

Shew us, O Lord

Edited by Jason Smart

Thomas Causton (d.1570)

Countertenor 1

Countertenor 2

Tenor

Bass

Shew us, O Lord, the light of thy

4

coun - te - nance, that we be - ing

coun - te - nance, that we be - ing de - li - ver -

coun - te - nance, that we be - ing de - li - ver -

coun - te - nance, that we be - ing de - li - ver - ed, de - li - ver -

8

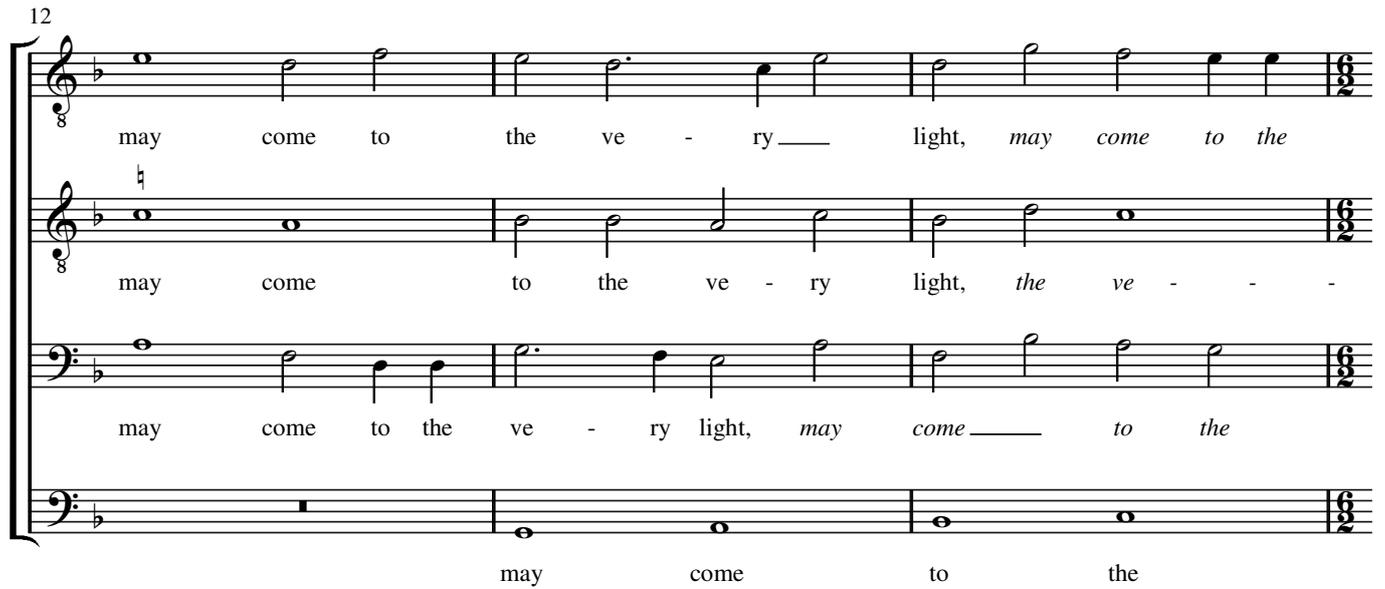
de - li - ver - ed from the dark - ness of our hearts

- ed, de - li - ver - ed from the dark - ness of our hearts

- ed, de - li - ver - ed from the dark - ness of our hearts

- ed, de - li - ver - ed from the dark - ness of our hearts

12



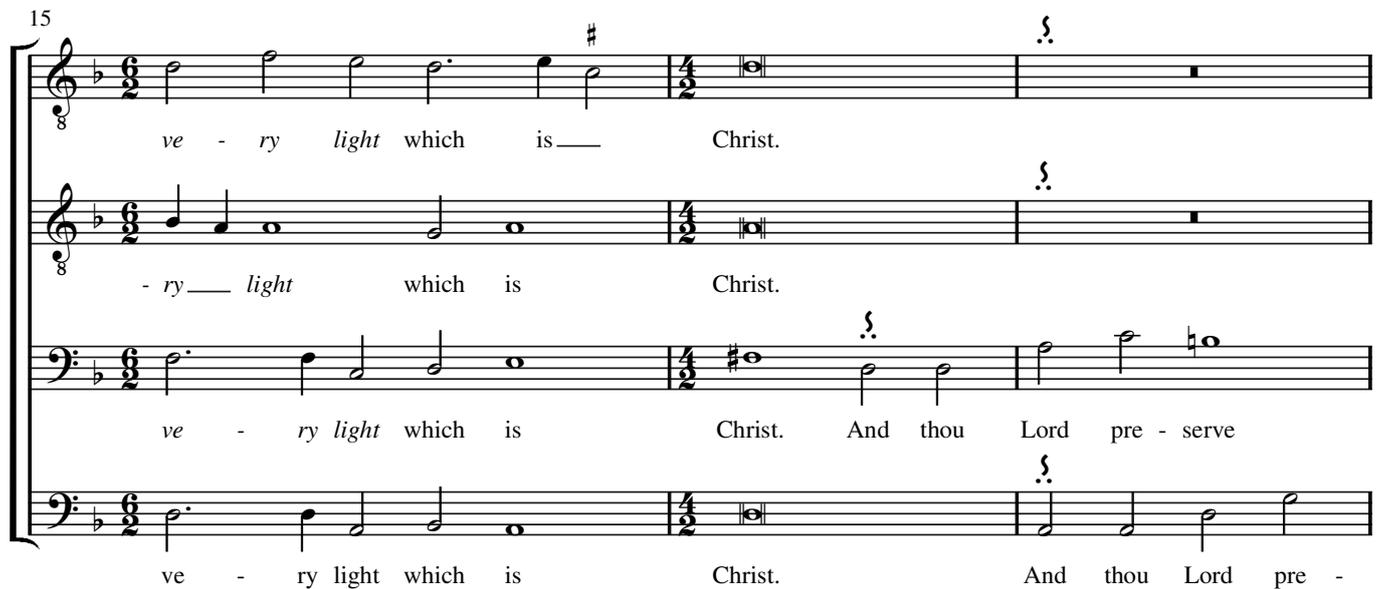
may come to the ve - ry light, may come to the

may come to the ve - ry light, the ve - - -

may come to the ve - ry light, may come to the

may come to the

15



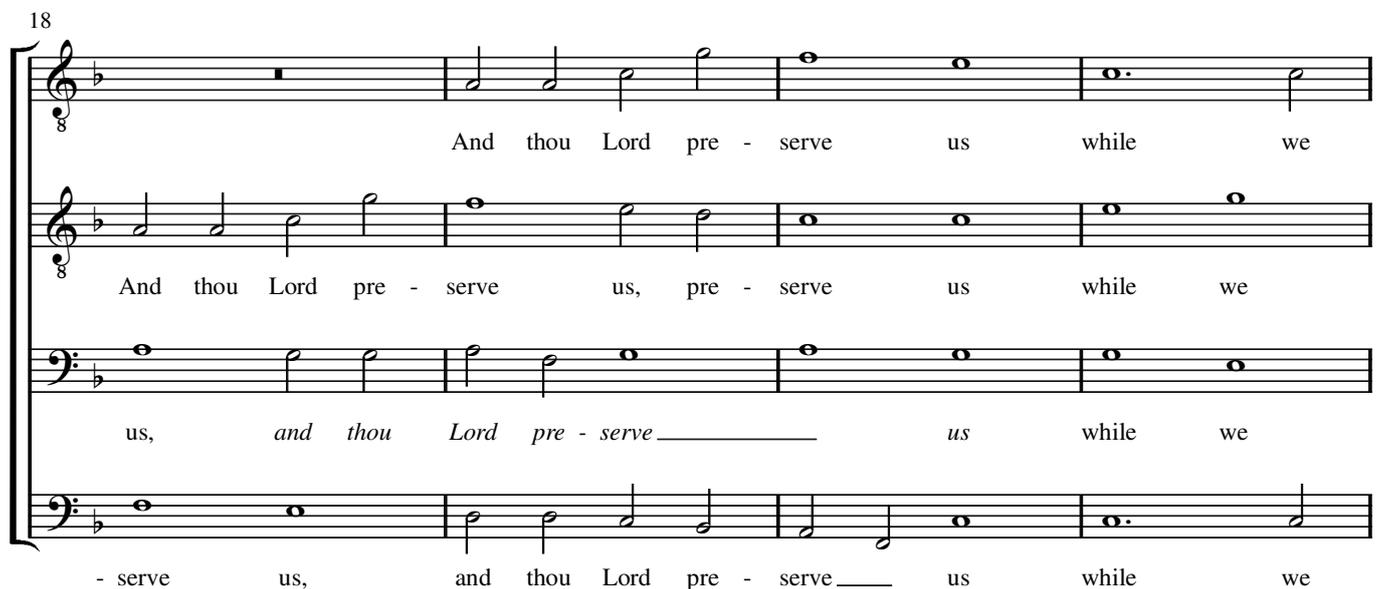
ve - ry light which is Christ.

- ry light which is Christ.

ve - ry light which is Christ. And thou Lord pre - serve

ve - ry light which is Christ. And thou Lord pre -

18



And thou Lord pre - serve us while we

And thou Lord pre - serve us, pre - serve us while we

us, and thou Lord pre - serve us while we

- serve us, and thou Lord pre - serve us while we

22

be wa - king, while we be wa - king and keep

be wa - king, while we be wa - king and keep

be wa - king, while we be wa - - - king and keep

be wa - king, while we be wa - king and keep

26

us while we be sleep - ing, that we may wake with

us while we be sleep - ing, that we may wake, that we

us while we be sleep - ing, that we may wake with

us while we be sleep - ing, that we may wake with

30

REPEAT FROM 5.

Christ, wake with Christ, and take rest in peace.

may wake with Christ, and take rest in peace.

Christ, wake with Christ, and take rest in peace.

Christ, wake with Christ, and take rest in peace.

Text

The text of Causton's anthem is a translation of two antiphons from *Compline of the Use of Sarum: Lucem tuum, Domine, nobis concede* and *Salva nos, Domine, vigilantes*.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

The original clef, staff signature and first note of each part are shown on the prefatory staves. No mensuration symbols are given, but C is to be assumed.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. These are suggestions that are neither definitive nor obligatory; they may be observed or not at will.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Mornyng and Euenyng prayer and Communion (John Day, London, 1565). Copy used: London, British Library k.7.e.8.

Medivs	(Ct1)	sig. S1	heading: at end:	A Prayer. / This Meane part is for men. Thomas Causton
Contra tenor	(Ct2)	sig. S1	at beginning: at end:	A prayer / This contra tenor is for Men. Thomas Causton.
Tenor	(T)	sig. S1 ^v	at beginning: at end:	The Anthem. / This tenor is for Men. Thomas Causton
Bassvs	(B)	sig. S1 ^v	at beginning: at end:	A Prayer. / Bassus for men. Thomas Causton

This copy has been compared with London, British Library k.7.e.7, which consists of the Medius and Bassus books of the set only, both issued with the alternative title page, *Certaine Notes set forth in foure and three parts to be sung at the morning Communion, and euenyng prayer* (John Day, London, 1560). Despite the different title pages, there was only a single edition of this publication.¹

Notes on the Readings of the Sources

The *signa congruentiae* at bars 16–17 are shown as in the sources. That they signal a repeat from this point is clarified in the partbooks by corresponding cues at the end of each voice part. However, the precise way in which the repeat should be executed is ambiguous and this ambiguity has been retained in the edition. It is suggested that, in the Tenor part, the repeat should start on the third beat of the final bar, the printed F sharp being sung as a semibreve, as in bar 16. An alternative solution is to give the final chord the full breve value before beginning the repeat.

The underlay was set up before the music, mostly as straight text without any attempt to space individual syllables. The notation was then fitted above this. So long as the music has only one note per syllable the intentions are usually clear enough, but ambiguity almost always results where a syllable has to accommodate two or more notes, especially in the case of multisyllabic words. This is reflected in the notes below.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ¹B = first note B in the bar.

Staff Signatures and Accidentals

7 Ct1 new line in source without staff signature begins with F / 11 Ct1 \flat for B / 12 Ct1 new line in source with staff signature \flat for B begins with E / 13 Ct2 \flat for ¹B /

Underlay

6 T *being* below AGG, (7–8) *delivered* undivided below EFGDF / 10–11 Ct1 underlay of *our* ambiguous / 13 Ct1 *very* undivided below DC²E / 15 Ct1 underlay *is* ambiguous / 20 B underlay *-serve* ambiguous / 22–23 Ct2 *waking* undivided / 25 T underlay *and* below A¹G / 28 Ct2 *wake* below D / 32 Ct2 underlay *in* ambiguous; T GFED tightly packed above *rest in* to ensure that the final note coincides with *peace*, thus *in* coincides with ²E and may or may not be intended for that note /

Other Readings

5–6 Ct2 tied Gs are a single minim only, FED are GFE followed by direct D at end of line (but first note on the new line is C), (7) C is minim only / 19 Ct1 C is D /

¹ Howard M. Nixon, *Day's Service Book, 1560–1565*, <http://www.bl.uk/ebj/1984articles/pdf/article1.pdf> (retrieved 11 September 2021).