

Laudes Deo

Edited by Jason Smart

John Sheppard (d.1558)

Countertenor 1 Countertenor 2

2 soloists

5
Lau - des De - o di - cam per sae - cu -
Lau - des De - o di - cam per

9
la, qui me pla - sma -
sae - cu - la, qui me pla - sma -

13
vit in ma - nu dex - te -
- - - - - - - - - -

18
- - - - - - - - - -
at - que re - de - mit cru - ce pur - pu - re - a
at - que re - de - mit cru - ce pur - pu - re - a

23
- - - - - - - - - -
san - gui-ne

san - gui-ne na -

A musical score page featuring two staves. The top staff is for the voice, starting with a dotted half note followed by eighth notes. The lyrics 'na - - - ti,' are written below the notes. The bottom staff is for the piano, showing a continuous harmonic progression. The lyrics 'san - - - ne na - - - ti.' are written below the piano staff. The page number '28' is located at the top left.

33

Ful - se - runt et im - - - - ma - - - ni - a

Ful - se - runt et im - - - - ma - - - ni -

37

no - cte me - di - - - a pa -

- a no - cte me - di - - - a

Musical score for orchestra and choir, page 10, system 41. The score consists of two staves. The top staff is for the orchestra, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. It includes dynamic markings like f , p , and mf . The bottom staff is for the choir, featuring a soprano clef, a key signature of one sharp (F#), and a common time signature. The vocal line includes lyrics in Latin: "sto - ri-bus lu - mi - na.", "pa - sto - ri - bus lu - mi - na.". The score is set against a background of a classical building's facade.

Ct 1

Ha - bi - tan - ti - bus in re - gi - o - ne um-brae mor - tis, lux

Ct 2

sem - pi - ter na et re - dem pti - o ve - re no stra or

Ct 1

ta est e - is. O stu - pen da na

Ct 2

ti - vi tas. Par - vu - lus e - nim na - tus est no - bis,

Ct 1

ma - gnus hic e - rit Je - sus Fi - li - us De i, et Fi li - us

Ct 2

Pa - tris sum - mi da

Ct 1

tus est no - bis,

Musical score for voice and piano, page 10, system 49. The vocal line continues with lyrics "di - ctum sic e - - - - - rat;". The piano accompaniment consists of eighth-note chords in the right hand and bass notes in the left hand. The key signature changes from A major (no sharps or flats) to B major (one sharp), indicated by a key change symbol and a sharp sign over the staff.

53

Mes - si - as, So - ther, Em - ma - nu - el, [Sa - ba -]

Musical score for 'Adonai' (Mein Gott) showing two staves of music with lyrics in German. The score consists of two staves, each with a treble clef, an 8th note time signature, and a key signature of one sharp. The lyrics are as follows:

58
nu - el, Sa - ba - oth, A - do - na - - - i,
- oth,] A - do-na - - - - - - - - - i,

Ct 1 Ad - mi - ra - bi - lis, Ra - dix Da - vid, Con - si - li - a - ri - us
 Ct 2 De - i - Pa - tris, De - us qui cre - a - vit o - mni - a,
 Ct 1 For - tis, ba - ra - thri clau - stra pe - ri - mens te - ter - ri - ma,
 Ct 1 Pa - ter _____ fu - tu - ri _____ sae - cu - li, Rex o - mni - po - tens

Ct 1

et cun - cta re - gens, Prin - - - - - ceps Pa - cis

Ct 2

hic _____ et in _____ ae - vum. Mul - ti - pli - ca -

- bi - tur _____ e - jus im - pe - ri - um

63

in Je - ru - sa - lem, Ju - dae

in Je - ru - sa - lem, Ju - dae

68

a, si - ve Sa - ma - ri

a, si - ve Sa - ma - ri - - - a,

73

a, si - ve Sa - ma - ri - - - a,

a,

Ct 1

et pa - cis non. e - rit fi - nis,

Ct 2

per sae - cu - la. sem pi - ter na. Su - per so - li - um Da - vid, et

Ct 1

su - per re - gnum e - jus se - de bit, et re - gni

96

101

106

111

116

121

126

Translation

Laudes Deo dicam per saecula, qui me plasmavit in manu dextera, atque redemit cruce purpurea sanguine nati.

Lectio Isaiae prophetae

in qua Christi lucida vaticinatur nativitas.

Haec dicit Dominus,

Pater Filius, Sanctus Spiritus, in quo sunt omnia condita superna atque ima:

Populus gentium qui ambulabat in tenebris,
quem creasti, quem fraude subdola hostis expulit

paradiso, et captivatum secum traxit ad tartara,

vidit lucem magnam.

Fulserunt et immania nocte media pastoribus lumina.

Habitantibus in regione umbrae mortis, lux

sempiterna et redemptio vere nova
orta est eis.

O stupenda nativitas.

Parvulus enim natus est nobis.

Magnus hic erit Jesus filius Dei,

et filius

Patris summi

datus est nobis.

Ab arce summa praedictum sic erat.

Et factus est principatus super humerum eius,
ut caelos regat atque arva.

Et vocabitur nomen eius

Messias, Sother, Emmanuel, Sabaoth, Adonai,

Admirabilis,

Radix David,

Consiliarius,

Dei Patris,

Deus qui creavit omnia, **Fortis,**

Barathri claustra perimens taeterrima,

Pater Futuri Saeculi,

Rex Omnipotens et Cuncta Regens,

Princeps Pacis.

Hic et in aeum

multiplicabitur eius imperium

in Jerusalem, Judea sive Samaria,

et pacis non erit finis

per saecula sempiterna.

Super solium David, et super regnum eius
sedebit,

et regni meta sui non erit aliqua,

ut confirmet illud

in fidei pignore,

et corroboret in iudicio et iustitia,

Iudex cum venerit iudicare saeculum.

Amodo

illi debetur gloria, laus et iubilatio,

et usque in sempiternum.

Ab ortu solis usque occiduos, ad fines mundi orbis
per climata, laus Creatori resonet congrua. Amen
dicant omnia.

I will sing praises to God for ever, who fashioned me in his right hand and redeemed me by the cross empurpled with the blood of his Son.

A reading from the prophet Isaiah

in which Christ's shining birth is foretold.

Thus saith the Lord,

Father, Son and Holy Spirit, by whom all things above and below are created:

The people that walked in darkness,

whom you created, whom by a cunning trick the enemy expelled from paradise and dragged captive with him to hell,

have seen a great light.

Great lights shone upon the shepherds at midnight.

They that dwell in the land of the shadow of death, upon them hath the light

eternal and a truly new redemption shined.

O amazing birth!

For unto us a child is born.

Great will be this Jesus the Son of God.

Unto us a son

of the supreme Father

is given.

From high heaven it had thus been foretold.

And the government shall be upon his shoulder,
that he may rule the heavens and the earth.

And his name shall be called

Messiah, Saviour, Emmanuel, Sabaoth, Adonai,

Wonderful,

Root of David,

Counsellor,

Of God the Father,

The Mighty God who created all things,
destroying the noisome prisons of the abyss,

The Everlasting Father,

The Almighty King and Ruler of All,

The Prince of Peace.

Here and hereafter,

of the increase of his government

in Jerusalem, Judea and Samaria,

and of peace, there shall be no end

through endless ages.

Upon the throne of David and upon his
kingdom he shall sit,

and of his kingdom there shall be no limit,

to order it

with the pledge of faith

and to establish it with judgment and justice

when the judge shall come to judge the world.

From henceforth

glory, praise and rejoicing are his due,

even for ever.

From the rising of the sun to its setting, to the ends of the world through all the climes, let proper praise resound to the Creator. Let everything say Amen.

(Isaiah 9, vv. 2, 6–7 with trope. The biblical words are shown above in bold type. The passages set by Sheppard are in blue.)

Liturgical Function

Troped lesson for the *Missa in Gallicantu* (Mass at Cock-crow) on Christmas Day in the Use of Sarum. The service books direct that this lesson be sung from the pulpitum by two clerks of the second form wearing silk copes. Both clerks together sang the beginning and end of the lesson, but the rest was sung *alternatim*, one clerk singing Isaiah's words, the other glossing them with the trope. In churches where there were no singers (*ubi non habetur cantus*) the lesson was read without the trope. Including Sheppard's, five settings of *Laudes Deo* survive. All restrict their polyphony to the troped sections of the lesson, except for that by Robert Johnson, who also included some of Isaiah's words. There does not appear to have been any convention over which sections were set, although all settings include the introductory sentence and the passage beginning *Fulserunt et immania*.

Editorial Conventions

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

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves.

Editorial accidentals are placed above the notes concerned.

The sign  denotes a ligature.

Spelling of the text has been modernised.

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

Sources

Polyphony: Oxford, Christ Church, Mus. 45 (c.1590–91).

f.37 ^v	header above Ct1:	2 partes
	header above Ct2:	.2 . voc. /
	at end of Ct1:	Mr Shepperde
	at end of Ct2:	Mr shepperde

Plainsong: *Graduale ad verum et integrum preclare ecclesie Sarum vulgo vocitat clerus* (Paris: Nicholas Provost for Franz Birckman, 1528), f.18^v of the Temporale. Copy consulted: London, British Library C.107.k.6.

Notes on the Readings of the Sources

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. ²F = second note F in the bar.

Accidental

31 Ct2 # for ²F

Underlay

2 Ct1 slur for GAF

4 Ct1 Ct2 *dicant* for *dicam*

6 Ct1 -la below G (not in 5)

17 Ct2 -ra below E (not in 13)

26 Ct2 -a below ²A (not in 21)

34–35 Ct1 Ct2 *inmania* for *immania*

57–58 Ct2 *Adona-* below ¹E²ED

60 Ct1 -oth A- ambiguously aligned

82–83 Ct1 *saeculum* undivided below D¹AFG²A

112 Ct2 -ta below ¹C (not in 105)

115–118 Ct1 Ct2 *cognua* for *congrua*

127 Ct2 -a below D, (128) underlay repeat sign below ²A¹G with hairline to E in 127

130 Ct2 -a below G (not in 128)