

CMS Publication RS151

Nicholas Stogers ~ Evening Service

Sources, Editorial Policy & Critical Commentary

Sources

No sources of the service by Nicholas Stogers, comprising movements for Matins, Communion and Evensong and composed in the ‘short’ service manner, survive from the sixteenth century. The version in Barnard’s 1641 print, *First book of selected church musick*, (facsimile edition with an Introduction by John Morehen, Farnborough 1972) has few obvious errors, but since it dates from probably at least sixty years after it was composed, it contains several minor details, especially regarding cadential formulae, underlay and accidentals, that are unlikely to represent the composer’s original intentions. A slightly plainer version of the work with fewer questionable features is found in the Virginal Book of Benjamin Cosyn (British Library, R.M.23.l.4, available to view online [here](#)) dating from around 1620, copied on two staves. Cosyn was a highly skilled scribe who seems to have had good connections with the Chapel Royal. (See Pamela Willetts, ‘Benjamin Cosyn: Sources and Circumstance’ in *Sundry Sorts of Music Books: Essays on the British Library Collections*, ed. Chris Banks, Arthur Searle & Malcolm Turner, London, 1993). This manuscript has been used as the principal source for this edition of the Magnificat and Nunc dimittis, but since it does not contain the Deus misereatur, the Caroline partbooks at Peterhouse, Cambridge (MSS 33–4, 38–9, 46–9; tenor part missing) and Barnard’s 1641 print have been used for this movement. The Peterhouse partbooks are available online on the DIAMM database [here](#). Details of all the other surviving 17th-century manuscript copies of the service are available on the EECM Primary Source Database [here](#). Barnard’s volume is the only source that indicates that the Deus was intended for use as an alternative canticle at Evensong (as is suggested by the musical head-motif), though it also indicates that it may be used as an anthem. In the surviving manuscript sources the Deus, if present, is placed amongst the anthems. In the Peterhouse manuscripts the Deus is listed in the liturgical indices as being an anthem both ‘of Prayer’ and ‘of Praise’.

Editorial Policy

The original time signature and note values have been used, but the music has been transposed up a tone, maintaining the use of a modal key signature. Editorial accidentals are given in brackets, and are mostly derived from readings found in other movements of the service in the Cosyn source (e.g. the Te Deum) where the music is identical or very similar, as noted below. Cautionary accidentals are also given in brackets.

Little text is given in the Cosyn Virginal Book, though some slurs are given. Where the underlay is unclear the Peterhouse readings have been consulted, though the final decision taken is often editorial. Slurs indicating underlay have been provided throughout, even when not given in any

of the sources. The text has been provided in the standard 1662 Book of Common Prayer format.

The Peterhouse reading sometimes has moments of overlap between the Decani and Cantoris phrases; these have been removed in the Deus misereatur to match the separation found in the Cosyn source. The alternation of Dec., Can., and Full follows Cosyn in the Magnificat & Nunc dimittis, and Peterhouse/Barnard in the Deus misereatur, with editorial changes noted below.

Critical Commentary (references refer to bar/beat number at transposed pitch)

MAGNIFICAT (source: Cosyn)

23.4-24.1, S: *sb b*’; changed to *e*’ to match elsewhere in the service, e.g. Deus bars 9-10.

27: Full (‘chorus’) here as well as in bar 33.

32: pause marks in all parts.

64.1, S: *sb a*’; changed to *f#*’ as in Barnard.

72.4, B: *m*.

NUNC DIMITTIS (source: Cosyn)

9.2, B: editorial accidental to match Te Deum ‘full of the majesty’. See also Christopher Tye’s anthem *I have loved*, bar 37.

16-17, STB: editorial accidentals to match Te Deum ‘also the Holy Ghost...’.

15, A & T: *m m sb*.

DEUS MISEREATUR (sources: SAB Peterhouse, T Barnard)

7.1, T: as noted, Barnard has *c* natural (original *b* flat) here. The nearest equivalent to this passage in the rest of the service is at the very end of the Te Deum where Cosyn has *c#* (original *b* natural).

12.2-3, T: *m. a, cr b*.

52.3-4, A: *m. d’, cr d’*; reading taken from Barnard.

57.2, A: *cr d’, cr d’*; reading taken from Barnard.

59.1-3, A: *m a, sm b*; reading taken from Barnard.

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