

Laudemus Dominum

Edited by David Millard

Gilles (or Guillaume) Dorle
(early XVI century)

Superius Lau - de-mus Do - mi - num, quem lau-dant an -

Secundus Superius

Contratenor Lau - de-mus Do - mi-num, quem lau-dant

Tenor Lau - de-mus Do - mi - num,

Bassus Lau - de-mus Do - mi - num,

Detailed description: This block contains the first system of a five-part vocal setting. It features five staves: Superius (Soprano), Secundus Superius (Alto), Contratenor (Tenor), Tenor, and Bassus. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: 'Lau - de-mus Do - mi - num, quem lau-dant an -' for the Soprano and 'Lau - de-mus Do - mi-num, quem lau-dant' for the Tenor. The other parts (Alto, Tenor, Bass) have rests in this system.

8

- ge - li, quem che-ru-bin et se-ra-phin Sanc-

an - ge - li, quem che-ru-bin et se-ra-phin Sanc-

quem lau-dant an - ge - li, quem che-ru - bin et se-ra-phin

quem lau-dant an - ge - li, quem che-ru-bin et se-ra-phin Sanc-

Detailed description: This block contains the second system of the vocal setting, starting at measure 8. It features five staves. The lyrics are: '- ge - li, quem che-ru-bin et se-ra-phin Sanc-' for the Soprano; 'an - ge - li, quem che-ru-bin et se-ra-phin Sanc-' for the Tenor; 'quem lau-dant an - ge - li, quem che-ru - bin et se-ra-phin' for the Alto; and 'quem lau-dant an - ge - li, quem che-ru-bin et se-ra-phin Sanc-' for the Bass. The music continues in the same key and time signature as the first system.

tus, Sanc-tus, Sanc-tus, Sanc-tus pro-cla-mant: i-gi-tur om-

tus, Sanc-tus, Sanc-tus pro-cla-mant: i-gi-tur om-ni-po-ten-

Sanc-tus, Sanc-tus, Sanc-tus pro-cla-mant: i-gi-tur om-ni-po-

tus, Sanc-tus, Sanc-tus pro-cla-mant: i-gi-tur om-ni-po-ten-

ni-po-ten-tem De-um; in pri-mis lau-da-

- - - nes sanc-ti et sanc-tæ De-i,

tem De-um in pri-mis lau-da-re, lau-da-re nos con-

ten-tem De-um in pri-mis lau-da-re nos con-de-cet,

tem De-um in pri-mis lau-da-re nos con-de-cet, lau-da-

32

re nos con - de - cet, nos con - de - cet, nos con - de - cet, nos con - de - cet

de - cet, [nos] con - de - cet, nos con - de - cet

— nos con - de - cet, con - de - cet, [nos con - de - cet]

re nos con - de - cet, nos con - de - cet

40

qui sin - gu - los con - di - dit sanc - tos, o - ra -

qui sin - gu - los con - di - dit sanc -

qui sin - gu - los con - di - dit sanc - tos, qui

qui sin - gu - los con - di - dit sanc - tos, qui sin - gu -

49

con - di - dit sanc - tos;
 - te pro -
 tos, con - di - dit sanc - tos; per quem fac - ta sunt om - ni -
 sin - gu - los con - di - dit sanc - tos; per quem fac - ta sunt om -
 los con - di - dit sanc - tos per quem fac - ta sunt om - ni - a,

56

per quem fac - ta sunt om - ni - a, per quem fac - ta sunt om - ni - a:
 no - bis.
 a, per quem fac - ta - sunt om - ni - a:
 ni - a, per quem fac - ta sunt om - ni - a:
 per quem fac - ta sunt om - ni - a, fac - ta sunt om - ni - a:

63

cu - ius ma - ie - stas nec in - ci - pit, nec de - si - nit per sæ - cu -
 cu - ius ma - ie - stas nec in - ci - pit, nec de - si - nit per sæ - cu -

72

un - de me - ri - to al - pha et o,
 Om - nes sanc - ti et sanc - tæ De - i,
 un - de me - ri - to al - pha et o, prin - ci - pi -
 la. un - de me - ri - to al - pha et o, prin - ci - pi - um,
 la. un - de me - ri - to al - pha et o prin - ci - pi - um,

81

prin-ci-pi-um et _____ fi - nis di - - ci-tur, et de quo per sa-pi-en -
 o - ra - te pro _____
 um, prin - ci-pi-um fi - nis di - - ci-tur, et de quo per sa - pi-en -
 prin-ci-pi-um et fi - nis di - ci - tur, et de quo _____ per
 prin-ci-pi-um et _____ fi - - nis di - ci - tur, et de quo per sa-pi-en -

90

tem dic - - tum _____ est _____ om - nis sa - pi - en - ti -
 no - - - - - bis. Om - - - - -
 - tem dic - tum est, _____ [dic - tum est] om - nis sa-pi-en - ti -
 sa - pi-en - - - tem dic - tum est om - nis sa - pi - en - ti -
 tem dic - - - - - tum _____ est om - nis sa - pi - en - ti -

97

a a Do-mi-no De-nes sanc-ti et sanc-tæ De-i, a a Do-mi-no De-o est, De-o est, [De-a a Do-mi-no De-o est, a Do-a a Do-mi-no De-o est, [De-o est;]

105

- o est; et cum il-lo fu-it sem-per, fu-it o-ra-te pro no- o est;] et cum il-lo fu-it sem-per, fu- mi-no De-o est; et cum il-lo fu-it sem-per et cum il-lo fu-it sem-per, fu-it

113

[sem - per, et est an - te æ - vum, et est an - te æ - vum.]
bis.

it sem - per, et est an - te æ - vum, et est an - te æ - vum.
et est an - te æ - vum, et est an - te æ - vum.
sem - per et est an - te æ - vum, et est an - te æ - vum.

121

Secunda pars

Om - ni - um, Chri - ste re - demp - tor om - ni - um,
Chri - ste re - demp - tor om - ni - um, con -
Chri - ste re - demp - tor om - ni - um, con - ser - va

128

Con - ser - va tu - os fa - mu - los, be - a - te sem - per vir - gi -
 nes sanc - ti et sanc - tæ De - i,
 con - ser - va tu - os fa - mu - los, be - a - te sem - per vir - gi -
 ser - va tu - os fa - mu - los, be - a - te sem - per vir - gi -
 tu - os fa - mu - los, be - a - te sem - per vir - gi -

135

nis, pla - ca - tus sanc - tis pre - ci - bus,
 o - ra - te pro no - bis.
 nis, pla - ca - tus sanc - tis pre - ci - bus, sanc - tis pre - ci - bus,
 nis, pla - ca - tus sanc - tis pre - ci - bus,
 nis, pla - ca - tus sanc - tis pre - ci - bus, Be -

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præ - te - ri - ta_____

præ - te - ri - ta_____

Be - a - ta quo - que ag - mi - na cæ - le - sti - um spi - ri - tu - um_____

a - ta quo - - que ag - mi - na cæ - le - sti - um spi - ri - tu - um

150

præ - sen - ti - a, fu - tu - ra ma - la pel - li - te;

præ - sen - ti - a fu - tu - ra ma - la pel - li - te;

fu - tu - ra ma - la pel - li - te, [ma - la pel - li - te;] Mar - ty - res

fu - tu - ra ma - la pel - li - te, ma - la pel - li - te; Mar - ty - res

158

ve - stris o-ra-ti - o-ni-bus

nes sanc-ti et sanc-tæ De - i, o - ra -

[ve - stris o - ra - ti - o - ni - bus] nos

ty-res De - i in-cly-ti, con-fes-so-res - que lu-ci-di ve-stris o - ra-ti-

De - i in-cly - ti, con-fes-so - res - que lu - ci - di ve - - stris

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nos fer-te in cæ - le - sti - bus.

te pro - no - bis. Om - - - nes

fer-te in cæ - le-sti-bus, nos fer-te in cæ - le-sti-bus, in cæ - le - sti - bus. Cho-rus sa-

o - ni-bus nos fer-te in cæ - le - sti-bus.

o - ra-ti - o-ni-bus nos fer - te in cæ - le - - sti-bus.

174

sanc - ti et sanc - tæ De -
 cra - rum vir - gi - num e - lec - to - rum - que om - ni - um, om - ni - um si - mul cum
 Cho - rus sa - cra - rum vir - gi - num e - lec - to - rum - que om - ni - um
 Cho - rus sa - cra - rum vir - gi - num e - lec - to - rum - que om - ni - um si -

181

Con - sor - tes
 i,
 sanc - tis om - ni - bus con - sor - tes Chri - sti fa - ci - te,
 si - mul cum sanc - tis om - ni - bus con - sor - tes Chri - sti fa -
 mul cum sanc - tis om - ni - bus con - sor - tes Chri - sti fa - ci - te, con - sor - tes

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Chri-sti, fa - ci - te. e - ius-que u -

con-sor-tes Chri - sti fa - ci - te. e -

- ci - te, fa - ci - te. Glo - ri - a Pa - tri in - ge - ni - to,

Chri - sti, con - sor-tes Chri-sti fa - ci - te. Glo - ri - a Pa - tri [in - ge - ni - to,]

195

- ni - ge - ni - to; u - na cum Sanc - to

o - ra - te pro -

ius-que u - ni - ge - ni - to; u - na cum Sanc - to Spi - ri - tu, u - na cum Sanc -

u - na cum Sanc - to Spi - ri -

u - na cum Sanc -

202

Spi - ri - tu in sem - pi - ter - na sæ - cu - la, in sem - pi -
 no - bis.
 - to Spi - ri - tu in sem - pi - ter - na sæ - cu - la, in
 tu in sem - pi - ter - na sæ - cu - la,
 to Spi - ri - tu in sem - pi - ter - na sæ - cu - la, in sem - pi -

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ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la. A - men.
 sem - pi - ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la. A - men.
 in sem - pi - ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la. A - men.
 ter - na sæ - cu - la, in sem - pi - ter - na sæ - cu - la. A - men.

Editorial Note

Source: xii Motetz musicaulx a quatre et a / cinq voix ... Nagueres / imprimees a Paris par Pierre Attaingnāt ... kalendæ Octobris 1529. Four partbooks in oblong format. The *Secundus Superius* is printed in the *Superius* book. The source consulted is a PDF from the Petrucci Music Library at imslp.org.

The text is an amalgam of different elements. The opening two lines comprise the second antiphon for first and second Vespers on the Feast of the Guardian Angels, October 2. The remainder of the *Prima Pars* is a pæan to God the origin of which I have not traced. The *Secunda Pars* consists of strophes of *Christe redemptor omnium, conserva*, the hymn for first and second Vespers on the feast of All Saints, November 1.¹

Prima Pars

Laudemus Dominum quem laudant angeli,
quem cherubin et seraphin Sanctus Sanctus Sanctus proclamant:
igitur omnipotentem Deum in primis laudare nos condecet,
qui singulos condidit sanctos;
per quem facta sunt omnia;
cuius maiestas nec incipit nec desinit per sæcula;
unde merito alpha et o, principium et finis dicitur,
et de quo per sapientem dictum est omnis sapientia
a Domino Deo est,
et cum illo fuit semper et est ante ævum.

Let us praise the Lord, whom the angels praise,
to whom cherubim and seraphim proclaim “Holy, Holy, Holy”.
Therefore it is fitting, above all, for us to praise Almighty God,
who has preserved each of the saints;
through whom all things were made;
whose majesty has neither beginning nor end through the ages;
who is rightly called Alpha and Omega: the beginning and end,
and of whom it was said by the sages that all Wisdom
is from the Lord God,
and was ever with him, from before the ages.

Secunda Pars

Christe redemptor omnium,
conserva tuos famulos
beate semper virginis
placatus sanctis precibus.

Beata quoque agmina
cælestium spirituum,
præterita, præsentia,
futura mala pellite.

Martyres Dei inclyti
confessoresque lucidi,
vestris orationibus
nos ferte in cælestibus.

Chorus sacrarum virginum
electorumque omnium
simul cum sanctis omnibus,
consortes Christi facite.

Gloria Patri ingenito,
eiusque unigenito,
una cum Sancto Spiritu
in sempiterna sæcula.²
Amen.

O Christ, the Redeemer of all,
protect your servants
through the atoning prayers of the holy and
blessed perpetual Virgin.

And also, ye blessed hosts
of the heavenly spirits,
drive away all ills—
past, present and future.

Renowned martyrs of God
and shining confessors of faith,
through your prayers,
bear us up to heaven.

Chorus of sacred virgins,
and all of the elect,
together with all the saints,
make us companions of Christ.

Glory to the Father, the unbegotten,
and to him, the sole-begotten,
together with the Holy Spirit,
through the endless ages.
Amen.

The *Secundus Superius* part consists of a repeated *cantus firmus* deriving from a petition in the Litany of the Saints:

Omnes sancti et sanctæ Dei, orate pro nobis.

All ye saints of God, men and women, pray for us.

¹ The hymn was revised by Urban VIII as *Placare, Christe, servulis*, which form it retained in the Roman Breviary until the original was restored at the time of Vatican II.

² The doxological strophe also appears in another form beginning *Sit Trinitati gloria*... In the print, the *Tenor* reads “*Gloria patri ingenita*” (sic), and the *Bassus* reads “*Gloria patri et filio*”, perhaps indicating that the compositor had in mind the prose form of the lesser doxology. A similar instance of possible interference occurs where S1 reads “*per quem omnia facta sunt*”, following the word order of the Nicene Creed.

The *cantus firmus* is stated first in augmentation under c and then repeated in the same note values at *integer valor* under c . Thereafter, the rhythm is varied and the *cf* is periodically decorated.

The composer is listed simply as Dorle in the table of works on the first page of each partbook. The name appears as ‘Drole’ with the music in the *Superius* book (the only book in which composers are named with the music). I have been unable to learn anything of this composer except for this entry in the index of Philippe Renouard’s *Imprimeurs et Libraires Parisiens du XVI^e siècle*, Paris, 1964: “Dorle (Gilles, alias Guillaume), compositeur, chantre à la Sainte-Chapelle”.³

Critical Report

I have retained to a large extent the original orthography of the text. As the print makes no distinction between *e* and *æ* (e.g. *euum* for *æuum*), I have introduced the ligature *æ* as required. Abbreviations (which are numerous) have been tacitly expanded. Repetitions of text indicated by *itera* (ii) are in italics. Emendations and passages of text added editorially are enclosed in brackets ([]). Editorial accidentals are indicated in small type above the notes affected, with the exception of notes affected by original accidentals that persist (e.g. across a bar-line). These are marked in small type before the affected note.

Attaignant has printed lists of errata on the first page of the S, CT, and B partbooks. Errors identified in Attaignant’s errata are marked PA in the following list.

- m. 1, S2 The \flat is printed in the c-position instead of the b-position on the first staff.
- m. 15–16, CT Normally a rest would cancel a flat. Clearly, that is not the case here, although it may be taken that the flat in B is what forces CT to retain the flat.
- m. 40, T There is an extraneous semibreve rest before the semibreve a.
- m. 44–7, B The rests are deficient by the duration of a semibreve.
- m. 60–2, S1 Text reads: *per quem omnia facta sunt*.
- m. 113–120, S1 Text reads: *et est semper in æuum et est semper in æuum*.
- m. 137–8, S2 Ligature printed as breve-long instead of semibreve-semibreve (PA).
- m. 138, T Text reads *sancti*.
- m. 148, CT Semibreve rest lacking before the minim rest (PA).
- m. 149, B There is an extraneous semibreve rest before the breve rest.
- m. 157–8, S2 The first note of the ligature notated as a dotted breve instead of a long (PA).
- m. 162–4, CT Text reads: *simul cum sanctis omnibus*.
- m. 169, S2 The breve rest is lacking.
- m. 172, CT The note is marked with a *signum congruentiæ* (♫) that seems to serve no purpose.
- m. 192–3, T Text reads: *ingenita*.
- m. 194–5, B Text reads: *et filio*.
- m. 200, S2 Ligature is printed as breve-long instead of semibreve-semibreve.
- m. 213–4 S1, CT, T, and B are notated as breves marked with c . The *Tenor* arrives at this congruence one breve later than do the other parts. The *signa congruentiæ* may have been regarded as sufficient to cue the other singers to wait until all the parts had arrived, or it may be that S1, CT, and B should have been printed as longs. In either case, it has been necessary to add a measure to accommodate the *Tenor*.

³ This citation was found in a **Google Books** item for which only a snippet view was available. The page referenced (p. 274) was not included in the view. I suspect that it was merely the entry for Attaignant’s *xii Motetz*. Dorle is listed at imslp.org under the name Guillaume only. Their only holding for him is this Attaignant print.