

Thomas Causton

# Four Pieces

*from*

*Morning and Evening Prayer*

Published by John Day (London), 1565

*The Communion [Gloria]*

*Magnificat*

*Nunc dimittis*

*Exaudiat te Dominus [In Trouble and Adversity]*

by John Taverner, adopted by Thomas Causton

Transcribed by Bradford R. DeVos

Arranged for Trombone Quartet

by Douglas Yeo

# Introduction

The repertoire for trombone ensemble is full of transcriptions of choral works, from the chorales of J.S. Bach to Mozart's *Ave Verum Corpus* and the motets of Anton Bruckner. This music is well suited for trombones on many levels, yet there have been surprisingly few arrangements of the florid sacred music of the renaissance.

While Italian composers like Palestrina come to mind when thinking of music of the sixteenth century, it is the music of the English renaissance—in particular the sacred music written with English texts during the Tudor era—that is the subject of this edition. Herein are four pieces that appeared in the most important early collection of church service music in the English language, *Morning and Evening Prayer*, published by John Day in London in 1565. Day's publication includes 54 pieces, mostly by Thomas Causton (sometimes spelled Causton), c1522-1569, that, in the early years of the English Reformation, set the stage for what would come in the brilliant age of Anglican Church music of the seventeenth century.

Thomas Causton's work—while not credited, he may have been the editor of *Morning and Evening Prayer*, as his contributions as composer far outnumber those of anyone else—came to my attention through the pioneering work of Bradford R. DeVos (1934-2010), whose 1971 PhD dissertation (Boston University), **The Emergence of Tudor Church Music in the Vernacular**, was the first large scale study of Day's publication and this pivotal moment in English music history. Professor of Music at Marshall University (Huntington, West Virginia) from 1967-1996, DeVos was a leading expert on the subject of Tudor music and it is he who brought this music back to prominence in our modern era.

In arranging for trombone quartet four of Thomas Causton's compositions from John Day's *Morning and Evening Prayer* (one is Causton's adaptation of an earlier work by John Taverner) for trombone quartet, I have sought to preserve the essential vocal character of the original. Causton's harmonies and voice leading are not always as smooth as that of his successors,

but there is a sturdy, beautiful quality to the vocal lines that is unique to English music of the Edwardian and early Elizabethan eras. Performers will quickly identify Causton's "signature cadence" that appears with great regularity. In this, I also wish to honor the work of Bradford DeVos who spent much of his life studying and bringing this music to light, and who passed from this life to his eternal home as I was completing my arrangement of his transcription of the *Nunc dimittis*. It is my hope that, by giving it new life in this publication, more people will come to appreciate both DeVos's and Causton's work and the faith that motivated these men and underlies the beauty of the music.

## Performance notes

*Morning and Evening Prayer* was transcribed by Bradford DeVos from part books found in the British Museum (British Museum K.7.e.7: Medius and Bassus, and K.7.e.8: Contra-tenor and Tenor) that were published in 1565; the numbering of the movements and realization of the music into modern notation was devised by DeVos. No dynamic, tempo or phrase markings of any kind are found in the original sources. I have tried to maintain the sense of phrase structure based on the text by the use of long slur lines. The music should be played in a lyrical, vocal style, with the performers following the contour of the music and adding dynamics as part of the natural ebb and flow of phrases. A limited number of breath markings are indicated; it will quickly become evident when phrasing is needed, and my experience has shown that performers are the best judges of what makes the best musical sense. While these pieces can be effectively performed by a trombone quartet, doubling the parts with multiple players imbues the music with a beautiful, rich sonority.

Douglas Yeo  
Arizona State University  
Tempe, Arizona

October, 2013

# Text & Sources

*Morning and Evening Prayer and Communion,  
Set Forth In Four Parts to be Sung in Churches,  
Both for Men and Children, and also to Play on Instruments,  
with Diverse Other Godly Prayers and Anthems, of Sundry Men's Doings*

Imprinted at London  
By John Day  
1565

---

1. [23.4] **The Communion** [Gloria], by Thomas Causton

Text source: *The Second Prayer Book of Edward VI (Book of Common Prayer, 1552).*

*Glory be to God on high, and in earth, peace, good will towards men.  
We praise thee, we bless thee, we worship thee, we glorify thee.  
We give thanks to thee for thy great glory, O Lord God, heavenly King,  
God the Father almighty.*

*O Lord, the only begotten Son Jesu[s] Christ, Son of the Father that takest  
away the sins of the world, have mercy upon us.*

*Thou that takest away the sins of the world, have mercy upon us.*

*Thou that takest away the sins of the world, receive our prayer.*

*Thou that sittest at the right hand of God the Father,  
have mercy upon us.*

*For thou only art holy, thou only are the Lord,*

*Thou only, O Christ, with the Holy Ghost, art most high in the Glory of  
God the Father.*

*Amen.*

2. [24] **Magnificat**, by Thomas Causton

Text source: *The First Prayer Book of Edward VI (Book of Common Prayer, 1549); Luke 1:47-55 with Gloria Patri.*

*My soul doth magnify the Lord, and my spirit rejoiced in God my savior.  
For He hath regarded the lowliness of His Handmaiden, for behold from  
henceforth all generations shall call me blessed.*

*For He that is mighty hath magnified me, and holy is His name.*

*And His mercy is on them that fear Him, throughout all generations.*

*He hath showed strength with his arm, He hath scattered the proud in the  
imaginings of their hearts.*

*He hath put down the mighty from their seat, and hath exalted the humble  
and meek.*

*He hath filled the hungry with good things, and the rich He hath sent empty  
away.*

*He remembering his mercy hath holpen [NB: helped] His servant Israel.*

*As He promised to our Fathers, Abraham, and to his seed forever.*

*Glory be to the Father, and to the Son, and to the Holy Ghost.*

*As it was in the beginning is now, and ever shall be.*

*World without end.*

*Amen.*

---

3. [25] **Nunc dimittis**, by Thomas Causton

Text source: Various Prayer Books, Luke 2:29-32, with *Gloria Patri*.

*Lord now let thy servant depart in peace according to thy word,  
For mine eyes have seen thy salvation, which thou has prepared before the  
face of all people.*

*To be a light to lighten the Gentiles, and to be the glory of thy people  
Israel.*

*Glory be to the Father, and to the Son, and to the Holy Ghost.*

*As it was in the beginning is now, and ever shall be.*

*World without end.*

*Amen.*

4. [39] **Exaudiat te Dominus** [In Trouble and Adversity], by  
John Taverner (from the *In Nomine* section of the  
*Benedictus* [Sanctus] from *Missa Gloria tibi Trinitas*), adopted  
by Thomas Causton

Text source: Metrical Psalter of Thomas Sternhold and John  
Hopkins, 1551; Psalm 20:1-2.

*In trouble and adversity, the Lord will hear thee still,  
The majesty of Jacob's God will thee defend from ill,  
And send thee from His holy place, His help at every need,  
And so in Zion [e]stablish thee and make thee strong indeed.*

# No. 1 [23.4]: The Communion [Gloria]

from *Morning and Evening Prayer*  
published by John Day (London), 1565

## TROMBONE QUARTET

Transcribed by Bradford R. DeVos

Thomas Causton (ca.1522-1569)  
Arranged for trombones by Douglas Yeo

(♩=72)

Trombone 1

Trombone 2

Trombone 3

Trombone 4 (Bass)

*solo*

Glo - ry be to God on high.

*tutti*

*mf*

*mf*

*mf*

5

10

© 2013 Ensemble Publications

P.O. Box 32

Ithaca, NY 14851-0032

Ensemble Publications No: ENS451

**DO NOT COPY**

15



20



25



30



# Sample Score

Thomas Causton

*Four Pieces*  
from  
*Morning & Evening Prayer*  
[trombone quartet]

Catalog No: ENS451

Ensemble Publications  
PO Box 32  
Ithaca, NY 14851-0032

[www.enspub.com](http://www.enspub.com)

35



## No. 2 [24]

from *Morning & Evening Prayer*  
published by John

Transcribed by Bradford R. DeVos

(♩=56)



5



# Sample Score

Thomas Causton

*Four Pieces*  
from  
*Morning & Evening Prayer*  
[trombone quartet]

Catalog No: ENS451

Ensemble Publications  
PO Box 32  
Ithaca, NY 14851-0032

[www.enspub.com](http://www.enspub.com)

# No. 3 [25]: I

from *Morning & Evening Prayer*  
published by John

Transcribed by Bradford R. DeVos

(♩=56)



*mf*

5



11



## Sample Score

Thomas Causton

*Four Pieces*  
from  
*Morning & Evening Prayer*  
[trombone quartet]

Catalog No: ENS451

Ensemble Publications  
PO Box 32  
Ithaca, NY 14851-0032

[www.enspub.com](http://www.enspub.com)

# No. 4 [39]: Exa

## (In Trouble a

### In nomine of M

from *Morning c*  
published by John

Transcribed by Bradford R. DeVos

(♩=78)

The first system of the musical score is for a trombone quartet. It consists of four staves, all in 4/4 time and B-flat major. The first staff is labeled 'Cantus Firmus' and 'mf'. The second and third staves are also marked 'mf'. The fourth staff is marked 'mf' in the second measure. The music begins with a half rest in the first measure, followed by a half note G4 in the second measure, and then a series of eighth and quarter notes in the third and fourth measures.

6

The second system of the musical score continues from the first. It consists of four staves. The first staff begins with a half rest, followed by a half note G4, and then a series of eighth and quarter notes. The second staff begins with a half note G4, followed by a half note A4, and then a series of eighth and quarter notes. The third and fourth staves begin with a half note G4, followed by a half note A4, and then a series of eighth and quarter notes.

11

The third system of the musical score continues from the second. It consists of four staves. The first staff begins with a half note G4, followed by a half note A4, and then a series of eighth and quarter notes. The second staff begins with a half note G4, followed by a half note A4, and then a series of eighth and quarter notes. The third and fourth staves begin with a half note G4, followed by a half note A4, and then a series of eighth and quarter notes.

## Sample Score

Thomas Causton

*Four Pieces*  
from  
*Morning & Evening Prayer*  
[trombone quartet]

Catalog No: ENS451

Ensemble Publications  
PO Box 32  
Ithaca, NY 14851-0032

[www.enspub.com](http://www.enspub.com)