

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] **Exaudi 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

15

Musical score for measures 15-19, featuring four staves (treble and three bass clefs) with various musical notations including notes, rests, and slurs.

20

Musical score for measures 20-24, featuring four staves (treble and three bass clefs) with various musical notations including notes, rests, and slurs.

25

Musical score for measures 25-29, featuring four staves (treble and three bass clefs) with various musical notations including notes, rests, and slurs.

30

Musical score for measures 30-34, featuring four staves (treble and three bass clefs) with various musical notations including notes, rests, and slurs.

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

35

Musical score for measures 35-38, featuring four staves with various rhythmic patterns and dynamics.

No. 2 [24]

from *Morning & Evening Prayer*
published by John

Transcribed by Bradford R. DeVos

(♩=56)

Musical score for measures 39-42, featuring four staves with a mezzo-forte (*mf*) dynamic marking.

5

Musical score for measures 43-46, featuring four staves with various rhythmic patterns and dynamics.

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

No. 3 [25]: I

from *Morning & Evening Prayer*
published by John

Transcribed by Bradford R. DeVos

(♩=56)

mf

mf

mf

mf

Musical score for measures 1-4, featuring four staves in 4/4 time with a key signature of two flats. The tempo is marked as quarter note = 56. The dynamic is mezzo-forte (mf). The score shows a melodic line in the upper voice and accompaniment in the lower voices.

5

Musical score for measures 5-8, continuing the piece with four staves. The melodic line continues with some grace notes and slurs.

11

Musical score for measures 11-14, showing further development of the melodic and accompaniment parts across four staves.

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

No. 4 [39]: Exa
 (In Trouble a
 In nomine of M

from *Morning & Evening Prayer*
 published by John

Transcribed by Bradford R. DeVos

(♩=78)

mf Cantus Firmus

mf

mf

6

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