



J.C. Pepusch

MOTET: LAETATUS SUM

Edited by David Byers

– This page is intentionally blank –



Motet: *Laetatus sum*

John Christopher Pepusch (1667-1752)

Source

Only one extant source for this *alla breve* motet seems to have survived. It is in a bound collection of manuscripts in the Royal College of Music (RCM) where it is ascribed to Dr. Pepusch. *Laetatus sum* is on f.6r-f.11v, following immediately after Pepusch's motet, *Beatus vir*.

The manuscript collection of motets and madrigals, GB Lcm MS 660, is an oblong folio with the book-plate of Robert Smith. The collection includes music by Richard Dering, Orlando di Lasso, Monteverdi, Merula, de Castro and Cornysh, etc., seven items of which (including music by William Cornysh, but not the Pepusch motets) were transcribed by John Travers (c.1703-1758), a pupil of Pepusch, a member of the Academy of Ancient Music and organist to the Chapel Royal.

Robert Smith, living at 3 St Paul's Church-yard, was a wine merchant, but also a member of the Academy of Ancient Music and a noted collector of music, including Handel manuscripts and 'a solid core of masses, motets and madrigals, and a large quantity of catches and glees' (A. Hyatt King). Smith (c.1740-1810) was a founding member of the Glee Club in the 1780s. His collection of manuscripts was sold in White's sale on 18 May 1813 and this oblong folio reappeared as No.1746 in the 1872 edition of the *Catalogue of the Library of the Sacred Harmonic Society* and was thereafter deposited with the RCM.

Laetatus sum, likely dating from the late 1720s, perhaps to the mid-1730s, was surely written for the Academy of Ancient Music. Pepusch, along with other professional musicians, including Greene and Galliard, was one of its founding fathers in January 1726 when it was designated the Academy of Vocal Musick. Very quickly they were joined by Croft, Bononcini, Geminiani and others. In 1731 it was renamed the Academy of Ancient Music with Pepusch effectively its 'Director' until his death in 1752.

Despite its name, the Academy's repertoire featured a range of contemporary music, including Handel's. However, it was the Academy's remarkable interest (unique for its time) in music from earlier years, from Tallis, Morley and Byrd to Italian music, including Marenzio, Gesualdo, and, above all, Palestrina, which sets it apart. 'Ancient' was defined in the Academy's minutes of 26 May 1731 as 'such as lived before y^e end of the Sixteenth Century' ('sixteenth' was a correction for the original word 'fifteenth').

This *stile antico* motet aligns perfectly with Pepusch's antiquarian interest in Greek harmonic theory, sixteenth and seventeenth century vocal polyphonic music, modes, solmisation and hexachordal theory. Unlike today's concerts in two parts with an interval, Academy concerts were arranged in three parts, always closing with a performance of the ever-popular canon *Non nobis, Domine*, at that time thought to be by William Byrd. Surely no coincidence then that above the system at bar 39 is a note which reads: 'NB. This line to the bottom of the four staves braced together is plan'd upon Bird's "Non Nobis Domine". Canon in the fifth and eighth.'

In retrospect, the opening point of imitation anticipates that canon with its emphasis on rising and falling phrases encompassing a perfect fourth. The canon is also recalled with the point of imitation beginning in bar 149. The return of the opening point of imitation for 'sicut erat in principio' provides a sense of shape with its nod to *da capo* form.

Text and translation

Psalm 122 and doxology

Laetatus sum in his, quae dicta sunt mihi:
In domum Domini ibimus.

Stantes erant pedes nostri in atriis tuis,
Jerusalem;

Jerusalem, quae aedificatur ut civitas,
cuius participatio ejus in idipsum.

Illic enim ascenderunt tribus,
tribus Domini, testimonium Israel,
ad confitendum nomini Domini.

Quia illic sederunt sedes in iudicio,
sedes super domum David.

Rogate quae ad pacem sunt Jerusalem
et abundantia diligentibus te.

Fiat pax in virtute tua
et abundantia in turribus tuis.

Propter fratres meos et proximos meos
loquebar pacem de te.

Propter domum Domini Dei nostri
quaesivi bona tibi,

Gloria patri, et filio, et spiritui sancto,
sicut erat in principio, et nunc,
et semper, et in secula seculorum.
Amen.

1 I was glad when they said unto me,
Let us go into the house of the Lord.

2 Our feet shall stand within thy gates, O
Jerusalem.

3 Jerusalem is builded as a city that is
compact together:

4 Whither the tribes go up, the tribes of
the Lord, unto the testimony of Israel,
to give thanks unto the name of the Lord.

5 For there are set thrones of judgment,
the thrones of the house of David.

6 Pray for the peace of Jerusalem:
they shall prosper that love thee.

7 Peace be within thy walls,
and prosperity within thy palaces.

8 For my brethren and companions' sakes, I
will now say, Peace be within thee.

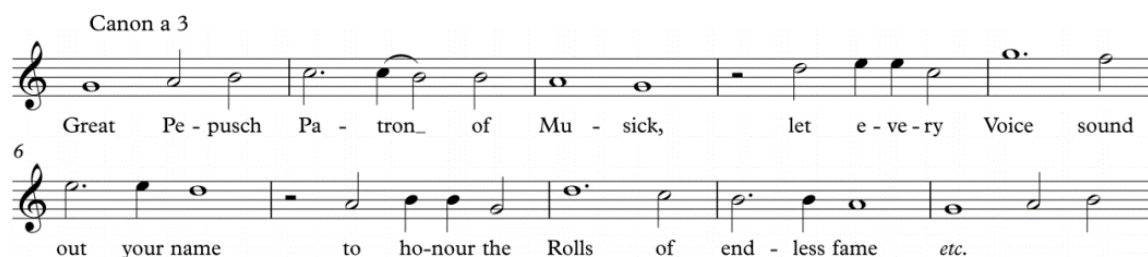
9 Because of the house of the Lord our God I
will seek thy good.

Glory be to the Father, Son and Holy Spirit;
As it was in the beginning, is now,
and ever shall be, world without end.
Amen.

(King James version)

The setting on the next page of the canon à 3, *Non nobis Domine*, is by Richard Leveridge (1670-1758), a well-known bass singer, composer and *bon viveur* whose career encompassed singing for both Purcell and Handel, alongside a very long association with Pepusch. These brief lines were an appendix to an acrostic he wrote not long after Pepusch's death in July 1752.

Further details about this are in the feature 'Pepusch Organ Voluntary in C' at byersmusic.com
More information about the Academy of Ancient Music is at byersmusic.com/Pepusch---motets



Performance

An unaccompanied performance of *Laetatus sum* would seem ideal, but it is also likely that the Academy may have been content to perform it with the accompaniment of a small organ or a harpsichord and cello, doubling the voice parts (with the ‘soprano’ part certainly taken by boy trebles). A keyboard reduction has been provided for this edition.


In 1835, Thomas Oliphant writing in his history of the Madrigal Society noted that c.1816 the Society sold a harpsichord which Oliphant thought showed that it had been the practice ‘to use an instrument along with the voices in part singing; for further proof of which, I need only refer to a resolution of the 29th October 1766, when it was agreed to hire a harpsicord [sic] at 15s. per quarter; and to a payment made in January 1753, to Mr. Veck, “for a string to his bass viol, he having lent it to the Society.”’ Conversely, such instruments were of course needed for the Academy’s performances of contemporary composers such as Handel. The Madrigal Society was founded in 1741 by John Immyns (c.1700-1764) who had joined the Academy in 1728. He was a copyist for, and student of, Dr. Pepusch.

Editorial Commentary

For this edition of *Laetatus sum*, the barring of the RCM score has been retained, but its note values have been halved. Thus, in the listing on page iv, references to note values in the source have been halved to correspond to those in this edition for direct comparison’s sake.

In the commentary listing, bar numbers are in Arabic numerals, the four voice parts are in Roman numerals from top to bottom (where I is the soprano/treble part and IV is the bass part); note names are given as capital letters and a superscript number clarifies it as the first or second occurrence of that note in the bar. Abbreviations: *s* = semibreve; *m* = minim; *c* = crotchet; *q* = quaver; *sq* = semiquaver. Hence E²*c* refers to the second occurrence in the bar of the note E – a crotchet.

The original score is notated with the relevant C clefs for I, II and III. A few cautionary accidentals have been added in this edition without comment. Obvious errors and word underlay anomalies, have been resolved, but detailed in the Commentary nonetheless. Slurs in the manuscript relate to syllable underlay, and were confined in the main to the shortest note duration (equivalent to two quavers in this edition). Those slurs have been retained. Only one original (and longer) slur has been omitted for consistency’s sake in this edition – see bar 177 on page iv.

Bar	Part(s)	Comment
1 20-22	I-IV II	2/4 time signature replaces original <i>alla breve</i> (cut time) signature  Slur on quavers, bar 20; no slur on quavers, bar 22. Original underlay: mi- hi lae- ta
39	I-IV	At this point, above the system, the source has a note (spelled thus): 'NB. This line to the bottom of the four staves braced together is plan'd upon Bird's "Non Nobis Domine". Canon in the fifth and eighth.'
83	II	Slur (indicating underlay) in source. Omitted here as unnecessary.
104	IV	‡ is editorial
105	IV	‡ is given in source
177	II	Underlay slur across bars 177-178. Omitted in this edition.
187	II	A ¹ m shown in source as two untied crotchets.
194	II	Source lacks tie.
199	III	Source lacks original tie, but it had been added later in pencil.
231	II	‡ is editorial.
234	III	Source lacks tie, though this is at a page turn.
238	IV	‡ is editorial.
255	IV	Bar has two crotchets: B and G, but syllable 'lo' is shown only under second note.
262	IV	‡ is editorial.
267	II	No accidental shown (nor in bar 268). Perhaps # ?
269-270	II	Original underlay: do-mi- ni-- ; quavers in 269 slurred in pairs.
285	II	‡ to F is editorial.
288	II	-- ditto --
289	II	‡ to G is editorial.
291	II	Notation as in source. Re-articulation intended? Or missing tie?
301	II	Gm in source (with syllable 'Si'), tied to Gm in bar 302.
304	I	C ² c shown as Bc in source.
379	II	Tie not indicated in source.
381	I	-- ditto --
383	I	-- ditto --
385	I, II	Ties not indicated in source.
386	I	Tie not indicated in source.
392	I	-- ditto --
393	III	-- ditto --
395	I-IV	Source has equivalent of a s; shown here as two bars.

The motet's first performance in 'modern' times was given by the Croft Consort, dir. John Lambert, at a lunchtime recital in the chapel of Royal Holloway College, 18 November 1970.

Further performances include the Croft Consort at St Ninian's Presbyterian Church, Golders Green, London, on 10 January 1971; in the Duke's Hall, Royal Academy of Music, London, on 14 July 1971 with Diana Hart (sop), Ann Sladen (alto), Malcolm Pike (ten) and Stewart Haslett (bass) and with the Belmont Consort, cond. David Byers, at Burgh House, Hampstead on 4 November 1971. A further performance was given by the New Belmont Consort, conductor David Byers, in the Harty Room, Queen's University, Belfast, on 20 March 1976.

© David Byers, London, 1970, revised Belfast, 2019

Laetatus sum

Psalm 122

J.C. Pepusch (1667-1752)

edited by David Byers

[Moderato]

SOPRANO

ALTO

TENOR

BASS

[Organ if required]

Lae - ta - - - - - tus sum in his, quae

Lae - ta -

11

dic - ta sunt mi - hi; - - - - - Lae - ta - - - - -

- - - - - tus sum in his, quae dic - ta - - - - - sunt mi -

Lae - ta - - - - -

21

- - tus sum in his, quae dic-ta sunt mi - hi; in his, quae dic - hi; Lae - ta - tus sum, lae - ta - - - - - tus

See comment about this next section in the prefatory notes.

31

ta sunt mi - hi; Lae - ta - - - - - tus sum, in do-mum
sum in his, quae dic - ta sunt mi - hi; lae - ta-tus sum, in
- tus sum, lae - ta - - - - - tus sum,
sum in his, quae dic-ta sunt mi - hi; lae - ta - tus sum,

41

do - mi - ni i - bi - mus, in do-mum do - mi - ni
do-mum do - mi - ni i - bi - mus, i -
in do-mum do - mi - ni i - bi - mus, in do-mum do-mi-ni
in do-mum do - mi - ni i - bi - mus,

50

i - bi - mus. Stan - tes e - - rant
- bi - mus. Stan - tes e - rant pe - des no -
i - bi - mus. Stan -
i - bi - mus.

60

pe - des_ no - - - - -

- - - - -

tes_ e - - - - - rant pe - des_ no -

Stan - tes e - ran_ pe - des_ no - - - - -

Musical score for measures 60-68. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: pe - des_ no - - - - - tes_ e - - - - - rant pe - des_ no - Stan - tes e - ran_ pe - des_ no - - - - -

69

stri, in a - - - - - tri-is_ tu -

stri, in a - - - - - tri - is

stri, in a - - - - - tri - is tu -

stri, in a - - - - - tri - is

Musical score for measures 69-77. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: stri, in a - - - - - tri-is_ tu - stri, in a - - - - - tri - is stri, in a - - - - - tri - is tu - stri, in a - - - - - tri - is

78

- is Je - ru - sa - lem. Je - ru - sa - lem. Je - ru - sa - lem,
tu - is Je - ru - sa - lem, Je - ru - sa - lem. Je - ru - sa - lem,
is Je - ru - sa - lem, Je - ru - sa - lem. Je - ru - sa - lem,
tu - is Je - ru - sa - lem. Je - ru - sa - lem. Je - ru - sa - lem,

90

quae ae - di - fi - ca -
quae ae - di - fi - ca -
quae ae - di - fi - ca - tur, ae - di - fi - ca -
quae ae - di - fi - ca -

- - - - - tur ut ci - vi - tas, cu-jus par

- - - - - tur ut ci - vi - tas,

- - - - - tur ut ci - vi - tas,

- - - - - tur ut ci - vi - tas,

ti - ci - pa - ti-o e - jus

cu - jus par - ti - ci - pa - ti-o e - jus

cu - jus par - ti - ci - pa -

cu - jus par - ti - ci -

ti - ci - pa - ti-o e - jus

cu - jus par - ti - ci - pa - ti-o e - jus

cu - jus par - ti - ci - pa -

cu - jus par - ti - ci -

118

in id - ip - sum, in id - ip - sum. Il - lic

in id - ip - sum, in id - ip - sum.

- ti - o e - jus in id - ip - sum.

pa - ti - o e - jus in id - ip - sum.

128

en-im a-scen - de - - - - -

Il - lic en-im a-scen - de -

Il - lic en-im a-scen - de - - - - -

Il - lic en-im a-scen

135

- - - - - runt tri - bus, tri-bus do -

- - - - - runt tri -

- - - - - runt tri - bus do -

de - - - - - runt tri - bus,

144

- mi - ni, te - sti - mo-ni-um I - sra - el, ad con - fi - ten -

bus do - mi - ni te - sti - mo - ni-um I - sra - el, ad con-fi - ten - dum no -

- mi - ni, ad con - fi - ten - dum no - mi-ni

tri-bus do - mi - ni,

155

dum no - mi-ni do - mi - ni, ad con - fi - ten - dum no - mi-ni do -
 - mi-ni do - - - - - mi - ni, do -
 do - - - mi - ni, ad con-fi - ten-dum
 ad con - fi - ten - dum no - mi-ni do - -

165

- mi - ni. Qui - a il - lic se - de-runt se - - -
 - - mi - ni. Qui - a il -
 no-mi-ni do - mi - ni. Qui - a il - lic se - de-runt se - des il - lic se
 - - mi - ni. Qui - a il - lic se

des in ju - di - ci - o, se - -
lic se - de - runt se - des in ju - di - ci - o, se - des
de-runt se - - des in ju - di - ci - o, se - des
de-runt se - - des in ju - di - ci - o, se - - -

The musical score for measures 175-184 features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'des in ju - di - ci - o, se - -' and 'lic se - de - runt se - des in ju - di - ci - o, se - des' repeated. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand.

- des su - per do - - mum
su - per do - - - mum Da - - - -
su - per do - - - - mum Da - - - -
- - des su - per do - - mum Da - - - -

The musical score for measures 185-194 continues the vocal and piano parts. The lyrics 'des su - per do - - mum' and 'su - per do - - - mum Da - - - -' are repeated. The piano accompaniment maintains the same rhythmic and melodic patterns as in the previous section.

193

Da - - - vid. Ro - - ga - te

- - - vid. Ro - ga - - te

- - - vid. Ro - ga - - te

- - - vid. Ro - ga - te quae ad

204

quae ad pa - - cem sunt Je - ru - sa - lem, Je -

quae ad pa - - cem sunt Je - ru - sa - lem, Je - ru -

sunt Je - ru - sa - lem, Je -

pa - - - cem sunt Je -

ru - sa - lem et a - bun - dan - ti - a di - li - gen -

- sa - lem et a - bun - dan - ti - a di - li -

ru - sa - lem et a - bun - dan - ti - a di - li -

ru - sa - lem et a - bun - da - ti - a di - li -

- ti-bus te. Fi - at

gen - ti-bus te. Fi - at pax. in vir - tu - te

gen - ti-bus te.

gen - ti-bus te.

233

pax in vir - tu - te tu - a, in vir - tu - te tu - - - a et a -

tu - a, in vir - tu - te tu - a, vir - tu - te - tu - a, et

Fi - at pax in vir - tu - te tu - - - a, et

Fi - at pax in vir - tu - te tu - a et

243

- bun - dan - ti - a in tur - ri - bus tu - is.

a - bun - dan - ti - a in tur - ri - bus tu - is. Prop - ter fra - tres

a - bun - dan - ti - a in tur - ri - bus tu - is. Prop - ter fra - tres me - os, et

a - bun - da - ti - a in tur - ri - bus tu - is.

lo - que-bar pa - - - -

me - os et pro - xi-mos me - os lo - que-bar pa - - - -

pro - xi-mos me - os lo - que-bar pa - - - - cem

lo - que-bar pa - - - -

cem de te. Prop - ter do - mum do - mi-ni De - i no - stri

cem de te. Prop - ter do - mum do - mum do - mi-ni De - i

— de te. quae -

cem de te.

272

[rall.]

[Largo]

quae-si - vi bo - na ti - bi. Glo - ri - a,

no-stri quae - si - vi bo - na ti - bi. Glo - ri - a,

si - vi bo - na ti - bi. Glo - ri - a,

quae - si - vi bo - na ti - bi. Glo - ri - a,

283

[rall.]

[A tempo]

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i san

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i

Glo - ri - a pa - tri et fi - li - o et spi - ri - tu - i

291 [rall.] **Tempo primo**

cto. Si - cut e - rat in__ prin

san - - - - cto.

san - - - - cto.

san - - - - cto.

[rall.] **Tempo primo**

301

ci - pi - o et nunc et sem - per et in__ se - cu - la se - cu - lo - rum,

Si - cut e - - rat in__ prin - ci - pi - o et

Si -

311

A - - - - - men, et nunc et sem-per
 nunc et sem-per et in se-cu-la se - cu - lo - rum, A -
 cut e - - rat in prin - ci - pi - o et nunc et sem - per
 Si - cut e -

321

et in se - cu-la se - cu - lo - rum, A - - - -
 et in se - cu-lo se-cu-lo - rum, A - - - -
 -rat in prin - ci - pi - o et nunc et sem - per

331

men. A - -

men. A - -

men. A - - -

et in se-cu-la se-cu-lo - rum, A - - - men.

The musical score is for three voices and piano. The vocal parts are arranged in three staves. The first two staves are for Soprano and Alto, and the third is for Tenor/Bass. The piano accompaniment is on the bottom staff. The lyrics are: 'men. A - -', 'men. A - -', 'men. A - - -', and 'et in se-cu-la se-cu-lo - rum, A - - - men.' The score is in 4/4 time and G major. The piano part features a steady accompaniment with chords and moving lines in both hands.

[illegible]

349

Musical score for measures 349-356. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "A - - - - - men." for the Soprano and "men." for the Alto. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

357

Musical score for measures 357-364. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "men." for the Soprano, "men. A - -" for the Alto, and "A - - - -" for the Bass. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth and sixteenth notes in the right hand and a more melodic line in the left hand.

366

Musical score for measures 366-373. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "A - - - - - men. men. A - - - - -".

374

Musical score for measures 374-381. The score is written for four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are: "A - - - - -".

382

Musical score for measures 382-388. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#). The tempo is marked 'rall.' (rallentando). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piano part provides a steady accompaniment with eighth and sixteenth notes.

389

[rall.]

Musical score for measures 389-395. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is one sharp (F#). The tempo is marked 'rall.' (rallentando). The music features a mix of eighth and sixteenth notes, with some measures containing rests. The piano part provides a steady accompaniment with eighth and sixteenth notes. The vocal parts have lyrics 'men.' followed by a line. The piano part has a final measure with a fermata.

