


O rex gloriose

Edited by Jason Smart


John Mason (d.1547/8)

I from the higher stalls *All on the beginner's side
, of the choir (side A)*




O rex. — Nunc di - mit - tis ser - vum tu - um, Do - mi - ne: se - cun - dum ver - bum tu - um in pa - ce.

All on the opposite side of the choir (side B) *All on side A*




Qui - a - vi - de - runt o - cu - li me - i: sa - lu - ta - re tu - um. Quod pa - ra - sti:

All on side B




an - te - fa - ci - em o - mni - um po - pu - lo - rum. Lu - men ad re - ve - la -




- ti - o - nem gen - ti - um: et glo - ri - am ple - bis tu - ae I - sra - el.

All on side A




Glo - ri - a Pa - tri et Fi - li - o: et Spi - ri - tu - i San - cto.

All on side B

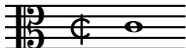


Si - cut e - rat in prin - ci - pi - o et nunc et sem - per:



et in sae - cu - la sae - cu - lo - rum. A - men.

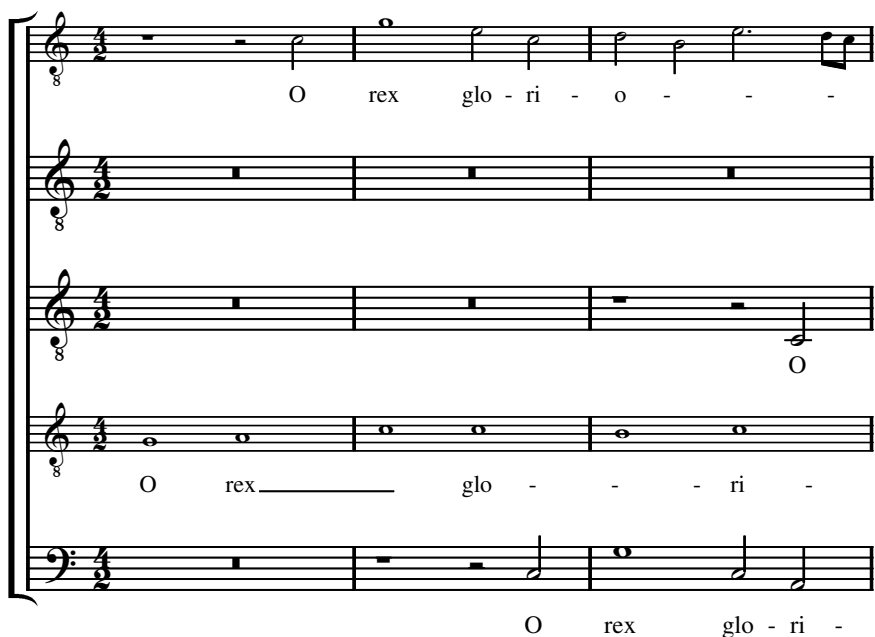
Countertenor 1 [Missing]

Countertenor 2 

Tenor 1 

Tenor 2 [Missing]

Bass 



O rex glo - ri - o - - -

O rex glo - - - ri -

O rex glo - ri -

4

se
O rex glo - ri - o - - - - -
rex glo - ri - o - - - - -
- - - - - se in - ter - - - - -
- - - - - se

8

in - ter san - ctos tu - - - - -
- - - - - se in - ter san - ctos tu - - - - -
- - - - - se in - ter san - ctos tu - - - - -
- - - - - san - - - - ctos tu - - - - -
in - ter san - ctos tu - - - - -

12

- - - - os, qui sem - per es lau - da - bi - -
- - - - os, qui sem - per es lau -
- - - - os, qui sem - per es lau - da - bi - lis,
- os, qui sem - per es lau - da - bi -
- os, qui sem - per es lau - da - bi -

16

- lis, lau - da - bi - lis et ta - - - - -

- da - bi - lis, lau - da - bi - lis et ta -

lau - da - bi - lis et ta - - -

- lis et ta - men in - ef -

- lis, lau - da - bi - lis et ta - men in - ef -

20

- - - - men in - ef - fa - bi - - - lis, tu

- - - men in - ef - fa - - - bi - - - lis,

- men in - ef - fa - - - bi - - - lis, tu in

- - - - - fa - - - - bi - - - - lis, tu

- fa - bi - lis, tu

24

in no - bis es, Do - mi -

tu in no - bis es, Do - mi -

no - [bis] es, Do - mi - - -

in no - bis [es,] Do - - -

in no - - - bis [es, Do - mi - ne,] et

28

ne, et no - men - mi - ne, et no - men san - no - men san -

32

men san - ctum tu - um in - vo - san - ctum tu - um men san - ctum tu - um in - vo - ctum tu - um in - vo - ctum tu - um

36

ca - tum est su - per nos, ne de - re-lin-quas in - vo - ca - tum est su - per ca - tum est su - per nos, ca - tum est su - per in - vo - ca - tum est su - per

40

nos, De - us no - - - - - ster, ne de - re-lin-quas
 nos, ne de - re-lin-quas nos, De - - - - - us,
 ne de - re-lin-quas nos, De - us
 nos, ne de - - - - - re - - - - -
 nos, ne de - re - lin-quas nos, De - us

43

nos, De - us no - - - - - ster, ne de - re-lin - quas
 ne de - re-lin - quas nos, De - - - - - us
 no - - - - -
 - lin - quas nos, De - - - - -
 no - - - - - - - - - - - - - - - -

46

nos, De - us no - - - - - ster, ut in di - - - - -
 no - - - - - ster,
 - - - - - ster, ut in di - - - - -
 - us no - - - - - ster, ut in
 - - - - - ster,

49

- - - - e iu - di - ci - - - - -
 - - - - - ut in di - e - - - - -
 - - - - - e iu - di - ci - - - - -
 di - - - - - e iu - - - - -
 ut in di - e - - - - - iu - di - ci - - - - -

52

- - - - - i nos col - lo - ca - - - - -
 - - - - - iu - di - ci - i - - - - - nos col - lo - ca - - - - -
 - - - - - i nos col - lo - ca - - - - - re
 - di - - - - - ci - - - - - i nos col - - - - -
 - - - - - i nos col - lo - ca - - - - -

55

- - re di - gne - - - - - ris
 - - re di - gne - - - - - ris
 di - gne - - - - - ris
 - lo - ca - - - - - re di - gne - - - - - ris
 - - - - - re di - gne - - - - - ris

59

A

in - ter san - ctos
 in - ter san - ctos et
 in - ter san - ctos et e - le -
 in - ter san - ctos et e -
 in - ter san - ctos et e - le -

63

et e - le - ctos tu - os,
 e - le - ctos tu - os,
 - ctos tu - os,
 - le - ctos tu - os,
 - ctos tu - os,

67

B

END

rex be - ne - di - cte.
 rex be - ne - di - cte.
 rex be - ne - di - cte.
 rex be - ne - di - cte.
 rex be - ne - di - cte.

72

Rex _____ be - ne - di -

Rex _____ be - ne - di - cte, _____

Rex _____ be - ne - di -

76

- cte, _____ tu - - - - -

_____ tu - - - - -

- - - - - cte, tu - - - - -

80

- os per _____ pro - spe - ra _____

- os per _____ pro - spe - ra

- - - - - os per _____ pro - spe - ra _____

83

di - ri - - - - - ge ser -

di - - - - - ri - ge ser -

di - ri - - - - - ge ser -

86

- - - - - vos.

- - - - - vos.

- - - - - vos.

REPEAT FROM **A** TO END

89

Ut - - - - - ter - - - - -

Ut - - - - - ter - - - - -

Ut - - - - - ter - - - - -

92

gant mi se ras pi -
gant mi se ras pi -
gant mi se ras pi -

96

a per ie - iu - ni - a cul -
a per ie - iu - ni - a cul -
a per ie - iu - ni - a cul -

100

pas.
pas.
pas.

REPEAT FROM
B TO END

103

At - - - - - que

Tenor 1

Tenor 3

At - - - - -

106

- que co - - lant pu - - - - rae

co - lant pu - - rae

- - - - - que co - lant pu -

- que co - lant pu - rae

109

so - le - mni - - - a mi - sti - ca Pa - - - -

so - le - mni - - - a mi - sti - ca

- rae so - le - mni - - - - a

so - - - le - mni - a

112

- - - - - schae.

Pa - - - - - schae.

mi - sti - ca Pa - - - - - schae.

mi - sti - ca Pa - - - - - schae.

REPEAT FROM

A TO END

Translation

O King.

Lord, now lettest thou thy servant depart in peace according to thy word.

For mine eyes have seen thy salvation.

Which thou hast prepared before the face of all people.

To be a light to lighten the Gentiles and to be the glory of thy people Israel.

Glory be to the Father, and to the Son, and to the Holy Ghost:

As it was in the beginning, is now and ever shall be, world without end. Amen

O King, glorious among thy saints, who art ever to be praised and art yet ineffable: thou, O Lord, art in the midst of us, and we are called by thy holy name. Forsake us not, O our God, that in the day of judgement it may please thee to place us among thy saints and the elect, O blessed King.

✠ O blessed King, direct thy servants in the way of prosperity
among thy saints and the elect, O blessed King.

✠ That by pious fasting we may purge our miserable sins,
O blessed King.

✠ And may keep the solemn mysteries of Easter
among thy saints and the elect, O blessed King.

Liturgical Function

In the pre-Reformation Use of Sarum, *O rex gloriose* was the Nunc dimittis antiphon at Compline daily from Passion Sunday until the Wednesday in Holy Week. The verses were sung only on the Saturdays, Sundays and feast days within this period and on the Wednesday in Holy Week. On other days it was sung without the verses. It was also sung without the verses as the Nunc dimittis antiphon on the Feast of the Name of Jesus. The verses of the plainsong were sung by soloists. It is likely that the same was true of the verses in Mason's setting.

A Note about the Plainsong

The elements of this chant appear in the Sarum antiphonal in the following order: antiphon, Nunc dimittis (cue only), verses. This was not the performing order. The words of the psalms and canticles appear in full only in the psalter. Elsewhere in the antiphonal only their titles are cued, together with an abbreviated reminder of the psalm tone and ending to be used. These cues are placed *after* the antiphons with which they were sung. However, in performance only the opening of the antiphon was intoned before the associated psalmody was begun. Only at the end of the psalm or canticle was the antiphon sung complete.¹ As noted above, on the Feast of the Name of Jesus *O rex gloriose* was sung without the verses. The copy of the chant printed for Compline on this day looks, and was performed, just like any other antiphon.² Between Passion Sunday and the Wednesday in Holy Week the antiphon was sung on ferias in the same manner without its verses. The verses were sung only on the Saturdays, Sundays and feasts, so, in the version of the chant printed for use during Passiontide, they are appended after the Nunc dimittis cue. Nevertheless, in performance the Nunc dimittis was followed by the complete antiphon in the normal way and then by the verses. This order of performance is more apparent in the breviaries and portiforia, which were intended for reading and omit musical notation. Here, no doubt with the correct reading order in mind, the antiphon and its verses are printed in tandem after the cue for the Nunc dimittis. The Sarum Customary and Ordinal in Oxford, Corpus Christi College MS 44 combine to make it clear that the antiphon was indeed begun anew after the canticle and that the verses followed the antiphon.³

Editorial Conventions

The original clef, mensuration symbol and first note of each part are shown on the prefatory staves at the start of the piece.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar. Accidentals resulting from modernisation of the original staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \square .

Underlay between square brackets is entirely editorial.

¹ On some double feasts the antiphon to the Magnificat at Vespers was sung complete both before and after the canticle.

² *Antiphonarij ad usum Sarum volumen secundum vulgo pars Estivalis nuncupata* (Paris, 1520), printed by Wolfgang Hopyl for Franz Birckman (revised English Short Title Catalogue 15790a), f.75 of the Sanctonale.

³ I am grateful to Professor John Harper for providing primary source material that helped to inform the order presented here.

Sources

Polyphony: Cambridge, Peterhouse MSS 31, 32, 40, 41 (c.1540; lacking Ct1 and T2).

40	—	—	
41	(Ct2)	f.1	in contents table: Mason <i>cicerstensis</i> at end: John Mason
31	(T1)	f.1	in contents table: Mason <i>Cicerstensis</i> at end: John Mason
32	(B)	f.1	in contents table: Mason <i>Cicerstensis</i> at end: John Mason

A number of pages have been lost from MS 40. Amongst the music they contained was Mason's *O rex gloriose*. In the contents tables in each of the other three books this composition is labelled 'men'. Assuming that the cantus firmus was in the lost Tenor partbook, there can be very little doubt that the voice part lost from MS 40 was a First Countertenor.

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman, (revised English Short Title Catalogue 15790), f.179^v of the temporale.

Notes on the Readings of the Source

Each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by a comma and readings in different voices by a semicolon. The order within each entry is: (1) bar number(s); (2) voice; (3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ³A = third note A in the bar.

Staff signatures and accidentals

11 T1 new line in source with staff signature *b* for upper B begins with ³A / 17 T1 new line in source without staff signature begins with ²F / 24 Ct2 *b* is letter C / 92 T1 new line in source with staff signature *b* for upper B begins with ¹E / 97 B new line in source with staff signature *b* for B begins with ²D / 98 T1 new line in source without staff signature begins with ²F / 100 B B is implied *b* by staff signature / 103 B new line in source without staff signature begins with C /

Underlay and Ligatures

10 Ct2 *-o* [sic] below F (*-os* also in 12) / 10–11 T1 *et electos tu-* below ²C¹AB²A³A (confusion with text in 59–66) / 14–15 T1 *laudabilis* conjoined below ²CG+GFED³C; B *laudabilis* conjoined below CGFEDC, (16–18) *laudabilis* conjoined below FFFFC / 15–16 Ct2 *laudabilis* conjoined below GACBAGF / 16–17 T1 *laudabilis* conjoined below FCBAG / 22 T1 *-lis* below A / 28 B *no-* below D / 52 Ct2 *iudicii* conjoined below GA¹B / 53 T1 *colloca-* conjoined below GFEDC / 74–75 T1 *-dicte* conjoined below ³BCAG / 90–93 Ct2 *tergant* conjoined below EFGED but first syllable presumably intended for F as in the plainsong /

Other Readings

43 T1 C is minim with '2' below / 45–47 B FECDA A are a third lower / 96 B A is B / 103 T1 'gemell' at beginning; T3 'gimell' at beginning /