Gloria laus et honor (2nd setting)

John Blitheman (c.1525-1591)

Edited by Jason Smart

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Gloria laus et honor tibi sit, Rex Christe Redemptor, cum puerile decus prom-psit O-san-na pi-um.
Gloria laus et honor tibi sit, Rex Christe Redemptor, cui puerile decus prompsit O sanum pium.

Coe tus in ex cel sis te laudat

coe li tus

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

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

et mor - ta - lis ho - mo.______

lis ho - - - mo, et______

mo, et cun - cta cre - a - -

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

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

ta - ta si - - - - - - - mul.

et cun - cta cre - a - ta si - - - - mul.
Gloria laus et honor tibi sit, Rex Chr - ste Re-dem - ptor, cu - i pu - e - ri - le de - cus prom-psit O-san-na pi - um.

Plebs He - brae - a ti - bi cum pal - mis ob - vi - a ve - nit. Cum pre - ce, vo - to, hym - ve - nit. Cum pre - ce, vo - to,
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’.

Liturgal 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.

Ligatures are denoted by the sign 3. Underlay between square brackets is entirely editorial.

Sources


17802 (Tr2) f.132 at beginning: gloria laus m b lethman

17803 (Tr1) f.130 at beginning: gloria laus m lethman

17804 (M) f.132 at beginning: gloria laus m lethman

17805 (Ct) f.125 at beginning: gloria laus m lethman

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

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. 3G = 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, -edic- corrected to -ste Re- below F/G / 17–18 Tr1 decus below DC (and in 20–21) / 19–20 Tr2 decus prompsit below CBA+AA / 21 Tr1 -cus prompsit r below 1CA2CF (no -psit in 22) / 25 Tr2 pi- below A (and in 22); T pi- below 2D / 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 C, (65–67) et cuncta creat si- below DECFFDA / 70 M1 extra si- below A / 74–75 Tr1 Hebraea ti- one note earlier / 80 Tr2 tibi below G/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 2A /

Other Readings

1 M cantus firmus in strene notation throughout / 18 Tr1 crotchets DE erased before crotchet F / 26 M ‘To’n Over the leffe’ after barline on penultimate staff of page, final staff is cancelled by the words ‘Gimell Israell’ written twice / 27 Tr1 ‘Israel 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 $ before rests / 51–71 Tr1 cantus firmus in strene notation / 70 Tr1 1C2C are white mensural minims / 87–88 Ct minim rest only for the two semibreve rests /