

Laudem dicite Deo nostro

Edited by Jason Smart

John Sheppard (d.1558)

3 from the higher stalls

Musical notation for the first line of the melody, starting with a treble clef and a '8' below it. The notes are: dot, dot, dot, dot, short note, dot, dot, dot, dot.

Countertenor 1

A musical staff consisting of four horizontal lines. On the left, a bass clef is positioned above the top two lines. In the center, a 'C' is placed above the middle line. To its right, a small black circle representing a dot is placed above the bottom line.

De - o no -

Countertenor 2

Tenor 1

B C

Tenor 2

B

Bass

A musical staff consisting of five horizontal lines. A bass clef is positioned at the top left. In the center, there is a vertical stem with a small circle at its top, representing a note. To the right of the note, there is a small black oval.

Treble clef, 4/4 time signature.
 Soprano: De - o - no -
 Alto: De - o - no -
 Bass: De - o - no -
 Tenor: De - o - no -

4

stro, no stro

De o no

no stro o

stro o - mnes

stro

9

8 o - mnes san - cti e - jus, o - mnes san - cti e -
- stro o - mnes san - cti e - jus,
- mnes san - cti e -
san - cti e - jus, o - mnes san - cti e -
o - mnes san - cti e - jus, o - mnes

14

8 - - - - - jus et qui ti - me - tis De -
8 o - mnes san - cti e - - - - - jus et qui ti -
- - - - - jus - - - et qui ti - me -
- - - - - jus, o - mnes san - cti e - - - - - jus et qui ti -
san - cti e - - - - - jus et qui ti - me - - tis,

19

8 - um, et qui ti - me - tis De - - - -
8 - me - tis De - - - - - um pu - sil - li et
- tis De - - - - - um
- me - tis De - - - - - um pu - sil - li
et qui ti - me - - tis De - - - - - um

24

um pu - sil - li et _____ ma - - - - gni, pu - sil - li

ma - - - - - - - - gni, pu - sil - li et ma - -

pu - sil - li _____ et _____ ma -

et ma - - - - - - - - gni, pu - sil - li et ma -

pu - sil - li et ma - - - - - - - - gni, pu - sil - li et

29

A

et ma - gni: quo - ni - am re - gna - vit

- gni, _____ et ma - gni: quo - ni -

gni: _____ quo - ni -

gni, et _____ ma - gni: quo - ni -

ma - gni: quo - ni - am

34

39

8 Do - mi-nus De - us no - ster o - mni - po - tens, De - us no - ster o -

8 - gna - vit Do - mi - nus De - us no - ster o - mni - po - tens, De - us no - ster o -

- mi - nus De - us no - ster o - mni - po - tens, De - us no - ster o -

o - mni - po - tens, De - us no - ster o - mni - po - tens, De - us no - ster o -

- tens, De - us no - ster o - mni - po - tens,

44

8 - mni - po tens, De - us no - ster o - mni - po - tens, De - us

8 - mni - po-tens, De - us no - ster o - mni - - - po -

- - - - - ster o - mni - - -

- mni - potens, De - us no - ster o - mni - po - tens, De - us no - ster o - mni - po -

De - us no - ster o - mni - - - po - tens,

49

8 no - ster o - mni - po - tens, o - mi - po - - - tens, De - us no - ster o - mni -

8 - tens, De - us no - ster o - mni - po - tens, o - mni - po - - - tens, De -

- - - - - po - - - - tens.

- tens, De - us no - ster o - mni - po - tens, De - us no - ster, De - us no - ster o -

De - us no - ster o - mni - po - tens, De - us

54

B

8 - po - - tens. Gau -

8 - us no - ster o - mni - po - tens. Gau - de - a - mus,

Gau - de - - a -

- mni - po - tens, o - mni - po - tens. Gau - de -

no - ster o - mni - po - tens. Gau - de - a - mus

59

8 - de - a - mus _____ et ex - sul - te - mus et de -

8 gau - de - a - mus et ex - sul - te - mus et

- mus _____ et ex - sul - te - - -

- a - mus, gau - de - a - mus et ex - sul - te - - - mus, et ex - sul -

et ex - sul - te - - - mus et de - - - mus,

64

8 - - mus, et ex - sul - te - mus, et ex - sul - te - mus

8 de - mus, et ex - sul - te - mus et de - mus, et ex - sul - te -

- mus _____ et _____

- te - mus, et ex - sul - te - mus et de - - -

et ex - sul - te - mus et de - - - mus, et ex - sul -

69

et de - - - mus. glo - ri-am e - - - i, glo - ri-am

- mus et de - - - mus glo - ri - am e - - - -

de - - - - mus

- - - - -

mus, et de - - - mus glo - ri-am e -

- te - - mus et de - - - mus glo - - ri-am e - - - -

74

e - i,
i, glo - ri - am e -
glo - ri - am
am
i, glo - ri - am e -
i, glo - ri - am e -

78

END

A musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of five staves. The top staff is soprano, the second is alto, the third is bass, the fourth is piano (right hand), and the fifth is piano (left hand). The vocal parts sing "glo - ri-am e - - - i." in measures 78-80. The piano parts provide harmonic support. Measure 81 begins with a piano solo followed by the vocal entry "i,". Measures 82-84 show the vocal parts singing "glo - ri-am e - - - i." again, with piano accompaniment. Measures 85-87 show the vocal parts singing "e - - - i." with piano accompaniment. Measures 88-90 show the vocal parts singing "i, glo - ri-am e - - - i." with piano accompaniment. The score concludes with a final piano note in measure 91.

1st TIME

3 from the higher stalls

Ge - nus ____ e - le - ctum, gens ____ san - cta, po - pu - lus ____ ac
 - qui - si - ti - o - - - nis ____ me - mo - res me - mo -
 - rum ____ lau - da - - - - te ____ De - - - - um; ____

REPEAT FROM **A** TO END

2nd TIME

3 from the higher stalls

Glo - ri - a ____ Pa - tri et ____ Fi - li - o, ____ et ____
 Spi - ri - - - - tu - i San - - - - cto. ____

REPEAT FROM **B** TO END

Translation

Praise our Lord, all ye his servants, and ye that fear him, both small and great; for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honour to him.

℣ O chosen race, O holy family, O people taken unto him, be mindful of God and praise him;
for the Lord God omnipotent reigneth. Let us be glad and rejoice and give honour to him.

℣ Glory be to the Father, and to the Son, and to the Holy Ghost.
Let us be glad and rejoice and give honour to him.
(*Responsum from Revelation 19, parts of vv.5–7.*)

Liturgical Function

In the pre-Reformation Use of Sarum, *Laudem dicite* was the respond at First Vespers on the feast of All Saints (1 November).

Editorial Conventions

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

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

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign [—].

Spelling of the text has been modernised.

Sources

Polyphony: **A** Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions), no.7 (lacking T2).

979	(Ct1)	no.7	at beginning:	for men:
			at end:	m ^r : io: shepperde:;
980	(Ct2)	no.7	at beginning:	for men:
			at end:	S
981	(T1)	no.7	at beginning:	for men:
			at end:	m ^r : shepperde
982	—	—		
983	(B)	no.7	index heading:	m ^r : shepperde: 5: voc.
			at beginning:	for men:
			at end:	m ^r : io: shepperde:;

B Oxford, Christ Church, Mus. 979–83, no.25 (lacking T1).

979	(Ct2)	no.25	at end:	m ^r : io: shepperde:;
980	(Ct1)	no.25	at end:	m ^r : iohn: shepperde:;
981	(T2)	no.25	at end:	m ^r : ioh: shepperde:;
982	—	—		
983	(B)	no.25	index heading:	m ^r : shepperde: 5: voc.
			at end:	She:

Plainsong: Cambridge University Library, MS Mm.ii.9, via the facsimile edition *Antiphonale Sarisburicense*, ed. W. H. Frere for the Plainsong and Mediaeval Music Society (London, 1901–25), pl.570.

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) source 3) voice; 4) 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. ²C = second note C in the bar. The symbol \approx denotes an underlay repetition sign.

6 Ct1 **B** no ligature / 11 T1 **A** *san-* below C, (12) *-cti* below D, (13) *e-* below A / 24 Ct1 **AB** *-um* below E (intentionally?) / 26 Ct1 **A** *-gni* below D (not in 28), **B** *magni* undivided and ambiguously aligned; T1 **A** *et* below D (not in 27); B **B** no ligature /

28–29 Ct1 **B**  / 35–36 B **A** slur for ²CD / 36 Ct2 **A** *-nus* below ¹D / 41 T1 **A** *De-* below C (not in 42) / 43 Ct1 **AB** slur for DEC / 48 Ct2 **B** *-po-* below A; T1 **A** *o-* below B (49) *-mni-* below D / 50–51 Ct2 **A** *noster* inserted by caret, **B** \approx for *noster omnipotens* / 55 T1 **A** *-tens* below ²A (not in 53) / 60–61 Ct1 **B** no ligature, *-mus* ambiguously aligned; 60 Ct2 **B** *-mus* ambiguously aligned below BCG (not separated from *gaudea-*); T2 **B** slur for GE / 70 Ct1 **A** *-mus* below ¹D / 71 T1 **A** *de-* below A, (72) *-mus glo-* below AF / 75 Ct1 **B** no ligature /