

Gloria laus et honor (1st setting)

Edited by Jason Smart

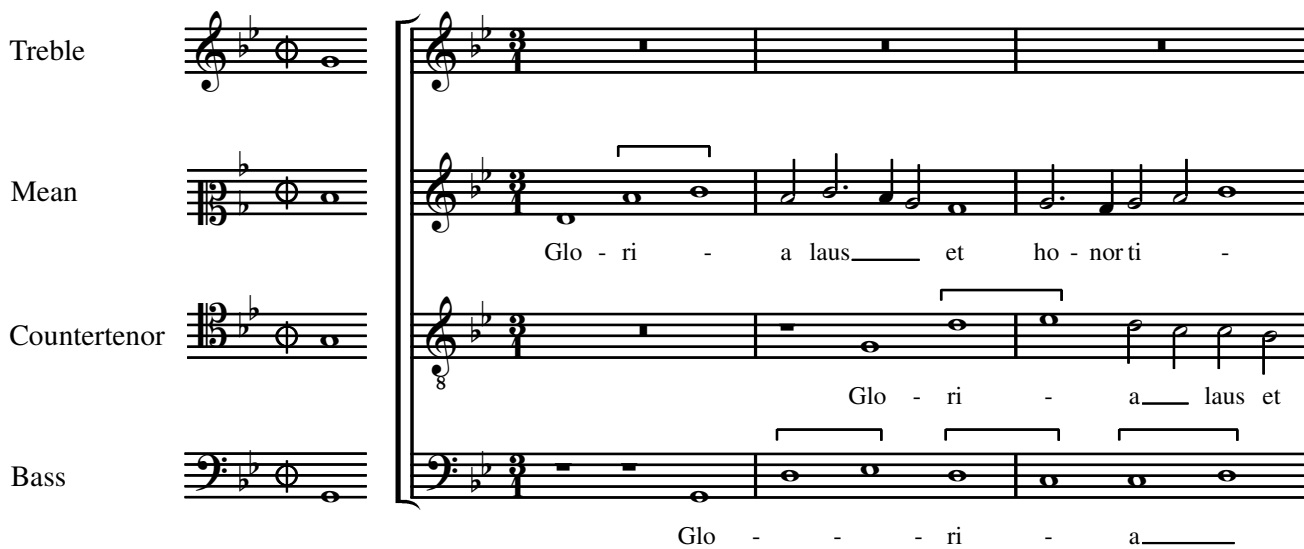
John Blitheman (c.1525-1591)

Treble

Mean

Countertenor

Bass

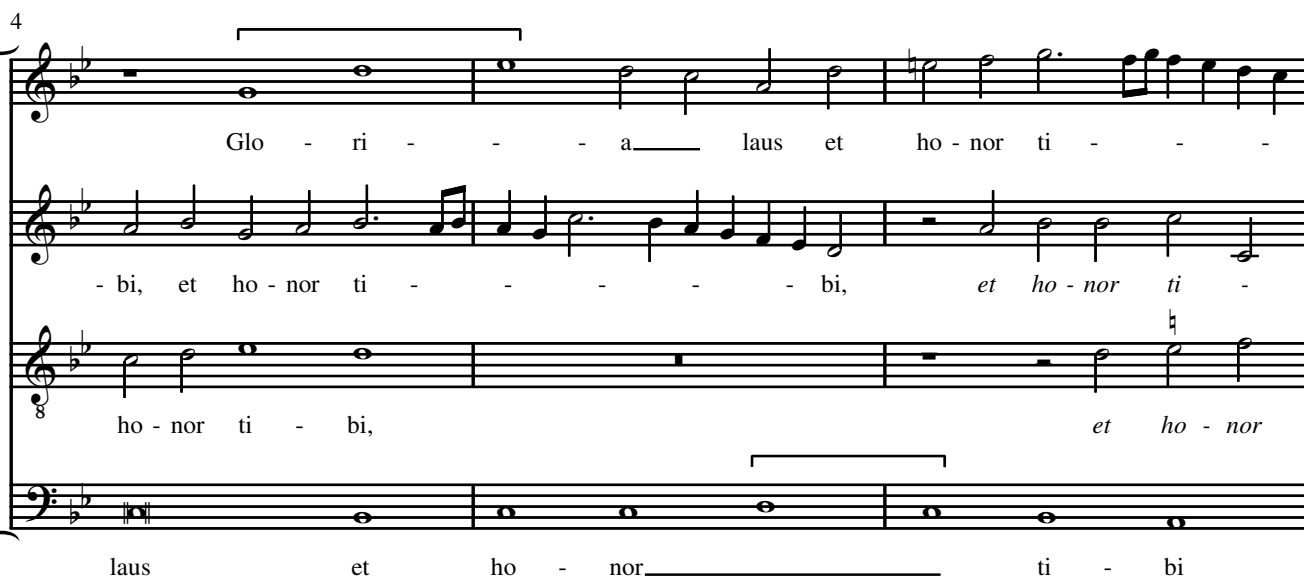


Glo - ri - a laus et ho - nor ti -

Glo - ri - a laus et

Glo - - - ri - a

4



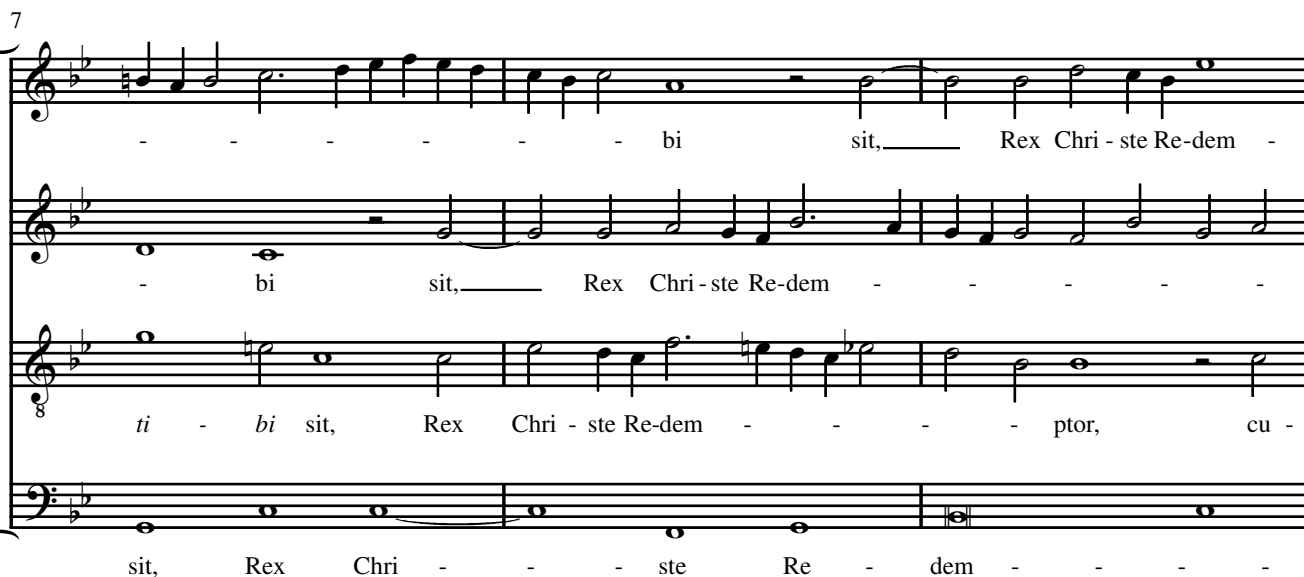
Glo - ri - - - a laus et ho - nor ti - - - -

- 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 - - - -

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

sit, Rex Chri - - - ste Re - dem - - - -

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

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

Is - ra - el es tu Rex,

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 - - - -

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 - - - - mor - mo, et cun -

_____ mor - ta - lis ho - - - - mor - - - - - 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.

Translation

- ✠ Glory, laud and honour be to you, King Christ the Redeemer, to whom children give due honour with ‘Hosanna’.
Glory, laud and honour ... ‘Hosanna’.
✠ You are the king of Israel and the glorious descendant of David. You come in the name of the Lord, O blessed King.
Glory, laud and honour ... ‘Hosanna’.
✠ All the heavenly company on high praises you; so does mortal man together with the whole of creation.
Glory, laud and honour ... ‘Hosanna’.
✠ The people of the Hebrews came to meet you with palms: behold, we receive you with prayer, anthems and hymns.
Glory, laud and honour ... ‘Hosanna’.

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 service books stipulated that the opening refrain and the verses should be sung by seven boys from a high place, with the choir repeating the refrain after every verse. Blitheman set only the sections allocated to the seven boys, but his polyphony cannot be sung by boys alone. It may 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 found in William Byrd’s *Christe qui lux es et dies*.

Editorial Conventions

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

The prefatory staves at the start of the piece show the original clef, staff signature, mensuration symbol and first note for each voice.

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 expanded using italicised text.

Underlay between square brackets is entirely editorial.

Sources

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

17802	(M)	f.130	at beginning: gloria laus m ^f blytheman
17803	(Tr)	f.128	at beginning: gloria laus m ^f blythman
17804	(Ct)	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 with any subsequent bar numbers in brackets. 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). The symbol + denotes a tie.

Mensuration symbols

1 Tr mensuration symbol ϕ apparently cancelled / 19 M Ct B mensuration symbol ϕ / 35 Ct B mensuration symbol ϕ / 50 all parts mensuration symbol ϕ /

Accidentals

11 Ct E implied \natural by staff signature / 12 Tr b for E / 19 Ct \sharp for ¹D (presumably intended for next note) / 33 M \sharp for G (and F in 34) / 43 Ct E implied \natural by staff signature / 48 Tr \natural for E and \natural for B are both written as a \sharp for the note immediately preceding /

Underlay

1–2 B *Gloria* undivided below GDEDCC / 5 Tr *las* for *laus* below CA, underlay ambiguous; 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, (17) *-um* below ²A / 11–12 Tr *puerile* undivided below ²DEFBED, (12–13) *decus* undivided below CBAGC / 11 Ct *prompsit* undivided below DCBAG / 30–31 B *benedicte* undivided / 39–42 all parts *laudant* for *laudat* / 41 Ct *omnis* undivided below G²A / 44 B *-lis ho-* one note later / 57 M *-nit* below C, (58) *cum pre-* below BA, *-ce* below ²G, (59) *vo-* below G, *-to* below ²F, (60–61) *hymnis* undivided below C²FGA / 61–63 Ct *-ce voto hymnis assimus* [sic] *ecce ti-* below ²CFGFCEDDCDA / 62–63 M Ct B *assimus* for *assumus* /

Other Readings

15 Tr ²B is G / 48 Tr ¹D omitted, *crea-* one note later /