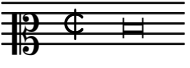



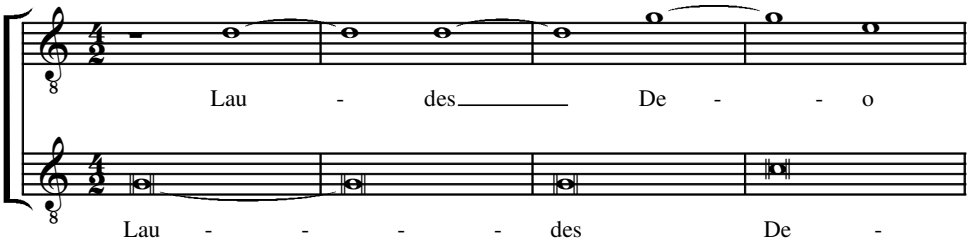
Laudes Deo

Edited by Jason Smart

Robert Johnson (*fl.* 16th cent.)

Tenor 

Bass 



Lau - des De - o

Lau - - - - des De -

5



di - cam per sae - cu - la, qui me pla - sma - - - -

- o di - cam per sae - cu - la, qui me pla - sma -

10



- - - - - vit in ma - nu dex - te-ra,

- - - - - vit in ma - nu dex - te-ra, -

15



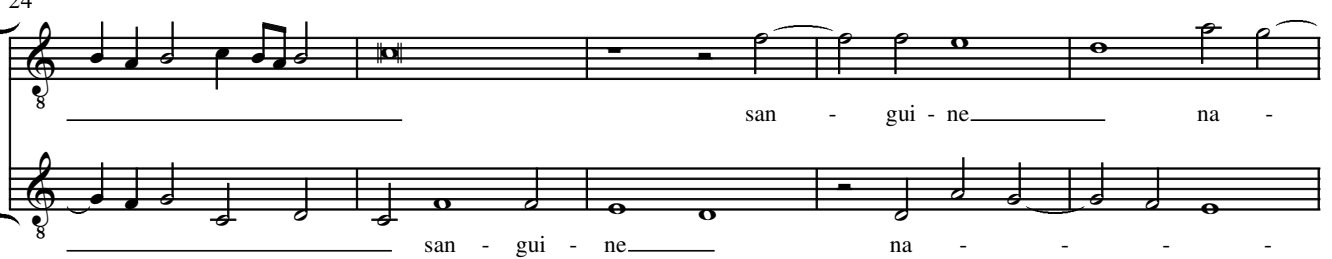
at - que re - de - mit cru - ce pur - pu - re - a -

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

20



24



san - gui - ne na -

san - gui - ne na - - - -

47

di - - - ta su - per - na at - que i - - -

o - mni - a con - di - - - ta su - per - na at - que

50

- - - - - ma:

i - - - - - ma:

Po - pu - lus gen - ti - um qui am - bu - la - bat in - - - - te - ne - bris,

quem - - - cre - a - sti, quem frau - de sub - do - la ho - stis ex - pu - lit - - -

pa - ra - di - - - so, et ca - pti - va - tum se - cum tra - xit ad - - -

vi - dit - - - lu - cem - - - ma - gnam.

tar - - - ta - ra,

54

Ful - se - - -

Ful - se - - -

57

- - - - - runt et im - ma - ni - - - - -

- runt et im - ma - ni - - - - -

60

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

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

63

66

- - - - - a

- - - - - a pa -

69

pa - sto - ri - bus lu - mi - - - - -

- sto - ri - bus lu - mi - - - - -

72

- - - - - na.

- - - - - na.

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

8 lux _____
 sem - pi - ter - na et re - dem - pti - o ve - re no - va

8 or - - - - ta est _____ e - is.
 O stu - pen - -

8 Par - vu - lus e - nim _____
 - da _____ na - - - ti - vi - tas.

75

8 na - - - tus est no - - -
 na - tus est _____ no - - -

79

8

83

8

86

8 bis.
 bis.

et fi - li - us

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

da - - - - tus est no - bis.

Pa - tris sum - mi

Et fa - ctus est

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

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

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

90

Et vo - ca - bi - tur no -

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

94

- men e - - - -

98

98

102

102

ius

ius

Ad - mi - ra - bi - lis,

Mes - si - as, So - ther, Em - ma - nu - el, Sa - ba - oth, A - do - na - i,

Con - si - li - a - ri - us,

Ra - dix Da - vid, De - i Pa - tris,

106

De

De

111

111

115

115

119

124

in Je - ru - sa - lem, Ju - de - a si - ve Sa - - - ma - ri - - - a,

et pa - cis non e - rit fi - nis

129

per sae - cu - - - la sem - - -

per sae - - - cu - - - la

133

pi - ter - - - - - na.

sem - pi - ter - - - - - na.

Su - per so - li - um Da - vid, et su - per re - gnum e - ius se - de - bit,

et re - gni me - ta su - i non e - rit

ut con - - - fir - met il - lud

a - li - qua,

et cor - ro - bo - ret

in fi - - - - de - i pi - gno - re,

in iu - di - ci - o et

iu - sti - ti - a,

137

Iu - dex cum ve - ne - rit

Iu - dex cum ve - ne - rit

141

iu - di - ca

iu - di - ca

144

re sae - cu - lum.

re sae - cu - lum.

A - mo - do

il - li de - be - tur glo - - -

- ri - a, laus et

iu - bi - la - ti - o,

8 et u - sque in sem - pi - ter - num.

148 Ab or - tu so - -

8 Ab or - tu so - lis u -

154 - - - - lis u - sque oc - ci - du - os, ad fi - nes mun -

8 - - - - sque oc - ci - du - os, ad fi - nes mun -

160 - di or - - bis per cli - ma - ta, -

8 - di or - - bis per cli - ma - ta, -

166 laus Cre - a - to -

8 laus Cre -

172 - - - - - ri re - so-net -

8 - a - to - ri re - so - - - - net con -

178 con - gru - a. A - men di - cant o - mni - -

8 - gru - a. A - men di - cant o - mni - -

184

Musical score for measures 184-189. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The time signature is 8/8. The music features a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over the final note of the treble staff in measure 189.

190

Musical score for measures 190-195. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The time signature is 8/8. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over the final note of the treble staff in measure 195.

196 [$\leftarrow d = d. \rightarrow$]

Musical score for measures 196-200. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The time signature is 6/8. The music features a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over the final note of the treble staff in measure 200.

200

Musical score for measures 201-203. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The time signature is 8/8. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff.

204

Musical score for measures 204-205. The score is written for two staves, Treble and Bass clefs. The key signature has one flat (B-flat). The time signature is 8/8. The music continues with a melodic line in the treble staff and a supporting bass line in the bass staff. A fermata is placed over the final note of the treble staff in measure 205. The letter 'a.' is written below the final note of both staves.

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 aevum

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 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 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. 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 immania*.

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 $\overline{\quad}$, coloration by the sign $\overline{\quad}$.

Spelling of the text has been modernised.

Sources

Polyphony: **A** Oxford, Christ Church, Mus. 982 (c.1575–81 with later additions).

no.167	(T)	at beginning:	A songe: ij: partes:
		before bar 137 (new page):	ij partes:
		before bar 197 (new page)	ij partes:
		at end:	m ^r : iohnnson
	(B)	at beginning:	A songe ij: partes:
		at end:	m ^r : ihonnsion:

B London, British Library, MS RM 24.d.2 (c.1588–1606).

f.94 ^v	(T)	at beginning:	a duo: m ^r : Ro: Johnson:--
	(B)	header:	ij: partes:--

Plainsong: *Graduale ad verum et integram 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

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 *b* for B / 135 B no *b* for B /

B 51 B *h* 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 ²C / 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 /

