

Communion Service

Edited by Jason Smart

Thomas Causton (d.1570)

Responses to the Commandments

[After nos. 1-9]

Soprano
Alto
Tenor
Bass

Lord, have mer - cy up - on us, and en - cline our

Lord, have mer - cy up - on us, and en - cline our

Lord, have mer - cy up - on us, and en - cline our

Lord, have mer - cy up - on us, and en - cline our

4 [After no. 10]

hearts to keep this law. Lord have mer - cy up - on

hearts to keep this law. Lord have mer - cy up - on

hearts to keep this law. Lord have mer - cy up - on

hearts to keep this law. Lord have mer - cy up - on

8

us, and write all these thy laws in our hearts we be - seech thee.

us, and write all these thy laws in our hearts we be - seech thee.

us, and write all these thy laws in our hearts we be - seech thee.

us, and write all these thy laws in our hearts we be - seech thee.

3 all parts A *encline* sic.

Creed

[Celebrant]



I be - lieve in one God _____

Soprano



The Fa - ther al - migh - ty, ma - ker of heaven and earth, and

Alto



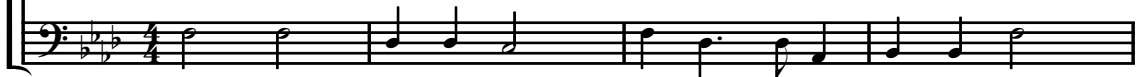
The Fa - ther al - migh - ty, ma - ker of heaven and earth,

Tenor



The Fa - ther al - migh - ty, ma - ker of heaven and earth,

Bass



The Fa - ther al - migh - ty, ma - ker of heaven and earth,

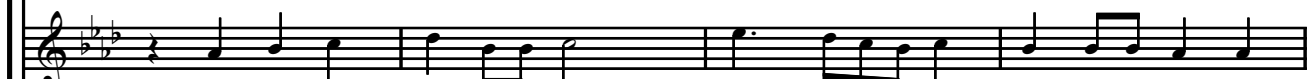
5



of all _____ things vi - si - ble and _____ in - vi - si - ble: And in



and of all things vi - si - ble and _____ in - vi - si - ble: And in



and of all things vi - si - ble and in - vi - si - ble: And in

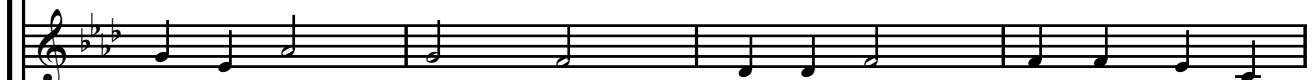


and of all things vi - si - ble and _____ in - vi - si - ble: And in

9



one Lord Je - su _____ Christ, the on - ly be - got - ten Son



one Lord Je - - - su Christ, the on - ly be - got - ten



one Lord Je - su _____ Christ, the on - ly be - got - ten



one Lord Je - su Christ, the on - ly be - got - ten

13

of _____ God, be - got - ten of his Fa - ther be -
 Son of God, be - got - ten of his Fa - - - ther
 Son of God, be - got - ten of his Fa - - - ther
 Son of God, be - got - ten of his Fa - - - ther

17

- fore all worlds, God of God, Light of Light, Ve - ry
 be - fore all worlds, God of God, Light of Light, Ve - ry
 be - fore all worlds, God of God, Light of Light, Ve - ry
 be - fore all worlds, God of God, Light of Light, Ve - ry

21

God of Ve - ry God, be - got - ten not made, be - ing of one
 God of Ve - ry God, be - got - ten not made, be - ing of one
 God of Ve - ry God, be - got - ten not made, be - ing of one
 God of Ve - ry God, be - got - ten not made, be - ing of one

25

sub - stance with the Fa - ther; by whom all things

sub - stance with the Fa - ther; by whom all things were

sub - stance with the Fa - ther; by whom all things were

sub - stance with the Fa - ther; by whom all things were

29

— were made, who for us men, and for our sal - va - ti -

— made, who for us men, and for our sal - va - ti -

— made, who for us men, and for our sal - va - ti -

— made, who for us men, and for our sal - va - ti -

33

- on came down from heaven, and was in - car - nate

- on came down from heaven, and was in - car - nate

- on came down from heaven, and was in - car - nate

- on came down from heaven, and was in - car - nate

37

by the Ho - ly Ghost of the Vir - gin Ma - ry,

by the Ho - ly Ghost of the Vir - gin Ma - ry,

by the Ho - - - ly Ghost of the Vir - gin Ma - ry,

by the Ho - ly Ghost of the Vir - gin Ma - ry,

41

and was made man,

and was made man, and was cru - ci - fied al -

and was made man, and was cru - ci - fied al - - -

and was made man, and was

45

and was cru - ci - fied al - so for us un - der

- so for us un - der

- so for us un - der

cru - ci - fied al - so for us un - der

45-46 alto A: underlay *also* below E^b D^b , *for* below E^b (not in 44-45)

49

Pon - ti - us Pi - late. He suf - fred and was bu - ri - ed, and

Pon - ti - us Pi - late. He suf - fred and was bu - ri - ed, and

Pon - ti - us Pi - late. He suf - fred and was bu - ri - ed, and

Pon - ti - us Pi - late. He suf - fred and was bu - ri - ed, and

53

the third day he rose a - gain ac - cord - ing to the Scrip -

the third day he rose a - gain ac - cord - ing to the Scrip -

the third day he rose a - gain ac - cord - ing to the Scrip -

the third day he rose a - gain ac - cord - ing to the Scrip -

57

- tures, and as - cend - ed in - to heaven, And sit - teth at the

- tures, and as - cend - ed in - to heaven, And sit - teth at the

- tures, and as - cend - ed in - to heaven, And sit - teth at the

- tures, and as - cend - ed in - to heaven, And sit - teth at the

61

right hand of God the Fa - ther. And he shall come a -
 right hand of the Fa - ther. And he shall come a - gain
 right hand of God the Fa - ther. And he shall come a -
 right hand of God the Fa - ther. And he shall come a -

65

- gain with glo - ry to judge both the quick and
 - with glo - ry to judge both the quick and the
 - gain with glo - ry to judge both the quick and the
 - gain with glo - ry to judge both the quick and

69

- the dead: whose king - dom shall have no end, whose king - dom shall have
 dead: whose king - dom shall have no end, whose king - dom shall have no
 - dead: whose king - dom shall have no end.
 the dead: whose king - dom shall have no

65 soprano A: underlay with glo- below A^b G / 68 T A: 2nd B^b is A^b

73

— no — end. And I be - lieve in the Ho - ly Ghost,
 end. And I be - lieve in the Ho - ly Ghost,
 8 — And I be - lieve in the Ho - ly Ghost,
 end. And I be - lieve in the Ho - ly Ghost,

77

the Lord and gi - ver of _____ life, who pro - ceed - eth from the
 the Lord and gi - ver of _____ life, who pro - ceed - eth from the
 8 the Lord and gi - ver of _____ life, who pro - ceed - eth from the
 the Lord and gi - ver of _____ life, who pro - ceed - eth from the

81

Fa - ther and the Son, who with the Fa - ther and the Son to -
 Fa - ther and the Son, who with the Fa - ther _____ and the Son to -
 8 Fa - ther and the Son, who with the Fa - ther _____ and the Son to -
 Fa - ther and the Son, who with the Fa - ther and the Son to -

85

- ge - ther is wor - ship-ped and glo - ri - fied, who spake by the Pro -

- ge - ther is wor - ship-ped and glo - ri - fied, who spake_ by the Pro -

- ge - ther is wor - ship-ped and glo - ri - fied, who_____ spake by the

- ge - ther is wor - ship-ped and glo - ri - fied, who spake by the Pro -

89

- - phets. And I be - lieve one Ca - tho - - - lic and___

- - phets. And I be - lieve one Ca - tho - - - lic

Pro - phets. And I be - lieve one Ca - tho - lic

- - phets. And I be - lieve one Ca - tho - - - lic

93

- A - pos - to - lic Church. I ac - know - ledge one Bap -

and A - pos - to - lic Church. I ac - know - ledge one Bap -

and A - pos - to - lic Church. I ac - know - ledge one Bap -

I ac - know - ledge one Bap -

91 soprano A: The staff signature is dropped in error from the fourth note of this bar to the end of the movement.

97

- tism for the re - mis - si - on of sins, and I look

- tism for the re - mis - si - on of sins, and I

- tism for the re - mis - si - on of sins, and I

- tism for the re - mis - si - on of sins, and I

101

for the Re - sur - rec - ti - on of the dead, and the

look for the Re - sur - rec - ti - on of the dead, and the

look for the Re - sur - rec - ti - on of the dead, and the

look for the Re - sur - rec - ti - on of the dead, and the

105

life of the world to come. A - - - - men.

life of the world to come. A - - - - men.

life of the world to come. A - - - - men.

life of the world to come. A - - - - men.

Sanctus

[By Sebastiano Festa: see Commentary]

Soprano

Ho - - ly, ho - ly, ho - ly, Lord

Alto

Ho - - ly, ho - ly, ho - ly, Lord God of

Tenor

Ho - - ly, ho - ly, ho - ly, Lord God of

Bass

Ho - - ly, ho - ly, ho - ly, Lord God

4

God of Hosts, heaven and earth are full

Hosts, heaven and earth are full

Hosts, heaven and earth are full

of Hosts, heaven and earth are full of

7

of thy glo - ry: Glo - ry be to

of thy glo - - - ry: Glo - ry be to thee,

of thy glo - ry: Glo - ry be to

thy glo - ry: Glo - ry be to

1 A: The staff signature is dropped from the soprano, tenor and bass for this movement only. It is retained in the alto, evidently in error, but the D in bar 6 has a natural and Festa's original confirms that this is intended to continue in effect to the end of the movement.

10

thee, O Lord most High, glo - ry be

O Lord most High, glo - ry be

thee, O Lord most High, glo - ry be

thee, O Lord most High, glo - ry be

13

to thee, O Lord most High.

to thee, O Lord most High.

to thee, O Lord most High.

to thee, O Lord most High.

Gloria

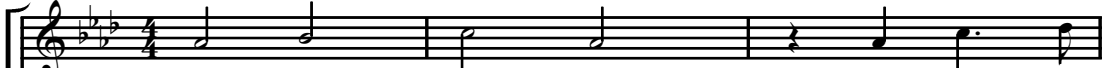
[Celebrant]



Glo - ry _____ be ___ to God on ___ high, _____

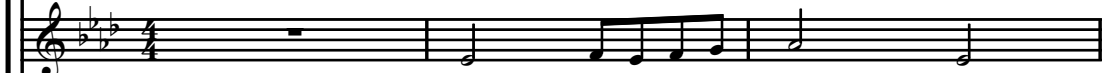
[By Rogier Pathie: see Commentary]

Soprano



And in earth peace, good will to -

Alto



And in _____ earth peace,

Tenor



And in earth _____ peace, good

Bass



And in earth _____ peace,

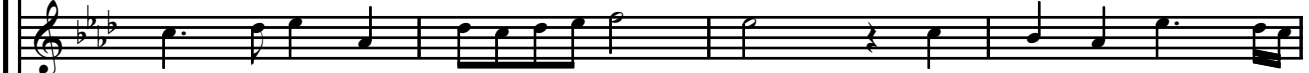
4



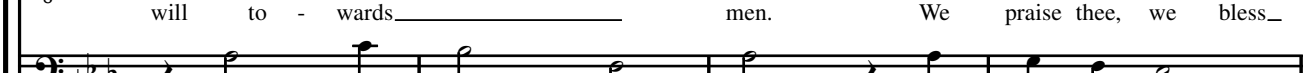
wards _____ men. _____ We _____ praise thee, we _____



good will to - wards _____ men. We praise _____ thee, we



will to - wards _____ men. We praise thee, we bless_



good will to - wards men. We praise _____ thee,

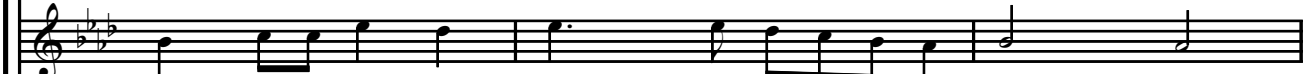
8



— bless _____ thee, we wor - ship thee, we glo - ri - fy thee,



bless thee, we wor - ship thee, we glo - ri - fy thee,



— thee, we wor - ship thee, we glo - ri - fy thee,



we bless thee, we wor - ship thee, we glo - ri - fy thee,

9 alto B: Bb is Eb (cf. bar 19)

11

we give thanks to thee for thy great—

we give— thanks— to thee

we give— thanks to thee for

we give thanks to— thee

14

— glo - ry, O—

for thy great— glo - ry, O Lord—

thy great— glo - - - - ry, O

for thy great glo - ry, O

17

— Lord God, heaven - ly— King, God the Fa - ther Al - migh -

God, heaven - ly— King, God the Fa - ther Al -

Lord— God, heaven - ly King,— God the Fa - ther Al -

Lord— God, heaven - ly— King, God the Fa - ther Al -

20

- ty. O Lord, the on -
 - migh - ty. O Lord, the on - ly
 - migh - ty. O Lord, the on - ly
 - migh - ty. O Lord, the on -

23

- ly be - got - ten Son Je - su Christ; O
 be - got - ten Son Je - su Christ; O
 be - got - ten Son Je - su Christ; O
 - ly be - got - ten Son Je - su Christ; O

26

Lord God, Lamb of God, Son of the
 Lord God, Lamb of God, Son of the Fa -
 Lord God, Lamb of God, Son of the Fa - ther,
 Lord God, Lamb of God, Son of the Fa -

29

Fa - ther, that tak'st a - way the sins of the world, have mer - cy
 - ther, that tak'st a - way the sins of the
 that tak'st a - way the sins of _____ the world,
 - ther, that tak'st a - way the sins of the world, have

32

up - - - on us. Thou that tak'st a -
 world, have _____ mer - cy up - on us. Thou that tak - est a -
 have mer - cy up - on us. Thou that tak'st a -
 mer - - - cy up - on us. Thou that tak'st a -

35

- way the sins of the world, have mer - cy up - on _____
 - way the sins of the world, have mer - cy up - on _____
 - way the sins of _____ the world, have mer - cy up -
 - way the sins of the world, have mer - cy up -

38

— us. Thou that tak'st a - way

— us. Thou that tak'st a - way

- on us. Thou that tak'st a - way

- on us. Thou that tak'st a - way

41

the sins of the world,

— the sins of the world, re - ceive our

the sins of the world, re - ceive our

the sins of the world, re - ceive our

44

re - ceive our pray - er. Thou that sit'st

pray - er. Thou sit - test at the right

pray - er. Thou that sit'st at the right hand of God the Fa -

pray - er. Thou that sit'st at the right hand

46 alto B: 2nd Eb is Db (but not in Pathie's original, or in bar 63)

47

at the right hand of God the Fa - ther,
 - hand of God the Fa - ther, have
 - ther, at the right hand of God the Fa - ther,
 of God the Fa - - - - ther,

50

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

53

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

56

For thou on - ly art ho - - -

For thou on - ly art ho -

For thou on - ly art ho - - -

For thou on - ly art ho - - -

59

- - ly; thou

- - ly, art ho - ly; thou on - - -

- - ly, art ho - ly; thou on - ly

- - ly, art ho - ly;

62

on - ly art the Lord; thou on - ly,

- ly art the Lord; thou on - ly, O Christ, thou

art the Lord, thou on - ly art the Lord; thou

thou on - ly art the Lord, thou on -

65

O Christ, O Christ, with the Ho - ly
 on - ly, O Christ, with the Ho - ly Ghost art
 on - ly, O Christ, with the
 - ly, O Christ, with the Ho - ly

68

Ghost art most high in the glo - ry of
 most high in the glo - ry of God
 Ho - ly Ghost art most high in the glo - ry
 Ghost art most high in the glo - ry of

71

God the Fa - ther. A - - - men.
 the Fa - - - - - ther. A - - - - - men.
 of God the Fa - ther. A - - - - - men.
 God the Fa - - - - - ther. A - - - - - men.

Sources

- A** John Day, *Mornyng and Evenyng prayer and Communion* (London, 1565), sigs Ni^v, Nii, Nii, Nii. (Copy used: London, British Library, K.7.e.8.)
- B** London, British Library, Add. MSS 30480–4 (Gloria only; late 16th cent.), ff. 36^v, 39^v, 37^v, 40, –.

The Gloria and Creed intonations are supplied from Oxford, Christ Church, e.6.3, a copy of the printed 1549 Book of Common Prayer with musical additions in manuscript giving the celebrant's portions of the chants for the 'Masse'.

Commentary

This Communion 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 it includes the Kyrie from the Prayer Book of that year and omits 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*.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.

Source **B** was copied from **A**; this is confirmed by annotations on f.35 and f.35^v 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 noted that two of the movements are not by Causton, but are contrafacta of chansons by foreign composers. The Sanctus is a highly abbreviated version of *O passi sparsi* by Sebastiano Festa and the Gloria is a fairly literal adaptation of *D'amours me plains* by Rogier Pathie. Bars 95–99 of the Creed are also cribbed from the latter, though here the inner parts are rewritten.²

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 fifths at bar 8 of the Gloria are Pathie's, although Causton introduces another instance of his own at bar 18 during the repeat of this passage. The consecutive octaves of the type found between soprano and tenor in the cadential figure at bar 17 of the Creed 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 Kyrie.

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

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

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, reading of the source.

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.

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