

Gloria laus et honor (1st setting)

Edited by Jason Smart

John Blitheman (c.1525-1591)

Soprano

Alto
Glo - ri - a laus et ho - nor ti -

Tenor
8
Glo - ri - a laus et

Bass
Glo - - - ri - a

4
Glo - ri - - - a laus et ho - nor ti - - -
- bi, et ho - nor ti - - - - bi, et ho - nor ti -
ho - nor ti - bi, et ho - nor
laus et ho - nor ti - bi

7
- - - - - bi sit, Rex Chri - ste Re-dem -
- bi sit, Rex Chri - ste Re-dem - - - -
8
ti - bi sit, Rex Chri - ste Re-dem - - - - ptor, cu -
sit, Rex Chri - - - ste Re - dem - - - -

10

- ptor, cu - i pu - e - ri - le de - - - - -

- - ptor, cu - i pu - e - ri - le de - cus prom - psit,

- i pu - e - ri - le de - cus prom - - - psit, cu - i pu - e - ri - le

- ptor, cu - - - i pu - e - - - - ri -

13

- . cus prom-psit, cu - i pu - e - ri - le de - cus prom - - - psit

cu - i pu - e - ri - le de - cus promp - sit. O -

de - cus prom - - - psit O - san - na pi - - -

- le de - - - cus prom - psit

16

O - san - na pi - - - - - um.

- san - na pi - - - - um, O - san - na pi - um.

- - - um, O - san - na pi - - - - um.

O - - - san - na pi - um.

[Chorus]

Glo - ri - a___ laus___ et ho - nor_____ ti - bi sit, Rex Chri - ste Re-dem - ptor, cu - i pu - e - ri - le_____ de - cus___ prom-psit___ O - san - na___ pi - um.

19

Is - ra - el es tu Rex, Da - vi - dis,
Is - ra - el es tu Rex, Da - vi - dis,
Is - ra - el es tu Rex, Da - vi - dis.

22

tu Rex, Da - vi - dis et in - cli - ta pro - les.
Is - ra - el es tu Rex, Da - vi - dis et
Da - vi - dis et in - cli - ta pro - les. No - mi - ne,

25

No - mi - ne qui in Do - mi - ni,
 in - cli - ta pro - les. No - mi - ne
 - cli - ta pro - les. No - mi - ne qui in
 et in - cli - ta pro - les No - mi - ne qui

28

qui in Do - mi - ni, Rex be - ne - di - cte,
 Do - mi - ni, Rex be -
 in Do - mi - ni, Rex be - ne - di - cte

31

Rex be - ne - di - cte, be - ne - di - cte, ve - nis.
 ve - nis, Rex be - ne - di - cte, ve - nis.
 - ne - di - cte, ve - nis.
 - cte, ve - [nis, Rex be - ne - di - cte ve] - nis.

Glo - ri - a___ laus___ et ho - nor_____ ti - bi sit, Rex Chri - ste Re-dem -
 - ptor, cu - i pu - e - ri - le_____ de - cus___ prom-psit___ O - san - na___ pi - um.

35

Coe - tus in ex -
 Coe - tus in ex - - - cel - - - sis
 Coe - tus in ex - cel - - - - -
 Coe - tus in ex - cel - - - - -

38

- cel - - - - sis te lau - dat coe - li - tus
 - - - - te_____ lau - dat_____ coe -
 - - - - sis te lau - dat coe - li - tus
 - sis te lau - dat coe - li - tus o - mnis,

41

o - mnis, te lau - dat coe - li - tus o - - - -
 - li - tus o - mnis, et mor - ta - lis. _____
 _____ o - - - - mnis, _____
 _____ te lau - dant coe - li - tus o - - - - mnis, et _____

44

- mnis, et mor - ta - lis ho - mo,
 ho - - - - mo, _____ et _____ cun - cta _____
 et mor - ta - lis ho - - - - mo, et cun -
 _____ mor - ta - lis ho - - - - mo, et cun - cta cre -

47

et cun - cta cre - a - ta si - mul.
 _____ cre - - - - a - ta si - mul. _____
 _____ cta cre - [a] - - - - ta si - - - - mul.
 _____ a - ta si - mul, si - - - - mul.

57

- a ve - nit. Cum pre - ce, vo - to,
 - mis ob - vi - a ve - nit. Cum pre - ce, vo - to,
 pal - mis ob - vi - a ve - nit. Cum pre - ce,

60

hy - mnis as - sumus
 - to, [cum pre - ce vo - to] hy - mnis as - sumus
 - nit. Cum pre - ce, vo - to, hy - mnis as - sumus
 vo - to, hy - mnis as - sumus ec - ce

63

ec - ce ti - bi,
 - mnis as - sumus ec - ce ti - bi, ti - bi,
 ec - ce ti - bi, ti - bi,
 ti - bi, ti - bi,

Glo - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re - dem -
 - ptor, cu - i pu - e - ri - le de - cus prom - psit O - san - na pi - um.

Liturgical Function and Form

In the pre-reformation Use of Salisbury, *Gloria laus et honor* was sung at the second station during the procession before Mass on Palm Sunday. The sections that Blitheman sets in polyphony were traditionally sung by seven boys from a high place with the choir repeating the refrain after every verse, but Blitheman's polyphony cannot be performed by boys alone. It appears to have been intended for a full choir.

Blitheman uses the plainsong as a cantus firmus. It appears first in the bass and rises to the next voice above with each new verse, a formal structure also to be found in William Byrd's *Christe qui lux es et dies*.

Translation

Glory, laud and honour be to thee, King Christ the Redeemer, to whom children give due honour with 'Hosanna'.

Glory, laud and honour ... 'Hosanna'.

ψ Thou art the king of Israel and the glorious descendant of David. Thou comest in the name of the Lord, O blessed King.

Glory, laud and honour ... 'Hosanna'.

ψ All the heavenly company on high praises thee; so does mortal man together with the whole of creation.

Glory, laud and honour ... 'Hosanna'.

ψ The people of the Hebrews came to meet thee with palms: behold, we receive thee with prayer, anthems and hymns.

Glory, laud and honour ... 'Hosanna'.

Editorial Conventions

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

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

Accidentals not given explicitly in the sources, but required through modernisation of the staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \lrcorner , coloration by the sign \ulcorner .

Underlay repeat signs have been tacitly expanded.

Underlay between square brackets is neither present in the source nor implied by repeat signs.

Sources

Polyphony: London, British Library Add. MSS 17802-5 (c.1570–c.1578).

17802	(A)	f.130	at beginning: gloria laus m ^f blytheman
17803	(S)	f.128	at beginning: gloria laus m ^f blythman
17804	(T)	f.130	at beginning: gloria laus m ^f blytheman
17805	(B)	f.123	at beginning: gloria laus m ^f blytheman

Plainsong: Processionale ad usum Sarum (Antwerp, 1528), f.46^v.

Notes on the Readings of the Source

In the list of readings below, each reference to a bar or group of bars is separated by an oblique stroke and multiple references to the same voice by a comma. The order within each entry is: 1) bar number(s); 2) voice(s); 3) reading of the source. Pitches are given in capital letters, preceded by a number where necessary, e.g. ¹D = 1st note D in the bar (or group of bars).

Mensuration symbols

19 ATB MS ϕ / 35 TB MS ϕ / 50 all parts MS ϕ /

Accidentals

12 S b for E / 19 A \sharp for ¹D (presumably intended for next note) / 33 A \sharp for G / 48 S both b s are applied to previous note /

Underlay

2 B *-ri* below ¹D, *-a* below ²D / 5 B *ti-* below D, (6–10) *-bi sit, Rex Christe redemptor, cui pu-* below BAGCC+CFGBCBB, (11) *-erile* below ¹D²D³D, (12) *de-* below ¹C, *-cus* below ²C, (13) *prompsit* below ¹CD, (14) *O-* below B, *-san-* below G, (15) *-na pi-* below ²B³B / 5 S *laus* ambiguously positioned below CA / 11 S *pueri-* below EF²B, (12) *-le* ambiguously positioned below ED, *de-* below C / 11 T *-psit* below C / 41 T *-mnis* below ²A / 44 B *-lis ho-* one note later / 58 A *-ce* below ²G / 60 A *hy-* below C, *-mnis* below G / 61 T *-ce voto hymnis assumus ecce ti-* below ²CFGCEDDCDA / 62–63 ATB *assimus* for *assumus* /

Other Readings

15 S ²B is G / 48 S ¹D omitted, *crea-* one note later / 63 T ²A omitted /