

# Laudate pueri Dominum

Edited by Jason Smart

John Sheppard (d.1558)

*4 rulers of the choir*      *Chorus*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

*The 2 principal rulers*      *Chorus*

Lau - da - te pu - e - ri Do - mi - num: Lau - da - te no - men Do - mi - ni. Al - le - lu - ia.

Countertenor 1     

Countertenor 2     

Tenor     

Bass     

Sit no - - - -

Sit no - - - -

Sit no - - - - men

Sit no -

4

- men Do - mi - ni be - ne - di - - - - ctum:

- men Do - mi - ni be - ne - di - - - - ctum:

Do - mi - ni be - ne - di - - - - ctum:

- men Do - mi - ni be - ne - di - - - - ctum:

9

ex hoc, nunc et u - - - sque in sae - cu -

ex hoc, nunc et u - sque in sae - cu - - -

ex hoc, nunc et u - - - sque in sae -

ex hoc, nunc et u - sque in sae - cu -

14

- lum. Al - le - lu - - - - ia.

- lum. Al - le - lu - - - - - - - ia.

- cu - lum. Al - le - lu - - - - - ia.

- lum. Al - le - - - lu - - - ia.

*Chorus*

A so - lis or - tu u - sque ad oc - ca - sum: lau - da - bi - le no - men Do - mi - ni. Al - le - lu - ia.

18

Ex - cel - - - - sus su - per o - mnes gen - tes

Ex - cel - - - sus su - per o - mnes gen - tes Do - mi -

Ex - cel - sus su - per o - mnes gen - tes Do - mi -

Ex - cel - - - - sus su - per o - mnes gen - tes

23

Do - mi - nus: et su - per cae - los glo - ri - a

- - nus: et su - per cae - los glo - ri - a e -

- - nus: et su - per cae - los glo - ri - a

Do - mi - nus: et su - per cae - los glo - ri -

29

e - jus. Al - le - lu - ia.

- - jus. Al - le - lu - ia.

e - jus. Al - le - lu - ia.

- a e - jus. Al - le - lu - ia.

Quis si - cut Do - mi - nus De - us no - ster: qui in al - tis ha - bi - tat,

hu - mi - li - a re - spe - cit in cae - lo et in ter - ra. Al - le - lu - ia.

\* Some Sarum processions place the colon after *noster* (as here); others place it after *habitat*, repointing the tone accordingly.

34

Su - sci - tans a ter - ra i - no - pem:

Su - sci - tans a ter - ra i - no - pem:

Su - sci - tans a ter - ra i - no - pem:

Su - sci - tans a ter - ra i - no - pem:

39

et de ster - co - re e - ri - gens pau - pe -

et de ster - co - re e - ri - gens pau - pe -

et de ster - co - re e - ri - gens pau - pe -

et de ster - co - re e - ri - gens pau - pe -

44

- rem. Al - le - lu - ia.

- rem. Al - le - lu - ia.

- rem. Al - le - lu - ia.

- rem. Al - le - lu - ia.

Ut col - lo - cet e - um cum prin - ci - pi - bus: cum prin - ci - pi - bus po - pu - li su - i. Al - le - lu - ia.

48

Qui ha - bi - ta - - - re fa - cit ste -

Qui ha - bi - ta - - - re

Qui ha - bi - ta - re fa - cit

Qui ha - - - bi - ta - re fa - cit

52

- ri - lem in do - - - - mo: ma - - -

fa - cit ste - ri - lem in do - - - - mo: ma -

ste - ri-lem in do - - - - mo: ma - trem

ste - ri - lem [in] do - - - - mo: ma - trem

56

- trem fi - li - o - - - - rum lae - tan - - - - tem.

- trem fi - li - o - rum lae - tan - - - - - tem.

fi - li - o - - - - rum lae - tan - - - - tem.

- fi - li - o - - - - rum lae - tan - - - - tem.

60

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Al - le - lu - ia.

Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto. Al - le - lu - ia.

63

Si - cut e - rat in prin - ci - pi - o

Si - cut e - rat in

Si - cut e - rat in prin - ci - pi - o

Si - cut e - rat in prin - ci -

67

et nunc et sem - per: et in

prin - ci - pi - o et nunc et sem - per: et

- o et nunc et sem - per: et in

- pi - o et nunc et sem - per: et in

72

sae - cu - - - - la sae - cu - lo - rum. A - - - -

— in sae - cu - la sae - cu - lo - rum. A - - - -

sae - cu - - - - la sae - cu - lo - rum. A - - - -

— sae - cu - la sae - cu - lo - rum. A - - - -

76

- men. Al - le - lu - - - - ia.

- men. Al - le - lu - - - - ia.

- men. Al - le - lu - - - - ia.

- men. Al - le - - - - lu - - - - ia.

*4 rulers of the choir Chorus*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

*3 clerks of the second form\**

*Chorus*

Al - le - - - - lu - - - - ia. Al - le - - - -

- lu - - - - ia.

\* The printed Sarum antiphonal of 1519 directs that the solo sections of this Alleluia be sung by three boys, but when no boys were present their place would have been taken by clerks.

*3 clerks of the second form*

Lau - da - te pu - e - ri

Do - mi - num: lau - da - te

*Chorus*

no - men Do - mi - ni.

*3 clerks of the second form*

Al - le - lu - ia.

*Priest* *Chorus* *Priest*

Surrexit Dominus de se - pul - chro. Qui pro nobis pependit in ligno. Al - le - lu - ia. O - re - mus.

Praesta, quaesumus, omnipotens Deus, ut qui resurrectionis Dominicae solemnem colimus, ereptionis nostrae

*Chorus*

laetitia suscipere me - re - a - mus. Per eundem Christum Dominum no - strum. A - men.

*The setting of In exitu Israel by Sheppard, Byrd and Mundy follows immediately*



## Translation

Alleluia, Alleluia, Alleluia, Alleluia.

Praise the Lord, ye servants : O praise the Name of the Lord. Alleluia.

Blessed be the Name of the Lord : from this time forth for evermore. Alleluia.

The Lord's Name is praised : from the rising up of the sun unto the going down of the same. Alleluia.

The Lord is high above all heathen : and his glory above the heavens. Alleluia.

Who is like unto the Lord our God : that hath his dwelling so high, and yet humbleth himself to behold the things that are in heaven and earth? Alleluia.

He taketh up the simple out of the dust : and lifteth the poor out of the mire. Alleluia.

That he may set him with the princes : even with the princes of his people. Alleluia.

He maketh the barren woman to keep house : and to be a joyful mother of children. Alleluia.

Glory be to the Father, and to the Son : and to the Holy Ghost. Alleluia.

As it was in the beginning, is now, and ever shall be : world without end. Amen. Alleluia.

Alleluia, Alleluia, Alleluia, Alleluia.

Alleluia. Alleluia. Praise the Lord, ye servants: O praise the Name of the Lord. Alleluia.

*Priest:* The Lord is risen from the tomb.

*Chorus:* Who hung for us upon the tree. Alleluia.

*Priest:* Let us pray. Grant, we beseech thee, almighty God, that we who honour the solemnity of the Lord's resurrection, may be worthy to receive the joy of our deliverance. Through the same Christ our Lord. *Chorus:* Amen.

(*Book of Common Prayer, Ps. 113, with Alleluias, versicle and collect.*)

## Liturgical Function

Psalm for the procession to the font after Second Vespers, Easter Day and the next five days. This piece forms a pair with the composite setting of *In exitu Israel* by Sheppard, Byrd and Mundy, which was sung while returning from the font.

## Editorial Conventions

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

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

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Spelling of the text has been modernised.

## Sources

Polyphony: London, British Library, Add. MSS 17802–5 (the 'Gyffard Partbooks', c.1570–c.1578).

17802	(Ct2)	f.157	at beginning:	In die pasce m <sup>f</sup> sheperde
			at end:	master sheperde
17803	(Ct1)	f.156	at beginning:	Laudate pueri m <sup>f</sup> sheparde
			at end:	m <sup>f</sup> sheperde
17804	(T)	f.151	at beginning:	Laudate pueri m <sup>f</sup> sheparde
			at end:	m <sup>f</sup> sheperde
17805	(B)	f.145	at beginning:	Laudate pueri m <sup>f</sup> sheparde
			at end:	m <sup>f</sup> sheperde

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris: Wolfgang Hopyl for Franz Birckman, 1519), f.218<sup>v</sup> of the Temporale.

The Easter Vespers procession in the 1519 antiphonal has been compared with that in several Sarum processions, both printed and manuscript. None of these is entirely free of inconsistencies and errors. The 1519 text is mostly reliable, but a few minor adjustments have been tacitly made.

## Notes on the Readings of the Sources

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>2</sup>A = second note A in the bar. Note values are abbreviated in italics. The sign + denotes a tie.

In all partbooks all the notes with fermatas at the middle of each verse and before the Alleluias are semibreves in transcription, even in situations such as bar 14 where the voices do not all stop at the same time. Presumably these pauses were to be of shorter duration than those at the ends of the verses, where the notes are always breves.

## Accidentals

19 Ct2 *b* applied to preceding F in error / 43 Ct1 *b* indicated by letter 'f' / 78 Ct2 new line begins with E, *b* for E before note and at end of previous line (cf. 32) /

## Underlay

13 B *-lum* below <sup>2</sup>A; 13–14 T *-cu-* ambiguously aligned below FE / 19 T *-sus* ambiguously aligned below GF, (20) *su-* below F, (21) *-per* below E / 22 T *Domi-* one note later / 23 B *Dominus* undivided below DCBA / 26 B *-per* below C / 27 T *-lus* for *-los* / 36 Ct2 *-ra* below A / 44 B *-re* for *-rem* / 53 B *do-* below B / 67–68 T *-o et nunc et sem-* all one note earlier, (69) *-per* below rest /

## Other Readings

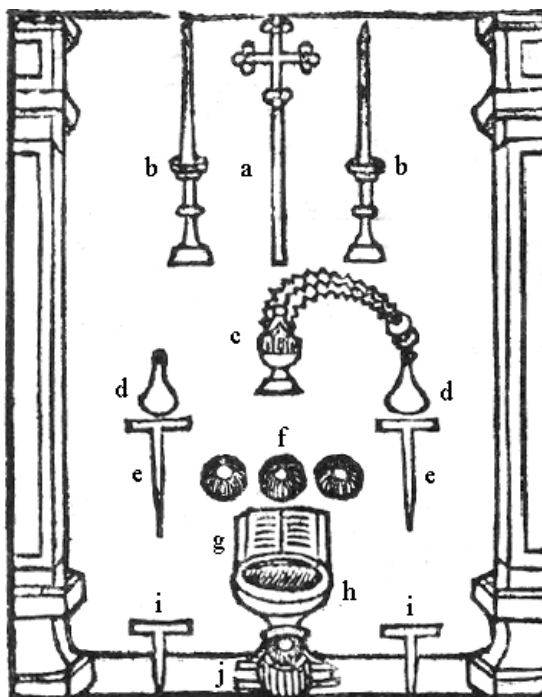
15 Ct1 *dot-sbD* for *m-rest sbD* (cf. 60) / 16 Ct2 *dot-sbC crG crF* for *AG<sup>1</sup>FC<sup>2</sup>F* (cf. 61) / 31–32 Ct2 G+GF are *dot-m cr* (cf. 77–78) / 45 Ct2 new line with clef C4 begins with <sup>1</sup>F, D is C / 48 Ct2 clef C3 at start of section / 56 Ct1 <sup>1</sup>A is F followed by direct F (end of line), but following 2 notes are both As so presumably this note should be as well /

## The Easter Day Procession to the Font

On Easter Day after Vespers the procession formed in the quire in this order: (i) acolyte with cross, (ii) two taperers bearing candles, (iii) a thurifer with a censer, (iv) two deacons of the second form, carrying oil and chrism, (v) a boy in a surplice, carrying the service book, (vi) the celebrant in a surplice and silk cope, (vii) the two secondary rulers of the choir, (viii) the two principal rulers of the choir, (ix) the choir. Except where otherwise stated, all were clothed in albs.

The rulers first began the antiphon *Alleluia*, which was continued by the choir. At this point the procession began to move, heading out of the presbytery through its south door. The two principal rulers began the first verse of the psalm *Laudate pueri Dominum* which was continued by their side of the choir. The remaining verses were sung by the choir antiphonally, each verse ending with *Alleluia*. At the end of the psalm the whole antiphon *Alleluia* was repeated.

At the font, which at Salisbury was at the western end of the nave, a station was made, as in this diagram:



### Key:

- a Acolyte with cross
- b Two taperers
- c Thurifer with censer
- d Oil and chrism
- e Two secondary rulers
- f The three boys who sing *Alleluia. Laudate pueri*
- g Boy carrying book
- h Font
- i Two principal rulers
- j Officiant

Woodcut from *Processionale ad usus insignis ecclesie Sarum* (Antwerp: Catherine van Ruremond, 1545), f.108<sup>v</sup>

The *Alleluia Laudate pueri Dominum* was then sung, the solo parts being taken by three boys (or, in their absence, by three clerks of the second form). While this was being sung the thurifer approached the priest and gave him the censer. After the priest had censed the font, he returned the censer to the thurifer, who resumed his station. The *Alleluia* and censing finished, two taperers then approached the priest to give light while he read the versicle and collect.

The four rulers then began the antiphon *Alleluia* for the psalm *In exitu Israel*. This was completed by the choir. The two principal rulers, facing the choir, then began the first verse of the psalm, which was completed by their side of the choir. The participants then began to process to the rood while the remainder of the psalm was sung antiphonally.

On reaching the rood another station was made in the same way, except that the secondary rulers now stood next to the priest and except for the three boys who had sung *Alleluia. Laudate pueri*. As the choir reached the verse *Sed nos qui vivimus* the priest censed the crucifix and returned to his place. The psalm finished, he said the versicle and collect. After this the participants entered the quire singing the antiphon *Alma redemptoris mater* and the ceremony ended with a further versicle and collect, followed by the *Dominus vobiscum* and *Benedicamus Domino* with their responses.