Laudes Deo

Edited by Jason Smart

Robert Johnson (fl. 16th cent.)

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Lectionis Isaiae prophetae

in qua Christi lucida vatichina tur

Haec dicit Dominus, nativitas.

Pater Filius, Sanctus Spiritus, in quo sunt omnia consensu.
Omnia condita superna atque

Poeculatur genitum qui ambulabat in tenebris,

quem creati, quem fraud sublime hostis expulit

para disso, et captivatum secum traxit ad

vidit lucem magnam.

tartatara,

Fulsem
V 57

V 60

V 63

V 66

V 69

V 72

Ha - bi - tan - ti - bus in re - gi - o - ne um - brae mor - tis,
sem-pi-ter-na et re-dem-pti-o ve-re no-va

or-ta est e-is.

O stu-pen-

da na-ti-vi-tas.

Par-vu-lus e-nim____

na-tus est no-

na-tus est no-

bis.

bis.
Ma-gnus hic e - rit Je-sus fi-li-us De - i,

et fi-li-us
da-tus est no-bis.

Pa-tris sum-mi

Et fa-c-tus est

Ab ar-ce sum-ma prae-di-cum sic e-rat.

prin-ci-pa-tus su-per hu-me-rum e-ius,

ut coe-los re-gat at-que ar-va.

Et vo-ca-bi-tur no-

Et vo-ca-bi-tur no-men e-

-men e-
Messias, So-ther, Em-ma-nu-el, Sa-ba-oth, A-do-na-i,

Ad-mi-ra-bi-lis,
For tis,
qui creavit omnia

Ba rathri clau stra

Pa ter Fu tu ri

pe ri mens tae ter ri ma,

Sac culi,

Rex Omnipotens et Cuncta Regens,

Prin ceps Pacis.

Hic

mul ti pli ca bi tur e ius impe ri um

et in ae vum
in Jerusalem, Judæa sive Samaria,
et pace non erit finis

per saecula semper

Super solium David, et suum regnum eius se debet,
et regnum metus suum non erit

ut confirmet illud aliqua,
et corroboret
in fidei pignore,
in iudici et iustitia,
ludex cum venerit,
lu - dex cum ve - ne - rit
me re sae - cu - lum.
A - mo - do il - li - de - be - tur glo - ri - a, laus et iubi - la - ti - o,
et usque in semipernum.

Ab ortus solis usque occiduos, ad fines mun-
di orbis per climata.

laus Creator

cant ommnia congrua. Amen dc cant omnigrua. Amen
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 Johnson 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 pulpitu 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 (*abi non habetur cantus*) the lesson was read without the trope. Four other settings of *Laudes Deo* survive, all of which restrict their polyphony to the troped sections of the lesson. Johnson, uniquely, also sets 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 immanua*.

Editorial Conventions

The two voice parts have been allocated in this edition to a tenor and a bass, which, for the Tudor voices so named, would have required performance around a perfect fifth lower than our current pitch standard. Alternatively, the work may have been intended for a countertenor and a tenor at a pitch around a tone or minor third lower. The original clef, mensuration symbol and first note of each part are shown on the prefatory staves. At changes of mensuration the new symbol is shown above the staff. Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Ligatures are denoted by the sign ─, coloration by the sign ─. Spelling of the text has been modernised.

Sources

Polyphony:  
|   |  
|---|---|
| A | Oxford, Christ Church, Mus. 982 (c.1575–81 with later additions). |
| B | London, British Library, MS RM 24.d.2 (c.1588–1606). |

Plainsong:  

Notes on the Readings of the Sources

Both sources were copied by the Windsor lay clerk John Baldwin, but his two copies of Johnson’s *Laudes Deo* are independent of each other. There are numerous small differences of detail between them. Often A appears to ornament the notation of B, which therefore gives the impression of being closer to Johnson’s original, but sometimes it seems that it is B that has been modified. In particular, the underlay of the section *Iudex cum venerit* is replaced in B with the words *et usque in aeternum*, which do not completely agree with the Sarum text. Also, B interpolates an extra section of polyphony, *Messias, Sother, Emmanuel*, that is not present in A. This, while by no means incompetent, shows nothing of the inventiveness and flair showed by Johnson in the rest of the work and can hardly be by him. It is not included in the main score but is presented separately below. It seems likely that A preserves a Tudor performing version of Johnson’s setting and this has been used as the copy text for this edition.

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke, references to different voices in the same bar by a semicolon and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice; 3) reading of the source. For extended readings, 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.

Accidentals

A 45 B no ‡ for B / 135 B no ‡ for B /  
B 51 B ⊘ for 1B /

Mensurations and Proportions

A 40 TB mensuration symbol φ at start of bar / 54 TB mensuration symbol φ at start of bar / 68 B proportion sign 32 below ³C / 69 T proportion sign 32 below ¹G / 90 TB mensuration symbol φ at start of bar / 106 TB mensuration symbol φ at start of bar / 107 T proportion sign 32 below rest; B proportion sign 32 below ¹C / 129 TB mensuration symbol φ at start of bar / 137 TB mensuration symbol φ at start of bar / 148 TB mensuration symbol φ at start of bar / 197 B proportion sign 32 before C / 198 T proportion sign 32 below C /