

## **Gloria laus et honor (1st setting)**

Edited by Jason Smart

## John Blitheman (c.1525-1591)

Treble

Mean

Countertenor

Bass

4

7

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  
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 - ne-di - cte,  
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.

The musical score consists of two staves of music in G clef, common time, and a key signature of one flat. The top staff begins with a dotted half note followed by eighth notes. The lyrics "Gloria - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re-dem -" are written below the notes. The bottom staff continues the melody with eighth notes, and the lyrics "- ptor, cu - i pu - e - ri - le de - cus prom-psit O - san - na pi - um." are written below it.

35

Musical score for "Coe-tus in ex-cel-sis" featuring four staves:

- Staff 1:** Treble clef, B-flat key signature. Notes: - (rest), - (rest), - (rest), Coe, -, tus, in, ex, -.
- Staff 2:** Treble clef, B-flat key signature. Notes: - (rest), Coe, -, tus, in, ex, -, cel, -, -, sis, -.
- Staff 3:** Treble clef, B-flat key signature. Notes: - (rest), Coe, -, tus, in, ex, -, cel, -, -, -.
- Staff 4:** Bass clef, B-flat key signature. Notes: Coe, -, tus, in, ex, -, cel, -, -, -.

Lyrics: Coe-tus in ex-cel-sis

38

A musical score for 'Te Deum' featuring four staves of music. The top three staves are soprano, alto, and tenor voices, while the bottom staff is the basso continuo. The lyrics are written below each staff, corresponding to the notes. The music consists of a series of measures with various note values (eighth and sixteenth notes) and rests. The basso continuo staff includes a bassoon line and a cello line.

41

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

44

- mnis, et mor - ta - lis ho - mo,  
 ho - - - mo, et cun - cta.  
 8 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.  
 8 - cta cre - [a] - - - ta si - mul.  
 - a - ta si - mul, si - - - mul.

8      Glo - ri - a laus et ho - nor ti - bi sit, Rex Chri - ste Re - dem

Musical score for 'O Superman' by Philip Glass. The vocal line is in soprano range, featuring a continuous stream of eighth-note chords. The lyrics are: "ptor, cu i pu - e ri - le de - cus prom-psit O - san - na pi - um." The piano accompaniment consists of sustained notes and chords.

50

Plebs He - brae - a ti - bi -

Plebs He - brae - a ti -

Plebs He - brae - a ti -

Plebs He - brae - a ti -

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

hy - mnis - as - su - mus  
 - nit. Cum pre - ce, vo - to, hy -  
 nit. Cum pre - ce, vo - to, hy - mnis as - su - mus  
 vo - to, hy - mnis as - su - mus ec - ce

ec - ce ti - - bi.  
 - mnis as - su - mus 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.

## 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 , coloration by the sign .

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 <small>r</small> blytheman
17803	(Tr)	f.128	at beginning: gloria laus m <small>r</small> blythman
17804	(Ct)	f.130	at beginning: gloria laus m <small>r</small> blytheman
17805	(B)	f.123	at beginning: gloria laus m <small>r</small> blytheman

Plain song: 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 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. <sup>1</sup>D = 1st note D in the bar (or group of bars). The symbol + denotes a tie.

## Mensuration symbols

1 Tr mensuration symbol  $\Phi$  apparently cancelled / 19 M Ct B mensuration symbol  $\Phi$  / 35 Ct B mensuration symbol  $\Phi$  / 50 all parts mensuration symbol  $\Phi$  /

## Accidentals

11 Ct E implied  $\natural$  by staff signature / 12 Tr  $\flat$  for E / 19 Ct  $\sharp$  for <sup>1</sup>D (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 <sup>1</sup>D<sup>2</sup>D<sup>3</sup>D, (12) *de-* below <sup>1</sup>C, *-cus* below <sup>2</sup>C, (13) *prompsit* below <sup>1</sup>CD, (14) *O-* below B, *-san-* below G, (15) *-na pi-* below <sup>2</sup>B<sup>3</sup>B, (17) *-um* below <sup>2</sup>A / 11–12 Tr *puerile* undivided below DEFBED, (12–13) *decus* undivided below CBAGC / 11 Ct *prompsit* undivided below DCBAG / 30–31 B *benedicte* undivided / 39–42 all parts *laudent* for *laudat* / 41 Ct *omnis* undivided below G<sup>2</sup>A / 44 B *-lis ho-* one note later / 57 M *-nit* below C, (58) *cum pre-* below BA, *-ce* below <sup>2</sup>G, (59) *vo-* below G, *-to* below <sup>2</sup>F, (60–61) *hymnis* undivided below C<sup>2</sup>FGA / 61–63 Ct *-ce* *voto hymnis assimus* [sic] *ecce ti-* below <sup>2</sup>CFGCEDDCDA / 62–63 M Ct B *assimus* for *assumus* /

## Other Readings

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