

Laudibus in sanctis

William Byrd (c. 1540–1623)
Edited by David Masao Zimmerman

[Prima pars]

Superius
Medius
Contratenor
Tenor
Bassus

Lau - di - bus in san - ctis Do - mi - num ce - le - bra - te su - pre -
Lau - di - bus in san - ctis Do - mi - num ce - le - bra - te su - pre -
Lau - di - bus in san - ctis Do - mi - num ce - le - bra - te su - pre -

for rehearsal only

Detailed description: This block contains the first system of the musical score. It features five vocal staves (Superius, Medius, Contratenor, Tenor, Bassus) and a keyboard accompaniment staff. The vocal parts are in mensural notation with Latin lyrics. The Superius, Medius, and Contratenor parts have lyrics: "Lau - di - bus in san - ctis Do - mi - num ce - le - bra - te su - pre -". The Tenor and Bassus parts are silent. The keyboard part is marked "for rehearsal only" and provides harmonic support. The key signature is one sharp (F#) and the time signature is 2/2.

7

- - - - - mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -
- - - - - mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -
mum, su - pre - mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -
Fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -
Fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -

8

Detailed description: This block contains the second system of the musical score, starting at measure 7. It features the same five vocal staves and keyboard accompaniment. The lyrics continue: "mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -". The Superius, Medius, and Contratenor parts have lyrics: "- - - - - mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -". The Tenor part has lyrics: "mum, su - pre - mum, fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -". The Bassus part has lyrics: "Fir - ma - men - ta so - nent in - cli - ta fa - cta De - i: in -". The keyboard part continues with harmonic support. The key signature and time signature remain the same.

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sæ-pe so-na-te ma-nus, sæ-pe so-na-te ma-nus.
na-te ma-nus, sæ-pe so-na-te ma-nus, so-na-te ma-nus.
pe so-na-te ma-nus, sæ-pe so-na-te ma-nus.
na-te ma-nus, sæ-pe so-na-te ma-nus, so-na-te ma-nus.
pe so-na-te ma-nus, sæ-pe so-na-te ma-nus.

35 *Secunda pars*

Ma-gni-fi-cum Do-mi-ni, ma-gni-fi-cum Do-mi-ni can-
Ma-gni-fi-cum Do-mi-ni, Do-mi-ni, ma-gni-fi-cum Do-mi-ni
Ma-gni-fi-cum Do-mi-ni, Do-mi-ni, Do-mi-ni
Ma-gni-fi-cum Do-mi-ni, can-tet
Ma-gni-fi-cum Do-mi-ni, Do-mi-ni

- tet tu - ba mar - ti - a no - men, pi - e - ri - a Do - mi -
 can - tet tu - ba mar - ti - a no - men, pi - e - ri - a Do -
 can - tet tu - ba mar - ti - a no - men, mar - ti - a no -
 tu - ba mar - ti - a no - men, mar - ti - a no - men,
 can - tet tu - ba mar - ti - a no - men,

no con-ce-le-bra-te li - ra, lau - de De - i, lau - de De - i
 - mi-no con - ce - le - bra - te li - ra, lau - de De - i, re - so - nent re - so -
 men lau - de De - i, re - so - nent re - so - nan - ti - a
 lau - de De - i, lau - de De - i re -
 lau - de De - i, lau - de De - i

55

re - so-nent, re - so-nent, re - so-nent re - so - nan - ti-a tym - pa-na
 nan - ti - a, re - so-nent re - so - nan - ti-a tym -
 re - so-nent re - so - nan - ti - a tym - pa - na sum - mi,
 - so-nent re - so - nan - ti-a tym - pa - na sum - mi, *tym - pa-na sum -*
 re - so-nent re - so - nan - ti-a tym - pa -

60

sum - mi, *tym - pa-na sum - mi.* Al - ta sa - cri re - so-nent or - ga -
 - pa-na sum - mi. Al -
tym - pa-na sum - mi. Al - ta sa - cri re - so-nent or - ga - na,
 mi, sum - mi. Al - ta sa - cri re - so-nent or - ga -
 na sum - mi. Al -

na, re - so-nent or - ga - na lau-de De - i, lau-de
 - ta sa - cri re - so-nent or - ga - na lau-de De - i, lau-de
 al - ta sa-cri re - so-nent or - ga - na, lau - de De - i, lau - de
 na, re - so-nent or - ga - na, or - ga - na lau-de De - i, lau-de
 - ta sa - cri re - so-nent or - ga - na lau-de De - i, lau - de

[Tertia pars]

De - i. Hunc ar - gu - ta ca - nant
 De - i. Hunc ar - gu - ta ca - nant te -
 De - i, lau-de De - i. Hunc ar - gu - ta ca - nant te -
 De - i, lau-de De - i. Hunc ar - gu - ta ca - nant
 De - i, lau - de De - i.

81

te - nu-i psal - te - ri-a cor - da hunc a-gi-li lau - det, *hunc a-gi-li*
 - nu - i psal - te - ri - a cor - da, hunc a-gi-li lau - det,
 - nu-i psal-te - ri-a cor - da hunc a-gi-li lau -
 te - nu-i psal - te - ri-a cor - da, hunc a-gi-li lau -
 Hunc a-gi-li lau - det, *hunc*

87 [o = o.]

lau - det, hunc a-gi-li lau - det læ - ta
hunc a-gi-li lau - det, lau - det læ - ta cho - re - a pe -
det, hunc a-gi-li lau-det, lau - det læ - ta cho - re - a pe -
det, hunc a-gi-li lau - det, lau - det læ - ta cho - re - a pe -
a-gi-li lau-det, hunc a-gi-li lau - det læ - ta cho - re - a pe -

cho - re - a pe - de, læ - ta cho-re - a pe - de, læ - ta cho-re - a
 de, læ - ta cho-re - a pe - de, læ - ta cho-re - a pe -
 de, læ - ta cho - re - a pe - de, læ - ta cho-re - a pe - de, cho - re - a
 de, læ - ta cho-re - a pe - de, pe - de, læ - ta cho - re -
 de, læ - ta cho-re - a pe - de, læ - ta cho-re - a pe -

[o. = o]

pe - de. Con - ca - va di - vi -
 - - de. Con - ca - va di - vi -
 pe - de. Con - ca - va di - vi - nas ef - fun - dant
 - a pe - de. Con - ca - va di - vi - nas ef - fun - dant, di -
 - de. Con - ca - va di - vi - nas ef - fun - dant, di -

107

nas ef - fun - dant cym - ba-la lau - des, cym - ba-la lau - des, lau - des,
 nas ef - fun - dant cym - ba-la lau - des, cym - ba-la lau - des,
 cym - ba-la lau - des lau - des, cym - ba-la lau - des,
 vi - nas ef - fun - dant cym - ba-la lau - des, cym - ba-la lau - des, lau - des,
 vi - nas ef - fun - dant cym - ba-la lau - des, cym - ba-la lau - des,

114

cym - ba-la dul-ci - so-na lau - de, cym - ba-la dul-ci - so-na lau - de,
 cym - ba-la dul-ci - so-na lau - de, cym - ba-la dul-ci -
 cym - ba-la dul-ci - so-na lau - de, dul-ci - so - na lau - de, dul-ci - so-na
 cym - ba-la dul-ci - so - na lau - de, cym - ba-
 cym - ba-la dul-ci - so-na lau - de, cym - ba-la dul-ci -

lau - de re -
 - so - na - lau - de re - ple - ta De -
 lau - de re - ple - ta De - i, re - ple - ta
 la dul - ci - so - na - lau - de re - ple - ta De - i,
 - so - na lau - de re - ple - ta De - i,

ple - ta De - i De - i. Om - ne quod æ - the - re - is in mun -
 i, re - ple - ta De - i. Om - ne quod æ - the - re - is in mun -
 De - i, De - i. Om - ne quod æ - the - re - is in mun -
 re - ple - ta De - i, De - i. Om - ne quod æ - the - re - is in mun -
 re - ple - ta De - i.

132

do, om - ne quod æ-the-re - is in mun - do ve - sci-tur au - ris, au - ris,
do, om - ne quod æ-the-re - is in mun - do ve - sci-tur au -
do, om - ne quod æ-the-re - is in mun - do ve - sci-tur au - ris, au - ris, ve -
do, om - ne quod æ-the-re - is in mun - do ve - sci-tur au - ris, au - ris,
Om - ne quod æ-the-re - is in mun - do ve - sci-tur au -

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ve - sci-tur au - ris, ve - sci-tur au - ris, Hal - le-lu - ya ca -
ris, ve - sci-tur au - ris, au - ris, Hal -
- sci-tur au - ris, ve - sci-tur au - ris, Hal - le-lu - ya ca -
ve - sci-tur au - ris, au - ris, Hal -
ris, ve - sci-tur au - ris, Hal - le-lu - ya ca -

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Hal - le-lu - ya ca - nat, ca - nat,
 ca - nat, Hal - le-lu - ya ca - nat, ca - nat, tem -
 - ya ca - nat, Hal - le-lu - ya ca - nat, tem - pus -
 - le-lu - ya ca - nat, ca - nat, tem - pus in
 - nat, ca - nat, ca - nat, tem -

162

tem - pus in om - ne De - o,
 - pus in om - ne De - o, De - o, tem -
 - in om - ne De - o, tem - pus in
 om - ne De - o, tem - pus in om - ne
 pus in om - ne De - o, in om - ne De -

De - o, tem - pus in om - ne De -
 - pus in om - ne De - o,
 om - ne De - o, tem - pus in om - ne De -
 De - o, De - o, tem - pus in
 o, tem -

- o, De - o.
 tem - pus in om - ne De - o.
 o, in om - ne De - o.
 om - ne De - o, De - o.
 pus in om - ne De - o.

About this edition

This performing edition has been compiled from a digitized copy of the original printed parts to Byrd's *Cantiones sacrae II* (1591).¹ Original note values have been retained, though a modern time signature and regular barlines have been added for the benefit of non-specialists. The notated pitch has been transposed up by a whole step to facilitate performance by a modern SSATB ensemble. This is, coincidentally, consistent with the evidence from period organs that pre-1642 traditional English “quire pitch” was roughly 1 to 2 half steps higher than the modern A440 standard.² However, as Byrd's motets were intended for *unaccompanied* performances by small groups of singers (presumably one to a part) in a domestic rather than liturgical setting,³ the choice of performing pitch must have been fundamentally flexible. Cautionary accidentals (unambiguous in the source) are shown in parentheses, while editorial accidentals are placed above the staff. Fermatas approximate the early modern custom of writing final notes as longs. The original spelling and punctuation of the text have been adjusted only to correct obvious printing errors and to enforce the modern convention according to which the glyphs *u* and *v* are respectively vocalic and consonantal, rather than positional variants. Underlay that expands a ditto sign (“ij”) in the source is italicized. A keyboard reduction is supplied as a rehearsal aid; it has been notated for playability and is not intended to be a faithful representation of the original voice-leading.

About the text

The text of this motet is a rendition in Latin elegiacs of Psalm 150, sometimes called the “musician’s psalm” for its repeated calls to praise the Lord through music.⁴ The anonymous paraphrase seems to have been composed especially for Byrd's use in this setting.⁵ The full Latin text is reproduced below using the exact orthography of the source (left), alongside a broad phonetic transcription of a reconstructed⁶ period pronunciation (middle) and a translation into modern English (right).

Laudibus in fanctis Dominum celebrate fupremum, firmamenta fonent inclita facta Dei: inclita facta Dei cantate, facraq[ue] potentis voce potefatatem fæpe fonate manus.	'laudibus in 'santis 'dominum sele'bræte su'prium firma'menta 'sõnent 'inklita 'fakta 'de.ei 'inklita 'fakta 'de.ei kan'tæte sa'krækwe põ'tentis 'võse põtes'tætẽm 'sepe sõ'næte 'mænus	In holy praises celebrate ye the Lord most high, let the firmament sound the famous deeds of God: sing ye the famous deeds of God, and with holy voice sound often the power of his mighty hand.
Magnificum Domini cantet tuba martia nomen, peria Domino concelebrate lira, laude Dei, refonent refonantia tympana fummi. Alta facri refonent organa laude Dei.	mag'nificum 'domini 'kantet 'tjuba 'marsia 'nõmen pi'eri.a 'domino 'kõnsele'bræte 'leira 'laude 'de.ei 'rezõnent rezõ'nænsi.a 'timpana 'summei 'alta 'sækrei 'rezõnent 'õrgana 'laude 'de.ei	Let martial trumpet sing the Lord's splendid name, with Pierian ⁷ lyre celebrate ye unto the Lord, with praise of God most high let drums resound in echo. Let lofty organs resound with praise of holy God.
Hunc arguta canant tenui pfalteria corda, hunc agili laudet læta chorea pede. Concaua diuinas effundant cymbala laudes, cymbala dulcifona laude repleta Dei. Omne quod æthereis in mundo veficitur auris, Halleluya canat, tempus in omne Deo.	hunk ar'gjuta 'kanant 'tenju.ei sal'teri.a 'kõrda hunk 'ad'jilei 'laudet 'leta kõ're.a 'pede 'kõnkava di'væinas ef'fundant 'simbala 'laudez 'simbala dul'sizõna 'laude re'pleta 'de.ei 'õmne kwod e'tere.iz in 'mundo 'vesitur 'auris alle'lju.ja 'kænãt 'tempus in 'õmne 'de.o	Let tuneful psalteries sing him with fine string, let joyful dance praise him with nimble foot. Let arched cymbals pour forth divine praises, cymbals sweet-sounding filled with praise of God. Let everything in the world that enjoys ethereal air sing Hallelujah unto God for all time.

1. Guilielmus [William] Byrd, *Liber secundus sacrarum cantionum*, 6 bks. (London, 1591), Early English Books Online.

2. Bruce Haynes, *A History of Performing Pitch: The Story of “A”* (Lanham, MD: Scarecrow, 2002), 86–92.

3. Alan Brown, preface to *The Byrd Edition*, vol. 3, *Cantiones sacrae II (1591)* (London: Stainer & Bell, 1981), viii.

4. Susan Gillingham, “Psalm 150: Praise in Music,” in *Psalms Through the Centuries*, vol. 3, *A Reception History Commentary on Psalms 73–151* (Hoboken, NJ: Wiley Blackwell, 2022), 443.

5. Kerry McCarthy, “Sacred Songs,” in *Byrd* (Oxford: Oxford University Press, 2013), 113.

6. Indications of vowel length are omitted, as they are moot in the context of explicitly notated rhythm. The precise vowel qualities that Byrd would have expected to hear can be debated. I have mainly followed Harold Copeman, “The Sound of English Latin to 1650,” chap. 9 in *Singing in Latin, or, Pronunciation Explor'd* (Oxford: self-pub., 1990). However, on the basis of more recent scholarship, I reconstruct ‘long’ *i* as [ei], ‘short’ *i* as [i], and ‘short’ *u* as [u]; see Roger Lass, “Phonology and Morphology,” in *The Cambridge History of the English Language*, ed. Richard M. Hogg, vol. 3, *1476–1776*, ed. Roger Lass (Cambridge: Cambridge University Press, 2000), 80–91. Other notable features of my reconstruction include the use of ‘long’ (i.e., tense) vowels in open final syllables (excluding the enclitic *-que*); the realization of *t* or *c* before unstressed *i* in hiatus as [s] rather than the more advanced [ʃ]; and the realization of the initial *h* in *Halleluya* as silent, on the grounds that “an Hallelujah” occurs roughly three times for every instance of “a Hallelujah” in printed sources from the period 1550–1650 represented in the Early English Books Online corpus.

7. “Belonging to Pieria, a district in N. Thessaly, the reputed home of the Muses; *spec.* an epithet of the Muses; hence allusively in reference to poetry or learning.” *Oxford English Dictionary*, 2nd ed. (1989), s.v. “Pierian (adj.).”