

Gloria, laus et honor

Edited by Jason Smart

Robert Morecock (d.1581)

Treble

Mean

Countertenor

Glo - ri - a, laus,

Glo - ri - - - [a,]

Glo - ri - a, laus, et ho - nor

3

et ho - nor ti - bi sit,

laus, et ho - nor ti - bi sit,

ti - bi sit, Rex

6

Rex Chri - ste re - dem - ptor, cu - i pu - e - ri - - le

Rex Chri - ste re - dem - ptor, cu - i pu - e - ri - le de -

Chri - ste re - dem - ptor, cu - i pu - e - ri - le

9

de - cus prom - psit o - san - na pi - - - um.

- cus prom - psit o - san - na pi - - - um.

de - cus prom - 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.

13

rex, Da - vi - dis et in - cli - ta

Is - ra - el es tu rex, Da - vi - dis et in - cli -

Is - ra - el es tu rex, Da - vi - dis et in -

17

pro - les. No - mi - ne qui in

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

- cli - ta pro - les. No - mi - ne qui in Do -

20

Do - mi - ni rex be - ne - di - cte, ve - nis.

rex be - ne - di - cte, ve - nis.

- mi - ni, rex 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 - pit o - san - na pi - um.

24

Coe - tus in ex - cel - sis

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

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

27

te lau - dat cae - li - tus o - mnis, et

cae - li - tus o - mnis, et mor - ta - lis ho -

cae - li - tus o - mnis, et mor - ta - lis ho -

30

mor - ta - lis ho -

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

- mo, et

32

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

si - - - - - mul.

cun-cta cre-a - 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.

35

Plebs He - bre - - - - a ti - bi

Plebs He - bre - a ti - bi cum pal - - -

Plebs He - bre - - - - a ti - bi cum pal -

38

cum pal - - - - mis ob - vi - a ve - - -

- - - - mis ob - vi - a ve - - -

- - - mis ob - vi - a ve - - - nit:

41

- nit: cum pre - ce, vo - - - to, hy - mnis as -

- - nit: cum pre - ce, vo - to, hy - - -

cum pre - ce, vo - - - to, hy - mnis as - su - - -

44

- su - mus ec - ce ti - bi, ec - ce ti -

- mnis as - su - - - - - mus ec - ce

- - - - mus - - - - ec - ce ti - bi, ec -

47

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

ti - - - - - bi.

- ce 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 thee, King Christ the Redeemer, to whom children give due honour with 'Hosanna'.

Glory, laud and honour ... 'Hosanna'.

Ÿ Thou art the king of Israel and the glorious descendant of David. Thou comest in the name of the Lord, O blessed King.

Glory, laud and honour ... 'Hosanna'.

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

Glory, laud and honour ...

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

Glory, laud and honour ... 'Hosanna'.

Liturgical Function

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 sections that Morecock sets in polyphony were traditionally sung by seven boys from a high place, the choir repeating the refrain after every verse, but his setting cannot be performed by boys alone.

The Mean part of bars 1–12 appears to be a 'broken' form of the plainsong, or at least to follow its general contours, but Morecock's verses are not based on the chant.

Editorial Conventions

The nomenclature of the voice-parts follows the Tudor convention.

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

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar until cancelled.

Accidentals not given explicitly in the sources, but implied by the original staff signatures are placed before the note and have a superscript dot.

Ligatures are denoted by the sign \square , coloration by the sign \square \square .

Material between square brackets is editorial.

Sources

Polyphony: London, British Library MS R.M. 24.d.2 (c.1588–1606), f.164^v.

Above beginning of Treble part: iij: voc: m^r: moorecocke:—

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

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 references to different voices within the bar 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. ¹B = 1st note B in the bar.

Mensuration Symbols

35 all parts proportion symbol ϕ /

Staff Signatures and Accidentals

8 Ct b for ¹B / 9–10 all parts *prompsit* spelt *promsit* / 11 Tr no b for B; M no b for B / 18 M b for B / 20 M new line in source without b for B begins with F / 24 M b for B / 29 M b for B / 30 Tr b for B / 31–32 Tr no bs for Bs / 35 Tr b for B / 38 M no b for B / 40 Tr b for B, last new line for Tr in the source starts with this note / 45 Tr no b for B /

Ligatures and Underlay

9 Tr *deus* for *decus* / 16 Tr *indita* for *inclita* / 17 M *nomi*- undivided below ²EA²G / 23 Tr *-nit* for *-nis* / 31–32 all parts *cūta* for *cuncta* / 32 M *su-* for *si-* / 36 Ct '2' below G / 41–44 M *prece voto hymnis* ambiguously underlaid / 43 Tr *huius* for *hymnis* / 45 M *-mus* possibly intended for G or any of next three notes / 46–47 M *ecce ti*- ambiguously underlaid below CBAGFE /