

# O salutaris hostia

Edited by Jason Smart

Anon. (16th cent.)

Mean

Countertenor

Tenor [Missing]

Bass

O sa - lu - ta - ris

O sa - lu - ta - ris

O sa - lu - ta - ris ho - sti -

O sa - lu - ta - ris ho - sti - a

5

ho - sti - a, O sa - lu - ta - ris ho - sti - a

ho - sti - a, O sa - lu - ta - ris ho - sti - a

- a, O sa - lu - ta - ris ho - sti - a Quae

- ris ho - sti - a, ho - sti - a Quae cae -

11

Quae cae - li pan - dis, quae cae - li

Quae cae - li pan - dis ho - sti - um, quae cae - li

cae - li pan - dis, quae cae - li pan - dis, quae

- li pan - dis ho - sti - um, quae cae - li

17

pan - dis ho - sti - um, Bel - la pre - munt ho -

pan - dis ho - sti - um, Bel - la pre - munt

cae - li pan - dis ho - sti - um, Bel - la pre - munt ho -

pan - dis ho - sti - um, Bel - la pre - munt

23

- sti - li - a, bel - la pre - munt ho - sti - li -

— ho - sti - li - a, bel - la pre - munt ho - sti - li -

- sti - li - - - a, bel - la pre - munt ho - sti - li -

— ho - sti - li - a, bel - la pre - munt ho - sti - li -

29

- a, Da ro - bur, fer au - xi - li - um.

- a, Da ro - - - bur, fer au - xi - li - um.

- a, Da ro - - bur, fer au - xi - li - um.

- a, Da ro - bur, fer au - xi - li - um.

## Translation

O saving victim who opens the gate of heaven, hostile wars oppress us: give strength, bring aid.

## Liturgical Function

Motet invoking the saving power of the holy sacrament. The text is verse 5 of the hymn *Verbum supernum prodiens* for Lauds on the feast of Corpus Christi.

## 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.

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

Ligatures are denoted by the sign  $\square$ .

Spelling of the text has been modernised.

The missing voice part has been reconstructed as a Tenor in small notation.

## Source

London, British Library Add. MSS 17802–5 (the ‘Gyffard Partbooks’, c.1572–8).

17802	—	—
17803	(M)	f.116
17804	(Ct)	f.119
17805	(B)	f.111 <sup>v</sup>

One part, presumably a Tenor, is missing due to the loss of a gathering of paper from MS 17802.

## Notes on the Readings of the Source

The order within each entry below is: 1) bar number; 2) voice; 3) reading of the source.

9	all parts	no barline after fermata
19	all parts	no barline after fermata
19	M	-a for -um
20	M	new line begins with A, staff signature bs for upper and lower B (and thus to end), A is semibreve
21–23	Ct	premunt undivided below EFED
27	M	-munt ambiguously aligned below ECD, (28) hosti- ambiguously aligned below FG <sup>1</sup> A
27	B	GF for AG
29	all parts	no barline after fermata
32	MB	-bor for -bur