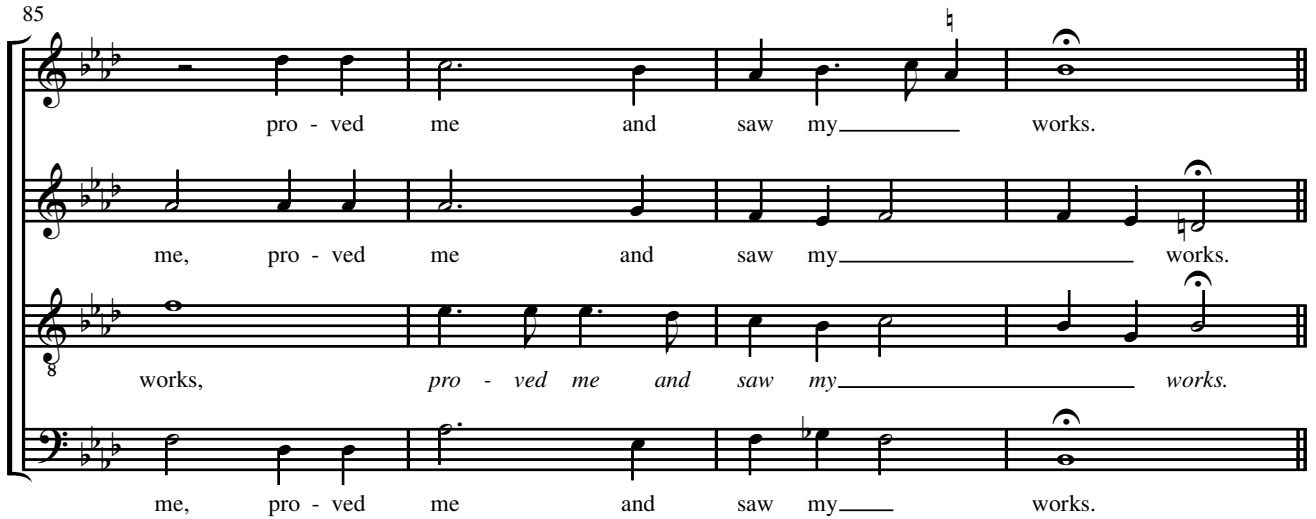
- ness; when your fa - thers temp - ted me,

- ness; when your fa - thers temp - ted

- ness; when your fa - thers temp - ted me, pro - ved me and saw my -

- ness; when your fa - thers temp - ted

85



pro - ved me and saw my works.

me, pro - ved me and saw my works.

works, pro - ved me and saw my works.

me, pro - ved me and saw my works.

89



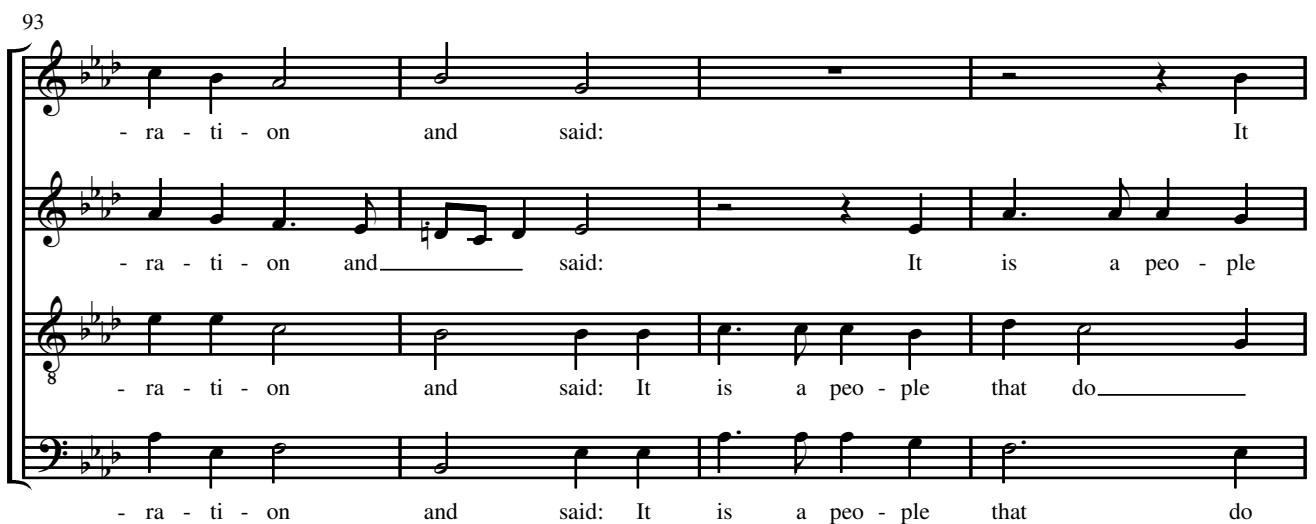
For - ty years long was I griev - ed with this ge - ne -

For - ty years long was I griev - ed with this ge - ne -

For - ty years long was I griev - ed with this ge - ne -

For - ty years long was I griev - ed with this ge - ne -

93



- ra - ti - on and said: It

- ra - ti - on and said: It is a peo - ple

- ra - ti - on and said: It is a peo - ple that do

- ra - ti - on and said: It is a peo - ple that do

92-114 alto: **A** drops the staff signature (apparently accidentally) from the 2nd note of bar 92 to bar 114 inclusive. This effects the Ds in the edition, none of which is marked flat. **B** keeps the signature.



97

is a peo - ple that do err in their hearts, for they have not  
 that do err in their hearts, for they have not known  
 err in their hearts, for they have not known  
 err in their hearts, for they have not

101

known my ways; un - to whom I swear in my  
 - my ways; un - to whom I swear in my  
 - my ways; un - to whom I swear in my wrath, I swear  
 known my ways; un - to whom I

106

wrath, I swear in my wrath, that they should not en - ter  
 wrath, I swear in my wrath, that they should not en - ter  
 in my wrath, I swear in my wrath, that they should not  
 swear in my wrath, I swear in my wrath, that they should not en - ter

102 bass AB: Eb Eb for Eb

111

in - to my rest, in - to my rest. Glo - ry be

in - to my rest. Glo - ry be

en - ter in - to my rest. Glo - ry be

in - to my rest. Glo - ry be

116

to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it

to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it

to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it

to the Fa - ther, and to the Son, and to the Ho - ly Ghost; as it

121

was in the be - gin - ning,

was in the be - gin - ning, is now,

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

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

125

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

130

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

134

A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.  
 A - - - - - men.

134 alto A: underlay ij between A<sup>b</sup> and G, A- is below last note of 136; bass A: A- below B<sup>b</sup> (not A<sup>b</sup>) / 135 soprano A: A- below A<sup>b</sup> (not in 134)

## Te Deum

[Minister]



We praise thee, O God: \_\_\_\_

Soprano

We know - ledge thee to be the Lord. All \_\_\_\_\_ the earth doth

Alto

We know - ledge thee to be the Lord. All \_\_\_\_\_ the earth doth

Tenor

We know - ledge thee to be the Lord. All \_\_\_\_\_ the earth doth

Bass

We know - ledge thee to be the Lord. All \_\_\_\_\_ the earth doth

5

wor - ship thee, which art the Fa - ther ev - er - last - ing. To

wor - ship thee, which art the Fa - ther ev - er - last - ing. To

wor - ship thee, which art the Fa - ther ev - er - last - ing. To

wor - ship thee, which art the Fa - ther ev - er - last - ing. To

9

thee all An - gels cry a - loud: the heavens and all \_\_\_\_\_

thee all An - gels cry a - loud: the heavens and all the

thee all An - gels cry a - loud: the heavens and all the

thee all An - gels cry a - loud: the heavens and all the Powers there -

13

the Powers there - in. To thee Che - ru - bin and Se - ra -

Powers there - - - in. To thee Che - ru - bin and Se - ra -

Powers there - - - in. To thee Che - ru - bin and

- - - - in. To thee Che - ru - bin and

17

- - - - phin con - tin - u - al - ly do - - - - cry,

- - - - phin con - tin - u - al - ly do - - - - cry,

Se - ra - phin con - tin - u - al - ly do - - - - cry,

Se - ra - phin con - tin - u - al - ly do - - - - cry,

21

Ho - ly, Ho - ly, Lord God of Sa - ba - oth,

Ho - ly, Ho - ly, Lord God of Sa - - - ba - oth,

Ho - ly, Ho - ly, Lord God of Sa - ba - oth,

Ho - ly, Ho - ly, Lord God of Sa - - - ba - oth,

25

Ho - ly, Ho - ly, Lord God of Sa - ba - oth;

Ho - ly, Ho - ly, Lord God of Sa - ba - oth;

Ho - ly, Ho - ly, Lord God of Sa - ba - oth;

Ho - ly, Ho - ly, Lord God of Sa - ba - oth;

29

Heaven and earth are full of the Ma - jes - ty

Heaven and earth are full of the Ma - jes -

Heaven and earth are full of the Ma - jes - ty

Heaven and earth are full of the Ma - jes -

33

of thy glo - ry. The glo - ri - ous com - pa - ny

- ty of thy glo - ry. The glo - ri - ous com - pa - ny

of thy glo - ry. The glo - ri - ous com - pa - ny of

- ty of thy glo - ry. The glo - ri - ous com - pa - ny

37

of the A - pos - tles praise thee. The good - ly fel - low-ship of the

of the A - pos - tles praise thee. The good - ly fel - low-ship of the

the A - pos - tles praise thee. The good - ly fel - low-ship of the

of the A - pos - tles praise thee. The good - ly fel - low-ship of the

41

Pro - phets praise thee. The no - ble ar - my of Mar -

Pro - phets praise thee. The no - ble ar - my of Mar -

Pro - phets praise thee. The no - ble ar - my of Mar -

Pro - phets praise thee. The no - ble ar - my of

46

- tyrs praise thee. The ho - ly Church through-out all the world.

- tyrs praise thee. The ho - ly Church through-out all

- tyrs praise thee. The ho - ly Church through all the

Mar - tyrs praise thee. The ho - ly Church through - out all

50

— doth know - - - ledge thee; the Fa - ther of an —

the world doth know - - - ledge — thee; the Fa - ther of an —

8 world doth know - ledge — — — — — thee; — — — — — the Fa - ther of an

— the world doth know - ledge thee; the Fa - ther of an

54

in - fi - nite Ma - jes - ty; thy ho - nour - a - ble, true and

in - fi - nite Ma - jes - ty; thy ho - nour - a - ble,

8 in - fi - nite Ma - jes - ty; thy

in - fi - nite Ma - jes - ty;

58

on - - - - - ly Son; al - so the

true and on - - - - - ly Son; al - so the

8 ho - nour - a - ble, true and on - ly — — — — — Son; al - so the

thy ho - nour - a - ble, true and on - ly Son; al - so the



62

Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo - ry, O

Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo - ry, O

Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo - ry,

Ho - ly Ghost, the Com - fort - er. Thou art the King of Glo - ry,

66

Christ. Thou art the ev - er -

Christ. Thou art the ev - er - last - ing

O Christ. Thou art the ev - er - last - ing Son of the Fa -

O Christ. Thou art the ev - er - last - ing Son of the Fa - ther, of the

70

- last - ing Son of the Fa - ther. When thou took'st up - on

Son of the Fa - ther. When thou took'st up - on

- ther, of the Fa - ther. When thou took'st up - on

Fa - ther, of the Fa - ther. When thou took'st up - on

72 bass (only) A: fermata for Eb followed by barline indicating end of a section

74

thee to de - liv - er man, thou didst not ab -

thee to de - liv - er man, thou didst not ab -

thee to de - liv - er man, thou didst not ab -

thee to de - liv - er man, thou di - dest not ab - hor

78

- hor the Vir - gin's womb. When thou hadst ov - er - come the

- hor the Vir - gin's womb. When thou hadst ov - er -

- hor the Vir - gin's womb. When thou hadst ov - er - come the sharp -

the Vir - gin's womb. When thou hadst ov - er - come

82

sharp - ness of death thou didst o - pen the King -

- come the sharp - ness of death thou didst o - pen the King - dom

- ness of death thou didst o - pen the King - dom

the sharp - ness of death thou did - est o - pen the King - dom

78 alto B:  $\flat$  to 2nd G, not 1st G

86

- dom of \_\_\_\_\_ Heaven to all \_\_\_\_\_ be - liev - ers.

of Heaven to \_\_\_\_\_ all be - liev - - - - - ers.

of Heaven to all \_\_\_\_\_ be - liev - ers.

of \_\_\_\_\_ Heaven to all \_\_\_\_\_ be - liev - ers.

90

Thou sit - test at the right hand of God:

Thou sit - test at the right hand \_\_\_\_\_ of \_\_\_\_\_ God: in the

Thou sit - test at the right hand of God: in the glo - ry of the

Thou sit - test at the right hand of God: in the glo - ry of the

94

in the glo - ry of the Fa - ther. We be - lieve that thou shalt

glo - ry of the \_\_\_\_\_ Fa - - - ther. We be - lieve that thou shalt

Fa - ther, *in the glo - ry of the Fa - ther.* We be - lieve that thou shalt

Fa - ther, *in the glo - ry of the Fa - ther.* We be - lieve that thou shalt

87 alto B: B $\flat$  C for A $\flat$  B $\flat$  C

98

come to be our Judge. We there - fore pray thee, — help thy ser -

come to be our Judge. We there - fore pray thee, — help thy ser -

come to be our Judge. We there - fore pray thee, — help thy ser -

come to be our Judge. We there - fore pray thee, — help thy ser -

102

- vants, whom thou hast re-deem - ed with thy pre - ci - ous blood. Make them

- vants, whom thou hast re-deem - ed with thy — pre - ci - ous blood. Make them

- vants, whom thou hast re - deem - ed with thy pre - ci - ous blood. Make them

- vants, whom thou hast re-deem - ed with thy pre - ci - ous blood. Make them

106

to be num - b'ed with thy Saints in glo - ry ev - er - last -

to be num - b'ed with — thy — Saints in glo - ry ev - er -

to be num - b'ed with thy Saints in glo - ry

to be num - b'ed with thy Saints in glo - ry

101 tenor: **A** drops the staff signature from the 2nd note of bar 101 to the 2nd note of bar 147 inclusive; **B** drops it from the 3rd note of bar 101 until the end of the movement. The Ds in bars 106 and 115 have been flattened editorially.

110

- - ing, ev - er - last - ing.  
 - last - ing, [ev - er - last - ing.]  
 ev - er - - - last - ing. O Lord, save thy  
 ev - er - last - - - ing. O Lord, save thy

114

O Lord, save thy peo - ple, and bless  
 O Lord, save thy peo - ple, and bless thine he - ri - tage, *and*  
 peo - - - ple, and bless thine he - - - ri-tage, *and*  
 peo - ple, thy peo - ple, and bless thine he - ri - tage, *and*

118

thine he - ri - tage.  
 bless thine he - ri - tage. Gov - ern them and  
 bless thine he - ri - tage. Gov - ern them and lift them up for  
 bless thine he - ri - tage. Gov - ern them and lift them up

118 bass AB: C C for C



134

end. Vouch - safe, O Lord, to keep us this day with -out\_\_\_\_\_ sin. O

— Vouch - safe, O Lord, to keep us this day\_\_\_\_\_ with -out sin. O

end. Vouch - safe, O Lord, to keep us this day with -out\_\_\_\_\_ sin. O

end. Vouch - safe, O Lord, to keep us this day with -out\_\_\_\_\_ sin. O

139

Lord, have mer - cy up - on\_\_\_\_\_ us, have mer - cy

Lord, have mer - cy up - on\_\_\_\_\_ us, have mer - cy

Lord, have mer - cy up - on us, have mer -

Lord,\_\_\_\_\_ have mer - cy\_\_\_\_\_ up - on us, have mer - cy

143

up - on\_\_\_\_\_ us. O Lord, let\_\_\_\_\_ thy mer - cy

up - on\_\_\_\_\_ us. O Lord, let thy mer - cy

- cy up - on\_\_\_\_\_ us. O Lord, let thy mer - cy

up - on\_\_\_\_\_ us. O Lord, let thy mer - cy

147

light - en up - on us as our trust is in \_\_\_\_\_ thee. O

light - en up - on us as our trust is in \_\_\_\_\_ thee. O

light - en up - on us as our trust is in \_\_\_\_\_ thee. O

light - en up - on us as our trust is in \_\_\_\_\_ thee. O

151

Lord, in thee have \_\_\_\_\_ I trust - ed: let me nev - er be con -

Lord, in thee have \_\_\_\_\_ I trust - ed: let me nev - er be con -

Lord, in thee have \_\_\_\_\_ I trust - ed: let me nev - er be con -

Lord, in thee have \_\_\_\_\_ I trust - ed: let me nev - er be con -

155

- found - ed, let me ne - ver be con - found - ed.

- found - ed, let me ne - ver be con - found - ed.

- found - ed, let me ne - ver be con - found - ed.

- found - ed, let me ne - ver be con - found - ed.

149 alto AB: Eb omitted (B corrects this by making the next note a d)



# Benedictus

Soprano  
 Bless - ed be the Lord God of Is - ra - el, for

Alto  
 Bless - ed be the Lord God of Is - ra - el, for

Tenor  
 Bless - ed be the Lord God of Is - ra - el, for he hath

Bass  
 Bless - ed be the Lord God of Is - ra - el,

5  
 he hath vi - sit - ed and re - deem - ed his peo -

he hath vi - sit - ed and re - deem - ed his peo -

vi - sit - ed and re - deem - ed his peo -

for he hath vi - sit - ed and re - deem - ed his peo -

9  
 - ple; and hath rais - ed up a might - y sal - va - ti - on for

- ple; and hath rais - ed up a might - y sal - va - ti - on for

- ple; and hath rais - ed up a might - y sal - va - ti - on for

- ple; and hath rais - ed up a might - y sal - va - ti - on for

1 bass: **A** and **B** have a staff signature of two flats (lower B flat and E flat) throughout this movement only. This flattens all the Gs in the edition except for those in bars 44 and 64, which are marked natural in both sources. The naturals in bars 39, 89 and 90 have been applied editorially. / 9 soprano **B**: no ♯

13

— us in the house of his ser - vant Da -

— us in the house of \_\_\_\_\_ his ser - vant

\_\_\_\_\_ us in the house of his ser - vant

— us in the house of his ser - vant

17

- - vid; as he spake by the mouth of his ho - ly

Da - vid; as he spake by the mouth of his ho - ly

Da - vid; as \_\_\_\_\_ he spake by the mouth of his ho - - -

Da - vid; as he spake by the mouth of his ho - ly

22

Pro - - - - phets, which have been since the \_\_\_\_\_ world be -

Pro - - - - phets, which have been since the world be -

- ly Pro - - - - phets, which have been since the world be -

Pro - - - - phets, which have been since the world be -

20 soprano, alto **B**: 2nd note is  $\text{d}$ ; tenor **B**: G G for G G; bass **A,B**: 2nd note is  $\text{d}$  (cf. bar 51 which suggests that the majority reading in **A** is right) / 24 alto **A**: 3rd F is  $\text{A}^b$  (cf. 80) / 24 alto **B**: 2nd F omitted (previous note corrected to  $\text{d}$  to compensate)

26

- gan; that we should be sav - ed from our en - e -

- gan; that we should be sav - ed from our en - e -

- gan; that we should be sav - ed from our en - e -

- gan; that we should be sav - ed from our en - e -

30

- mies, and from the hands of all that hate us;

- mies, and from [the hands of] all that hate us;

- mies, and from the hands of all that hate us;

- mies, and from the hands of all that hate us;

34

to per - form the mer - cy

to per-form the mer - cy

to per - form the mer - cy pro - mis-ed

to per-form the mer - cy pro -



50

oath which he sware to our fa - ther A - - - bra -

oath which he sware to our fa - ther A - - - bra -

oath which he sware to our fa - ther A - - - bra -

oath which he sware to our fa - ther A - - - bra -

54

- ham, that he would give us, that he would give us;

- ham, that he would give us, that he would give us;

- ham, that he would give us, *that he would give* us; that we

- ham, that he would give us, *that he would give* us; that we be -

59

that we be - ing de - liv - er - ed

that we be - ing de - liv - er - ed, de - liv - er - ed

be - ing de - liv - er - ed, de - liv - er - ed out

- ing de - liv - er - ed, de - liv - er - ed out

63

out of the hands of our  
 out of the hands of our en - e - mies, of our  
 of the hands of our en - - - e-mies, *out of the hands of our*  
 of the hands of our en - e - mies, out of the hands of our en -

67

en - e - mies, might serve him with - out fear;  
 en - e - mies, might serve him with - out fear;  
 en - e - mies, might serve him with - out fear; in  
 - e - mies, might serve him with - out fear; in ho - li -

71

in ho - li - ness and right - eous - ness,  
 in ho - li - ness and right - eous - ness, in ho - li - ness and  
 ho - li - ness and right - eous - ness be - fore him, in ho - li -  
 - ness and right - eous - ness be - fore him, in ho - li - ness and

75

in ho - li-ness and right - eous - ness be - fore  
 right - eous - ness be - fore  
 - ness and right - e-ous - ness be - fore him, be - fore  
 right - eous - ness be - fore him be - fore

79

him all the days of our life. And  
 him all the days of our life. And  
 him all the days of our life. And  
 him all the days of our life. And

83

thou, child, shalt be call - ed the Pro - phet of the  
 thou, child, shalt be call - ed the Pro - phet of the  
 thou, child, shalt be call - ed the Pro - phet of the  
 thou, child, shalt be call - ed the Pro - phet of the

87

High'st, for thou shalt go be - fore the face of the Lord, *for thou shalt*  
 High'st, for thou shalt go be - fore the face of the Lord, [for thou shalt  
 High'st, for thou shalt go be - fore the face of the  
 High'st, for thou shalt go be - fore the

91

go be - fore the face of the Lord to pre - pare his \_\_\_\_\_ ways;  
 go be - fore the face of the Lord] to pre - pare his \_\_\_\_\_ ways;  
 Lord, of the Lord to pre - pare his \_\_\_\_\_ ways;  
 face of the Lord, of the Lord to pre - pare his \_\_\_\_\_ ways;

95

to give know - ledge of sal - va - ti - on un - to his peo -  
 to give know - ledge of sal - va - ti - on un - to his peo -  
 to give know - ledge of sal - va - ti - on un - to his peo -  
 to give know - ledge of sal - va - ti - on un - to his peo -

87 tenor and bass B:  $\text{♩}$  for  $\text{♩}$ , underlay *high-est*



99

- ple for the re - mis - si - on of their sins, through the

- ple for the re - mis - si - on of their sins, through the

- ple for the re - mis - si - on of their sins, through the

- ple for the re - mis - si - on of their sins, through the

103

ten - der mer - cy of our God, where - by the day - spring

ten - der mer - cy of our God, where - by the day - spring

ten - der mer - cy of our God,

ten - der mer - cy of our God, where -

107

from on high, from on high hath vi - sit - ed

from on high, from on high hath vi - sit - ed

where - by the day - spring from on high, from on high hath

- by the day - spring from on high, from on high hath

107-109 all parts **AB**: underlay *an high* for *on high*, except in tenor partbook of **B** which reads *all high* / 107-8 bass **A**: underlay *-spring* placed below  $BbAb$ , (108) *from* placed below  $FAb$  / 108 soprano **AB**: underlay *spring from an* [sic, with the repeat starting in the middle of *dayspring*]

below  $CCD^b$  (possibly the same text repeat was intended for the ditto signs in the other parts) / 109 bass **A**: first F is  $\downarrow$  / 109 bass **B**: F for  $\uparrow\uparrow$  F F

111

us; to give light to them that sit in dark - ness, to give

us; to give light to them that sit in dark - ness,

vi-sit-ed us; to give light to them that

vi-sit-ed us; to give

115

light to them that sit in dark - ness, and in the sha - dow of

and in the sha - dow of

sit in dark - - ness, and in the sha - dow of

light to them that sit in dark - ness, and in the sha - dow of

119

death; and to guide our feet in - to the way of peace,

death; and to guide our feet in - to the way of peace,

death; and to guide our feet in - to the way of peace,

death; and to guide our

123

and to guide our feet in - to the way of peace.

— and — to guide our feet in - to — the way of — peace.

— and to guide — our feet in - to the — way of — peace.

feet in - to the way of peace, in - to the way of peace.

127

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

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

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

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

131

the Ho - ly — Ghost; as it was in the be - gin - ning,

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

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

to the Ho - ly Ghost; as it was in the be - gin - ning,

131 alto A:  $\flat$  for 2nd G, not 1st G / 134 tenor AB:  $D\flat$  for C

135

is \_\_\_\_\_ now, and ev - er shall be, world \_\_\_\_\_ with - - -

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

is \_\_\_\_\_ now, and ev - er shall be, \_\_\_\_\_ world with -

is \_\_\_\_\_ now, and ev - er shall \_\_\_\_\_ be, world

139

- out \_\_\_\_\_ end. A - - - - men.

\_\_\_\_\_ end. A - - - - - - - men.

- out \_\_\_\_\_ end. A - - - - - - - men.

with - out \_\_\_\_\_ end. A - - - - - - - men.

141 alto A: no ♯ for 2nd D

## Sources

- A** John Day, *Mornyng and Evenyng prayer and Communion* (London, 1565), sigs Lii, Lii, Lii, Lii<sup>v</sup>. (Copy used: London, British Library, K.7.e.8.)
- B** London, British Library, Add. MSS 30480–4 (late 16th cent.), ff. 31, 33<sup>v</sup>, 31, 33<sup>v</sup>, –.

The intonation for the Te Deum is supplied from London, British Library, Add. MS 34191, f.36<sup>v</sup>. It is the opening of a mensural cantus firmus from a vernacular setting of the Te Deum added to this partbook of c.1530.

## Commentary

This morning service is part of a complete, untitled service by Causton comprising movements for Matins, 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 source **A** 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*.<sup>1</sup> 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.

Source **B** was copied from **A**; this is confirmed by annotations on f.35 and f.35<sup>v</sup> of MS 30481. The scribe corrected a good number of Day's musical errors (not always very happily), but did not extend the same diligence to the underlay. The latter does little to clarify the ambiguities in **A** and it is not collated here.

John Milsom has drawn attention to several borrowings by Causton from the work of other composers. In the morning canticles he notes that the end of Causton's Te Deum is derived from the five-voice setting by Thomas Tallis (a correspondence first identified by Peter Phillips). Bars 87–89 of the Benedictus are suspiciously similar to a point of imitation in Philip van Wilder's *D'ung nouveau dart* and reappear in Causton's *Yield unto God* although this could be due to lack of originality rather than deliberate cribbing.<sup>2</sup>

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. They have been allowed to stand uncorrected. The consecutive octaves of the type found between soprano and tenor in the cadential figure at bar 87 of the Venite 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 sources 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 Venite.

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

Accidentals not given explicitly in the sources, but implied by the original staff signatures, are placed before the notes concerned and have a superscript dot.

Underlay repeat signs in **A** are expanded using italicised underlay.

Underlay between square brackets is entirely editorial.

Day's publication is littered with misprints of various kinds. No systematic attempt has been made to record these and most simple errors have been tacitly corrected. However, significant variant readings are footnoted in the score. The order in each entry is bar number(s), voice(s), source(s), reading of the source(s).

<sup>1</sup> 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.

<sup>2</sup> John Milsom, 'Causton's Contrafacta', *Journal of the Royal Musical Association*, Vol.132, No.1 (2007), pp.1–31.