Gloria laus et honor

Christopher Tye (c.1505-1572/3)

Edited by Jason Smart

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Gloria laus et honor tibi sit, Rex Christe Redemptor, cui pueri dilectus prom-psit O-sanna pi-um.

Isra-EL es tu Rex,

Isra-EL es
Da - vi - dis, [et] in - cli - ta
Rex, Da - vi - dis [et] in - cli - ta

Da - vi - dis et in - cli - ta

pro - les. No - mi - ne

qui in Do - mi - ni,
Gloria laus et honor tibi sit, Rex Christe Redemptor, cui pueri le de cus prom-psit O-san-na pi um.
Gloria laus et honor tibi sit, Rex Christe Redemptor, cui puerile decus prompsit Osanum.
Translation

Glory, laud and honour be to you, King Christ the Redeemer, to whom children give due honour with ‘Hosanna’.

You are the king of Israel and the glorious descendant of David. You come in the name of the Lord, O blessed King.

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

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

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. Tye set only the sections allocated to the seven boys, but his polyphony cannot be sung by unbroken voices alone.

Tye uses the plainsong as a cantus firmus. In the opening statement of the refrain it appears in the Mean, but in the subsequent verses it is in the first Treble. Tye pitches these verses so that the initial note and final are the same as those of the refrain. In the printed Sarum processional verses are pitched a fifth higher than the refrain. Tye omits the verse *Coetus in excelsis*.

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 `—`. Underlay between square brackets is entirely editorial.

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

Notes on the Readings of the Source

Two words missing from Tr1 in the verse *Israel es tu* have been supplied editorially. It is probable that at bar 45 that Tye’s original followed the plainsong exactly, but that corruption resulted in the word ‘in’ being omitted and the two ligated notes both being doubled in value. The underlay of Tr2 is particularly corrupt.

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. 2E = 2nd note E in the bar.

Accidentals

55 Tr2 ½ is placed above the rest in 53, but the B in 54 should probably remain b / 68 Tr2 ¾ indicated by letter ‘f’ /

Underlay

8–10 Tr1 -bi sit Rex Christe Redem- all one note later / 10 Tr2 sit below 2C (not in 7), (11) Rex Christe Re- below 1EG2E, (12) -dem- below D, (16) -ptor, cu- below 1A2A, (17) -i below 1D, (20–21) puerile below DCCGE, de- ambiguously aligned below 1EF / 21 M -ri- below G / 27–28 M Osanna one note later / 39–40 Tr2 tu Rex Du- ambiguously aligned below 1E2EAD, (40) -vidis below FG, (41) incli- below AF, (43) -ta pro- below AD, (44) -les, Nomi- below 1F2F2E, (45) -ne qui below 1B2B, (46) in Do- below AD, (47) -mi- below B, (49) -ni below 2D, (50) Rex below C, (51–52) benedicta ve- below FAGDA / 44 Tr1 -nis for -ne / 45–46 Tr1 1D2F omitted, ligature is two breves, (47) Domi- below FE / 52–53 Ct Rex benedicta ve- below DACBAG / 55 Ct -nit for nis / 71–72 Tr2 Ct assimus for assimus /

Other Readings

56 Tr1 M mensuration symbol ¶ ; Tr2 Ct mensuration symbol ☐ (the two signs here have the same meaning) / 76 M first note of ligature ambiguous: it is possibly F, but the resulting consecutive fifths with Tr1 make this reading unlikely /