

# Gloria laus et honor (2nd setting)

Edited by Jason Smart

John Blitheman (c.1525-1591)

Treble 1

Treble 2

Mean

Countertenor

Glo - - - ri -

Glo - ri - a laus

Glo - - - ri - - - a

Glo - - - ri -

4

- a laus et ho - nor ti - - - - - bi

et ho - nor ti - bi sit, Rex Chri -

laus et ho - nor ti - bi

- a laus et ho - nor ti - - - - - bi

9

sit, Rex [Chri] - ste Re - dem - ptor, sit, Rex Chri - ste re -

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

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

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

14

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

19

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

23

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

27

Is - ra - el es\_\_\_\_ tu\_\_\_\_ Rex\_\_\_\_ Da -  
 Is - ra - el es\_\_\_\_ tu Rex\_\_\_\_ Da -  
 es\_\_\_\_ tu Rex Da - vi - dis\_\_\_\_

32

- vi - dis\_\_\_\_ et in - cli - ta  
 - vi - - - - - - dis et in - cli -  
 et in - cli - ta pro -

37

pro - les. No - mi - ne qui in Do - mi -  
 - ta pro - les. No - mi - ne qui in Do - mi - ni,  
 - les. No - mi - ne qui in Do - mi - ni, Rex be - ne -

42

Rex be - ne - di - cte,  
 - ni, Rex be - - - ne - - - di -  
 - Rex be - ne - di - - - - - cte,  
 - di - - cte, Rex

47

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

51

Coe - tus in ex - cel - - sis\_\_\_\_\_ te\_\_\_\_\_

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

Coe - tus in ex - cel - - - - - sis\_\_\_\_\_ te lau - dat

56

\_\_\_ lau - - - dat\_\_\_\_\_ coe -

te lau - dat coe - li - tus [o - - - -

coe - li - - - - - - - - - - - - - - - tus o -

60

- li - tus o - mnis, et mor - ta - - - - -

- mnis,] et mor - ta - lis ho - - - - -

et mor - ta - lis ho - mo, \_\_\_\_\_

- mnis, \_\_\_\_\_ et mor - ta - - - - -

64

- lis \_\_\_\_\_ ho - - - - - mo, \_\_\_\_\_ et \_\_\_\_\_

- - - - - mo, et cun - cta cre - a - - - -

- lis ho - - - - - mo, et cun - cta cre - a - -

68

cun - cta \_\_\_\_\_ cre - a - ta si - mul. \_\_\_\_\_

- ta \_\_\_\_\_ si - - - - - mul.

et cun - cta cre - a - ta si - - - - - mul.

- ta \_\_\_\_\_ si - - - - - mul.

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.

73

Plebs\_\_\_ He - brae - a ti - - - -  
 Plebs\_\_\_ He - brae - - - a ti - - - -  
 Plebs He - brae - a\_\_\_ ti - - - bi\_\_\_ cum\_\_\_  
 Plebs\_\_\_ He - brae - a ti - - -

78

- bi cum pal - mis ob - vi - a ve - - -  
 - - - bi\_\_\_ cum pal - mis ob -  
 - pal - - - mis\_\_\_ ob - - - vi -  
 - bi cum pal - - - mis ob - vi - a

82

- nit. Cum pre - ce, vo - - - -  
 - vi - a ve - nit. Cum pre - ce, vo - to, hym -  
 - a ve - nit. Cum pre - ce, vo - to,\_\_\_  
 ve - - - nit. Cum pre - ce, vo - - - to,

86

- to, hym - - - nis as - su mus

- - - nis as - su - mus ec - ce ti -

hym - - - nis as - - - su - mus

hym - - - nis as - su - mus ec - ce ti -

91

ec - ce ti - - - - bi.

- - - - - bi.

ec - - - ce ti - - - - bi.

- - - - - 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.



## 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 unbroken voices alone.

Blitheman incorporates the plainsong as a cantus firmus. It appears in the Mean register except in the verse *Coetus in excelsis* where it is placed an octave higher in the Treble.

## 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.

All accidentals present in the source are retained in the score. Accidentals not explicit in the source, but required in the score through modernisation of the staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign  $\overline{\quad}$ .

Underlay between square brackets is entirely editorial.

## Sources

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

17802	(Tr2)	f.132	at beginning: gloria laus m <sup>f</sup> blithman
17803	(Tr1)	f.130	at beginning: gloria laus m <sup>f</sup> blitheman
17804	(M)	f.132	at beginning: gloria laus m <sup>f</sup> blitheman
17805	(Ct)	f.125	at beginning: gloria laus m <sup>f</sup> blitheman

Plainsong: Processionale ad usum Sarum (Antwerp, 1528), f.46<sup>v</sup>.

## 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, multiple references to the same voice by a comma and references to different voices by a semicolon. 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. <sup>2</sup>G = 2nd note G in the bar (or group of bars). The symbol + denotes a tie.

### Accidentals

The two-flat staff signatures in Tr1 and Ct are maintained throughout. In these voices only two Es are explicitly marked natural (Tr1, bars 9 and 64). All other Es in the top space of the staff are implied flat by the staff signature. However, only the first seven bars of Blitheman's piece require E flats. All subsequent Es have been interpreted as natural.

78 Tr1 # for F /

### Underlay

5–6 M *et honor* one note earlier / 8–9 Tr2 *Christe* undivided below DGC, (10) *Chri-* below G / 10–11 Tr1 *be-* below G+G, *-nedic-* corrected to *-ste Re-* below F<sup>2</sup>G / 17–18 Tr1 *decus* below DC (and in 20–21) / 19–20 Tr2 *decus prompsit* below CBA+AA / 21 Tr1 *-cus prompsit* ∷ below <sup>1</sup>CA<sup>2</sup>CF (no *-psit* in 22) / 25 Tr2 *pi-* below A (and in 22); T *pi-* below <sup>2</sup>D / 31 Ct *Davidis* undivided below AGFE / 50 Tr2 *-nit* for *-nis*; M2 *-cte* below F / 55–58 Tr1 M1 Ct *-dant* for *-dat* / 60 M1 *-tus* below F / 63 M1 *-mo* below <sup>2</sup>C, (65–67) *et cuncta creata si-* below DECFDDA / 70 M1 extra *si-* below A / 74–75 Tr1 *Hebraea ti-* one note earlier / 80 Tr2 *tibi* below G<sup>1</sup>A (and in 76–79) / 84 Tr1 *et* below A, *vo-* below C / 86 Tr2 *hy-* ambiguously aligned below CBA / 88–90 all parts *assimus* for *assumus* / 90 Tr1 *ecce* below GC / 93 Ct *-bi* below <sup>2</sup>A /

### Other Readings

1 M cantus firmus in strene notation throughout / 18 Tr1 crotchets DE erased before crotchet F / 26 M 'To<sup>n</sup> Over the leffe' after barline on penultimate staff of page, final staff is cancelled by the words 'Gimell Israell' written twice / 27 Tr1 'Israell es tu' below staff; M1 M2 'gimell' before start of bar / 51 Tr2 'Cetus in excell' below staff; M1 M2 'gimell' before start of bar; M2 mensuration symbol  $\text{♩}$  before rests / 51–71 Tr1 cantus firmus in strene notation / 70 Tr1 <sup>1</sup>C<sup>2</sup>C are white mensural minims / 87–88 Ct minim rest only for the two semibreve rests /