

Gloria laus et honor
('In ramis palmarum')

Jean Richafort (c. 1480-1547)
Source: Attaingnant's 1st book of motets (1534)
Ed. Mick Swithinbank

Superius (C3/C1)

Contratenor (C4/C3)

Tenor (C4)

Bassus (F4)

Glo - - - ri - a,
Glo - - - ri - a,
Glo - - - ri - a, glo - - ri - a
Glo - - - - - ri - a, laus

S.

C.

T.

B.

laus et ho - - nor ti - - - - -
laus et ho - - nor ti - - - - -
laus et
et ho - - nor ti - - - - - bi

S.

C.

T.

B.

bi sit, rex Chri - ste, rex Chri - ste, rex Chri - ste, rex Chri - - - - -
bi sit, rex Chri - - - - - re - dem -
ho - - nor ti - - bi sit, rex Chri - - - - - rex Chri - - - - -
sit, rex Chri - - - - - rex Chri - - - - - rex Chri - - - - -

S.

C.

T.

B.

Chri - ste re - - dem - - - ptor cu - i
Chri - ste re - - dem - - - ptor cu - i
rex Chri - - ste re - dem - - - ptor cu - -
ste re - - dem - - - ptor cu - - i pu -

21

S. pu - e - - - ri - le de - - - cus
C. cu - i pu - e - ri -
T. i pu - e - ri - le de - - -
B. e - ri - - - le de - - - cus promp -

26

S. prom - - - psit o - - - san - na
C. le de - cus. prom - psit o - - - san - na,
T. cus, de - cus prom - psit o - - - san - - -
B. sit o - - - san - - - na

31

S. pi - - - um. Is - - - ra - el
C. o - san - na pi - - - um. Is - - - ra - el es - tu
T. na pi - - - um. Is - - - ra - el es
B. pi - - - um. Is - - - ra - el es

38

S. es - tu rex Da - - -
C. - rex Da - - -
T. tu rex Da - - -
B. tu rex Da - - -

44

S. vi - dis et
C. vi - dis et in - cly - ta pro - - -
T. vi - - - dis et in - cly - ta pro - - -
B. vi - - - dis et in - - - cly - - -

Contra's E in b. 48 is dotted in the source.

49

S. in - cly - ta pro - - les
C. - - les no - -
T. - - - -
B. ta pro - - - - les

54

S. no - mi - ne qui in do - mi -
C. - - mi - ne qui in do - - - - mi -
T. - - - - no - mi - ne qui in do - - - -
B. - - - -

59

S. ni - rex be - ne - di - - cte
C. ni rex be - ne - di - cte ve - mis.
T. - - mi - ni rex be - ne - di - - cte
B. - - - - rex be - ne - di - -

65

S. ve - - - - nis Lae - -
C. - - - - - - - - - cel -
T. ve - - - - nis.
B. - - - - cte ve - - nis.

71

S. tus in ex - - cel - -
C. - - - - - - - - - cel -
T. - - - - - - - - cel -
B. - - - -

The musical score consists of five systems of music, each starting with a measure number (49, 54, 59, 65, 71). The voices are Soprano (S.), Alto (C.), Tenor (T.), and Bass (B.). The music is written in common time with a key signature of one sharp. The vocal parts include lyrics in French and Latin. Measure 49: Soprano sings "in - cly - ta pro - - les", Alto "no - -", Tenor "no - -", Bass "ta pro - - - - les". Measure 54: Soprano "no - mi - ne qui in do - mi -", Alto "no - mi - ne qui in do - - - - mi -", Tenor "no - mi - ne qui in do - - - -", Bass "no - - - -". Measure 59: Soprano "ni - rex be - ne - di - - cte", Alto "ni rex be - ne - di - cte ve - mis.", Tenor "mi - ni rex be - ne - di - - cte", Bass "rex be - ne - di - -". Measure 65: Soprano "ve - - - - nis Lae - -", Alto "ve - - - - - - - - - cel -", Tenor "ve - - - - nis.", Bass "ve - - - - cte ve - - nis.". Measure 71: Soprano "tus in ex - - cel - -", Alto "tus in ex - - cel - -", Tenor "Lae - - - - tus in ex - - cel - -", Bass "Lae - - - - - - - - cel - -". Measures 54, 59, and 65 feature melodic entries for the Alto and Tenor voices, while the Bass voice is mostly silent or provides harmonic support. Measures 49 and 71 focus on the Soprano and Alto voices. The lyrics are primarily in French, with some Latin words like "rex", "bene", and "cel" appearing in measures 59 and 65.

76

Tenor's leap of a 9th in b. 79 is genuinely in the source! The D could perhaps be sung an octave lower.

S. - sis te lau - - -
C. - sis te lau - dat, te
T. - sis te lau - - -
B. - - - - -

81

S. - - - dat cae li - tus om - - -
C. - lau - - - dat cae - li - tus om -
T. - - - dat cae - li - tus om - - -
B. - - - - -

86

S. - - - nis - - -
C. - - - nis et mor - ta - lis ho - mo,
T. - - - nis et mor - ta - - -
B. - - - - -

92

S. - - - et mor - ta - lis ho - -
C. - - - et mor - ta - lis ho - mo et cun - -
T. - - - lis ho - - mo et
B. - - - - -

97

S. - - - mo et cun - - cta cre - -
C. - - - cun - - cta cre - a - -
T. - - - cun - - cta cre - a - ta si - -
B. - - - - -

In bar 114, Contratenor's note is an E in the source, but altered to C in this edition.

128

S. ce vo
C. to, cum pre ce vo
T. to, cum pre ce vo
B. cum pre ce vo

132

S. to hym nis as su
C. to hym nis as
T. hym nis as
B. - to. hym nis

137

S. mus
C. as su mus ec
T. su
B. as su mus

140

S. ec ce bi.
C. ce ti bi.
T. mus ec ce ti bi.
B. ec ce bi.