

GLORIA LAUS

GLORIA LAUS, voor gemengd koor en orgel
is gebaseerd op de gregoriaanse hymne
voor Palmzondag van Theodulf van Orleans
(begin 9de eeuw).

De vijf doorgecomponeerde versen worden
afgewisseld met de antifoon Gloria laus.
Het werk opent met een vrije bewerking
voor orgel van vers I in vier fragmenten
gevolgd door de vierstemmige antifoon.
Na een korte overgang voor orgel, welke
gevarieerd terugkeert volgen de versen
I en II met antifoon.
Vers III verloopt antifonerend tussen
mannen en vrouwenstemmen. In vers IV ge-
beurt hetzelfde met een dubbelkorig effect,
waarna Gloria laus.
Na een reprise van de orgelinleiding volgt
vers V als fuga met omkering en stretto.
Ter afsluiting volgt hierna nog de anti-
foon in een vrije bewerking met orgel.

Hymnus ad Christum Regem

Chorus : Theodulphus, episcopus Aurelianensis † 821

I

G

Ló-ri-a, laus et honor ti-bi sit, Rex Christe Red-

émptor : Cu-i pu-e-rí-le de-cus prompsit Ho-sánna pi-um.

Omnes : Glória, laus. *ut supra.*

Chorus :

1. Isra-ël es tu Rex, Da-ví-dis et íncli-ta pro-les :

Nómi-ne qui in Dómi-ni, Rex be-ne-dí-cte, ve-nis.

Omnes : Glória, laus. *ut supra.*

Chorus :

2. Coetus in ex-cél-sis te laudat caé-li-cus omnis, Et

mortá-lis ho-mo, et cuncta cre-á-ta simul.

Omnes : Glória, laus. *ut supra.*

Chorus :

3. Plebs Hebraé-a ti-bi cum palmis óbvi-a ve-nit :

Cum pre-ce, vo-to, hymnis, ádsumus ecce ti-bi.

Omnes : Glória, laus. *ut supra.*

Chorus :

4. Hi ti-bi pas-sú-ro solvé-bant mú-ni-a laudis : Nos

ti-bi regnánti pángimus ecce me-los.

Omnes : Glória, laus. *ut supra.*

Chorus :

5. Hi pla-cu-é-re ti-bi, plá-ce-at de-vó-ti-o nostra :

Rex bo-ne, Rex cle-mens, cui bo-na cuncta pla-cent.

Omnes : Glória, laus. *ut supra.*

gloria laus

1998

♩ 54 poco rubato e espr.

S
A

T

B

o
r
g
a
n
o

10
4

10
4

Handwritten musical score for piano, consisting of five staves. The first three staves are mostly empty. The fourth staff contains a melodic line with notes and rests, and the fifth staff contains a bass line with notes and rests. A 'mp' dynamic marking is present in the fourth staff.

Glori-a laus et honor tibi sit, glori-a laus et ho-nor tibi sit—

7
4
mp
Glori-a laus et honor ti-bi sit, Glo-ria laus et honor tibi sit—

7
4
mp
Glori-a laus et honor tibi sit, Glo-ria laus et honor tibi sit—

Glori-a laus et honor tibi sit, Glo-ria laus et honor tibi sit—

Handwritten musical score for piano, consisting of two systems of staves. Each system has a vocal line and a piano accompaniment line. The lyrics are 'Glori-a laus et honor tibi sit, Glo-ria laus et honor tibi sit—'. There are dynamic markings 'mp' and fingering numbers '7' and '4'.

crescendo..
 Rex chri-ste Redemptor Cu- i pu-e- ri- le de- cus promp
 Rex chri- ste Redemptor Cu- i pu-e- ri- le de- cus promp.
 Rex Chri- ste Re demptor Cu- i pu-e- ri- le de- cus promp
 Rex chri- ste Redemptor Cu- i pu-e- ri- le de- cus promp

The score consists of four systems of staves. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The fourth system has two vocal staves and two piano staves. The piano accompaniment includes triplets and dynamic markings like *pp* and *mf*.

Dim.
 sit Hosanna pi-um.
 sit Ho- sanna pi-um.
 sit Ho- sanna pi-um.
 sit Ho- sanna pi-um.

The score consists of four systems of staves. The first system has two vocal staves and two piano staves. The second system has two vocal staves and two piano staves. The third system has two vocal staves and two piano staves. The fourth system has two vocal staves and two piano staves. The piano accompaniment includes dynamic markings like *mf*.

dim.

f Is-ra-el es tu Rex, Da-vi-dis et In-di-na pro-les:

f Is-ra-el es tu Rex, Da-vi-dis et in-eli-na pro-les:

dim

f

No-mi-ne qui in Domi-ni, Rex be-ne-dicte ve-nis.

No-mi-ne qui in Domi-ni, Rex be-ne-dicte ve-nis.

mf

Rex be-ne-dicte ve-nis

7
4 Rex be- he- dicte ve- nis. 4
4

7
4 Rex be- he di- cte ve- nis. 4
4

7
4

4 mf
4

7
4

cae-lus in excel-sis te laudet cae-lius

7
4

7
4

7
4

dim--

5
4

4
4 p

5
4

4
4

om-his et mor-talis ho-mo, et $\frac{5}{4}$ cun-cta cre-a-ta si-mul

om-his et mor-talis ho-mo, et $\frac{5}{4}$ cun-cta cre-a-ta si mul

Glori-a laus et ho-nor tibi sit — Rex Chri-ste Re-demptor

$\frac{7}{4}$ *mf* Glo-ri-a laus et honor tibi sit $\frac{5}{4}$ Rex chri ste Re-demptor

$\frac{7}{4}$ *mf* Glo-ri-a laus et honor tibi sit $\frac{5}{4}$ Rex chri ste Re-demptor

$\frac{7}{4}$ *mp*

$\frac{7}{4}$ *mp*

cresc. *dim.* Hosan-na pi-um

4/4 Cu-i pu-e-ri-le de-cus promp-ti sit Ho-sanna pi-um

4/4 cu-i pue-ri-le de-cus promp-ti sit Ho-sanna pi-um

4/4 *mp*

4/4 *mp*

5/4

poco più mosso

7/4 *mp* 6/4 Plebs Hebraea ti-bi Cum

7/4 6/4 *mp* Plebs Hebraea ti-

7/4 *mp* 6/4

7/4 6/4

♩ = ♩

4/4 palmis ob-via ve-⁵nit: cum o-prece, vo-to, hym-nis,

4/4 bi. cum 5 palmis ob-via venit: 6 cum o-prece, vo-to, hym-nis,

4/4 5 6 5 4 3 2 1

4/4 5 6 5 4 3 2 1

4/4 5 6 5 4 3 2 1

a tempo

4/4 ad sumus ec-ce ti-bi. 4

4/4 ad su-mus ecce, ec-ce ti-bi. 4

♩ = ♩

4/4 mp 4 4

4/4 4 4

♩ = 92

p Hi ti - bi pas - su - ro Sol - ve - bant mu - ni a

p Hi ti - bi pas - su - ro

crescendo

lau - dis: Nos ti - bi reg - nan - ti *mf* pangimus ecce *ff* me - los

Nos ti - bi reg - nan - ti *mf* pangimus ecce *ff* me - los

cresc--

Sub. pp

come prima 54

Gloria laus et honor tibi sit

pan-gi mus, pangi mus, ecce me - los 7 4 Gloria laus et honor tibi sit

pan-gimus, pangimus ecce me - los 7 4 Glo - ria laus et honor tibi sit

Rex chri ste Re - demp tor cu - i pu - e - ri - le de - cus promp -

4 - Rex chri - ste Re - demp tor 4 Cu - i pu - e - ri - le de - cus promp -

5 - Rex chri - ste Re - demp tor 4 Cu - i pu - e - ri - le de - cus promp -

p. allargando

♩ = 54

- sit Ho san-ha pi um -

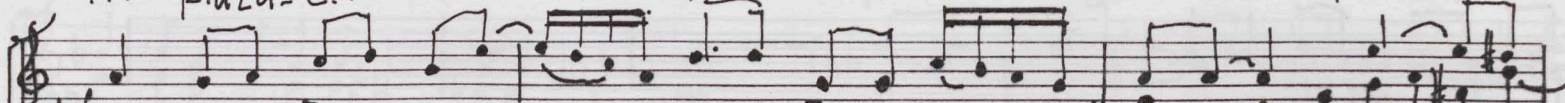
4 sit Ho - sanna pi.um -

4 Sit Ho - Sanna pi.um -

p. rub. e estr.

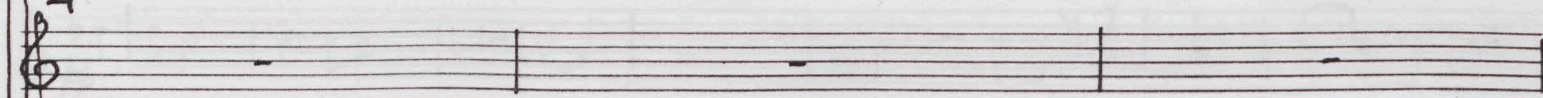
marcato

Hi pla-cu-e-re ti- bi place-at de-vo-tio nostra: pla-ce-

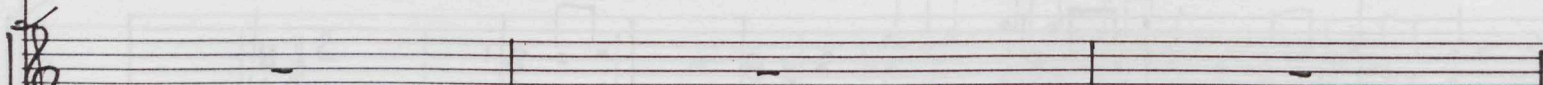
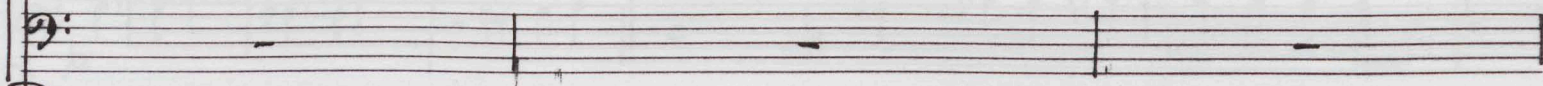


mf
4
4

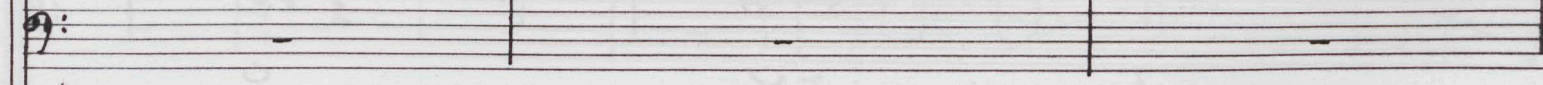
mf Hi pla-cu-e-re ti-



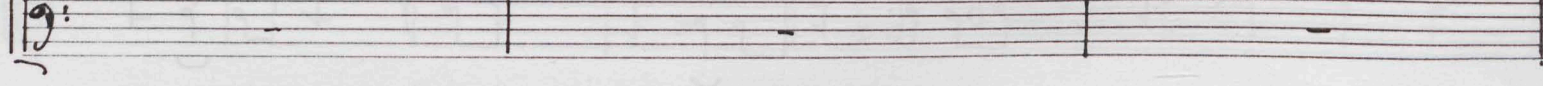
4
4



4
4



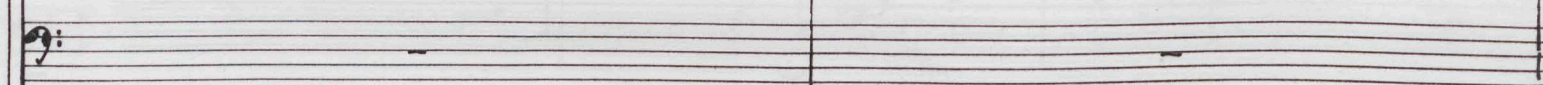
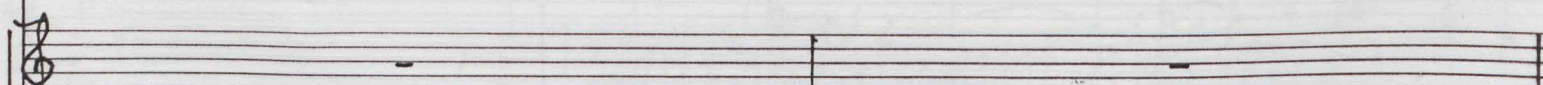
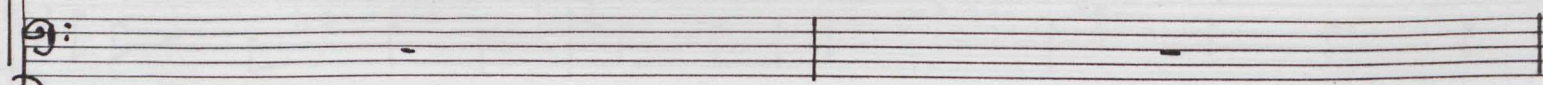
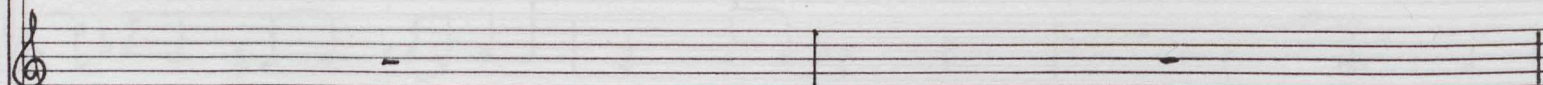
4
4



at de-vo-tio no-stra pla- - ce-at de-vo-tio



bi pla-ce-at de-vo-tio no-stra de-vo-



no — stra, place at, pla — ce — at, pla — ce —

tio no — stra, Hi pla — cu — e — re ti —

Hi placu — e — re ti — bi pla — ce — at de — vo — tio

— at de — vo — ti — o no — stra.

bi, Hi pla — cu — e — re ti — bi pla — ce

no stra pla — ce — at de — vo — ti — o

Hi placu — e — re ti — bi pla — ce at de — vo — tio

bla-ce at de-vo-ti-o no-stra: Rex bo-ne, Rex cle-mens,

- at de-vo-ti-o no-stra: Rex bo-ne, Rex cle-mens,

no-stra: bla-ce at de-vo-ti-o no-stra:

no-stra, de-voti-o no-stra.

cui bo-na cuncta pla-cent Rex bo-ne, Rex

cui bo-na cuncta pla-cent Rex bo-ne, Rex

Rex bo-ne, Rex cle-mens

f Rex bo-ne, Rex clemens cui bo-na cuncta pla-

cle- mens cui bo- na cuncta pla- cent p. ritardando --- cui bona cuncta
 Rex bo- ne. Rex clemens cui bona cuncta pla- cent, cui bona cuncta
 Cui bo- na cuncta placent, bona cuncta pla- cent, Cui bona cuncta
 cent, cui bo- na cui bo- na cuncta pla- cent Cui bona cuncta
 CRESC.
 mf f

pla- cent. a tempo
 pla- cent mp Glo-ri-a laus, mf gloria laus et honor ti- bi
 pla- cent. mp Glo-ri-a laus. mf gloria laus et honor ti- bi
 pla- cent et honor ti- bi
 mp mf

cu - i pu - e - ri - le de - cus promp -

6 sit Rex christe Redemptor: cu - i pu - e - ri - le de - cus promp -

4

6 sit Rex christe Redemptor: cu - i pu - e - ri - le de - cus promp

4

meno mosso sit Ho - san - na *dim e sostenuto* pi - um, *allargando* Ho - san - na

3 sit Ho - sanna 4 pi - um, 6 Ho - san - na

4

3 sit Ho - sanna 4 pi - um 6 Ho - san - na

4

Sit Ho sanna pi - um Ho - san - na

Handwritten musical score on a page with five systems of staves. The notation includes notes, rests, and dynamic markings. The first system has a treble clef and a key signature of two flats (Bb, Eb). The second system has a treble clef and a key signature of one flat (Bb). The third system has a bass clef and a key signature of two flats (Bb, Eb). The fourth system has a treble clef and a key signature of one flat (Bb). The fifth system has a bass clef and a key signature of one flat (Bb). The score includes various dynamics such as *pp*, *pi-*, *um*, and *gior*. There are also some handwritten annotations like *4* and *4* on the left side of the staves, and a circled *pp* marking in the fourth system. The notation includes notes with stems, beams, and slurs, as well as rests and bar lines.