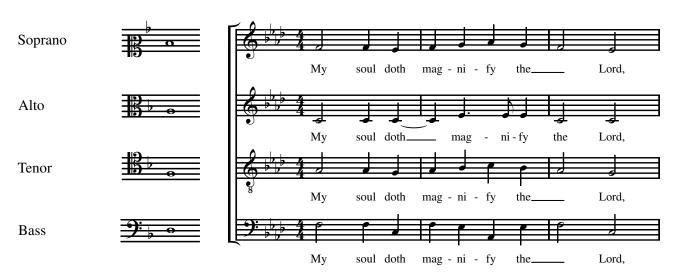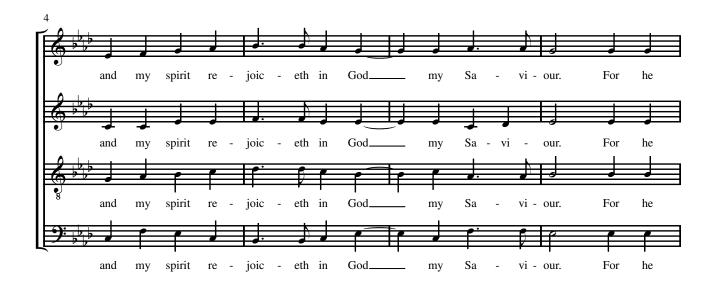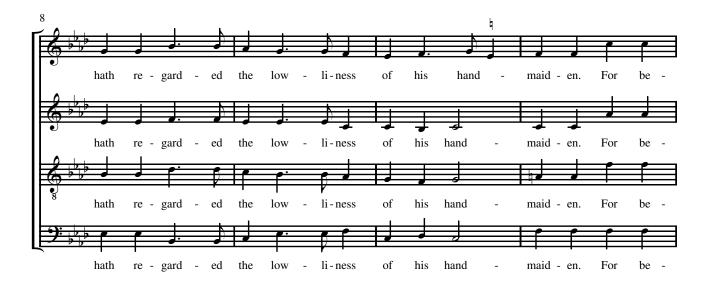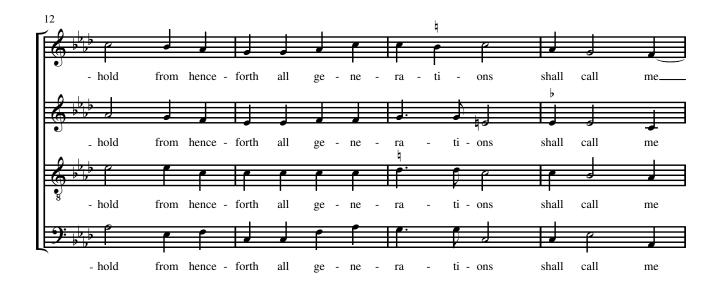# Evening Service

Edited by Jason Smart

Thomas Caustun (d.1570)

Magnificat

Soprano: My soul doth mag - ni - fy the Lord,

Alto: My soul doth mag - ni - fy the Lord,

Tenor: My soul doth mag - ni - fy the Lord,

Bass: My soul doth mag - ni - fy the Lord,

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

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 -

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

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.

- 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

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 -

- 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 -

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

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,

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

- 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

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,

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

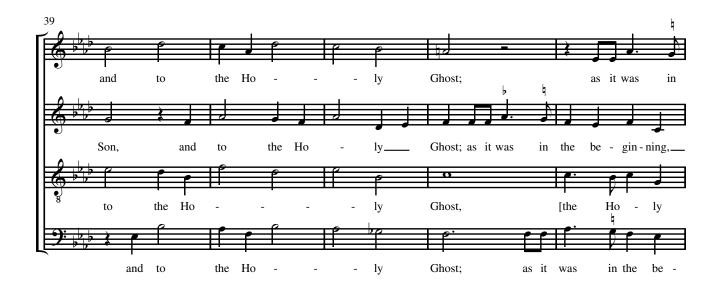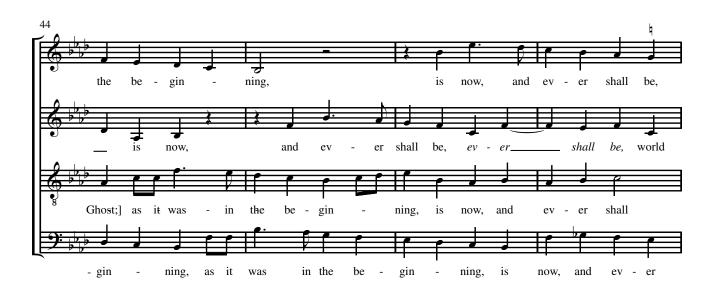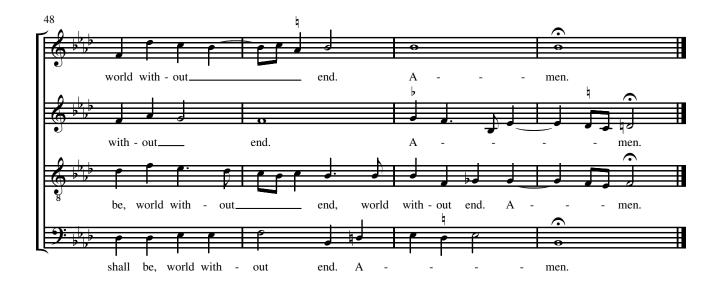Is - ra - el. Glo-ry be to the Fa - ther, and to the Son,

27 S **A**: underlay *-ry* below A♭ (not in 28)

Source

John Day, *Mornyng and Evenyng prayer and Communion* (London, 1565), sigs Oii, Oii, Oii, Oii[v].

Commentary

This evening service is part of a complete, untitled service by Caustun 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 Caustun himself. A collection of vernacular church music by various composers, of whom Caustun 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 Caustun 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 Caustun'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 Caustun 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.

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[1] Howard M. Nixon, *Day's Service Book, 1560–1565*, http://www.bl.uk/eblj/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 Caustun's service, showing the end of the Te Deum and the beginning of the Benedictus for Morning Prayer.