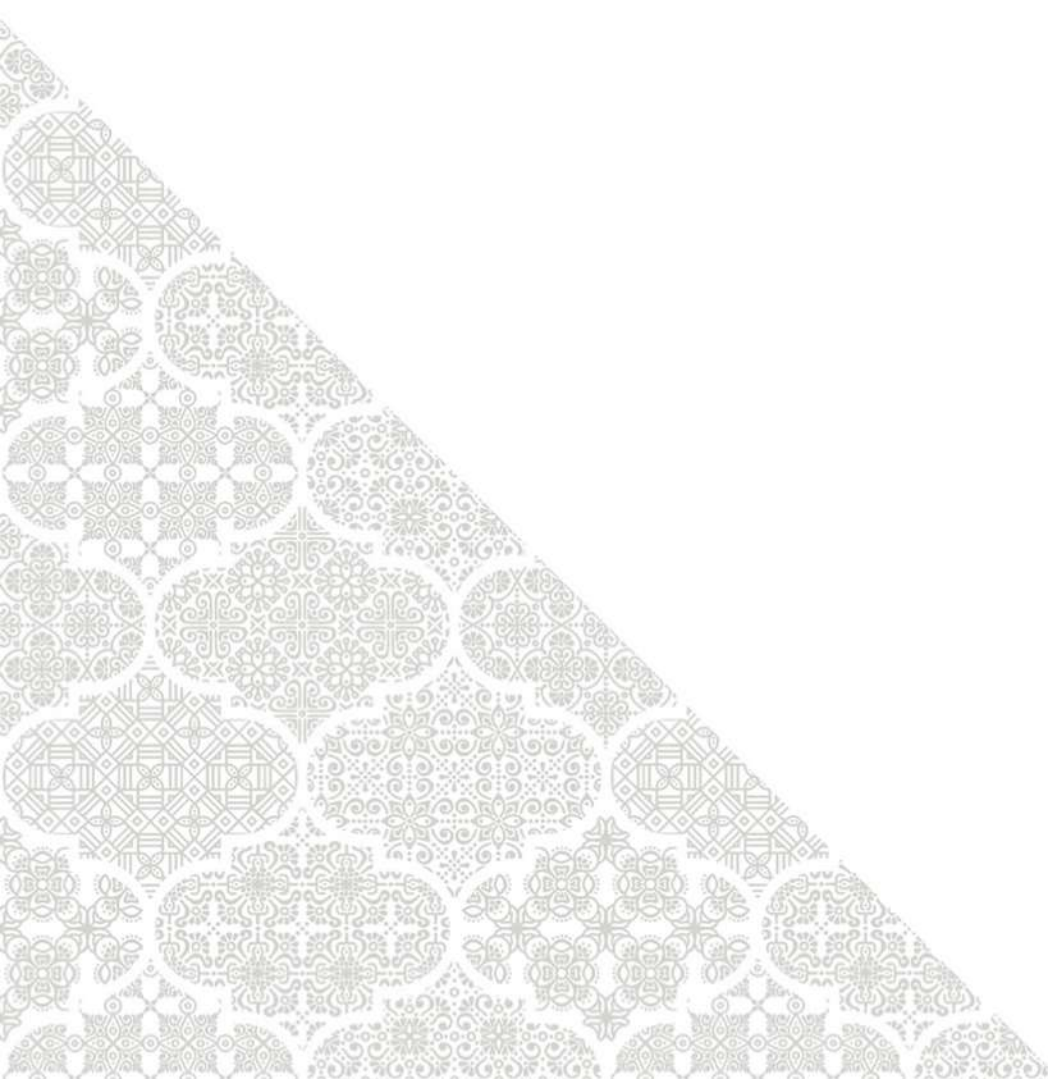


JEB1103

Joed Balsamo

Gloria, laus et honor

for unaccompanied SATB chorus (divisi)



MUZIKSEA

Composer's Note

The original setting by Theodulph of Orleans is often sung as a processional hymn for Palm Sunday. According to legend, now generally discredited on historical grounds, Theodulph was imprisoned for political reasons in a monastery in Angers where he wrote it. Louis the Pious, King of France, was so moved upon hearing Theodulph sing it as he was passing beneath the window of his cell during the procession on Palm Sunday in 821 that King Louis ordered the holy bishop to be freed and restored to his see.

After coming across this text, I began to explore the possibility of setting it in the style of a Negro Spiritual. This idea gained momentum as I realized that the text's perspective was circumstantial not only to the background of the Negro Spiritual but also to his current state of mind wherein it was very difficult for him to compose at a time of great confusion. Somehow, these experiences have led him to think that he is about to enter the eye of the storm and prepare to face the fury of its other side which runs parallel to what Christ encountered beginning on that fateful Palm Sunday. It is during these trying times that a person's true character is revealed which, more often than not, results in disappointments and frustrations.

This work is dedicated to Harry Rodriguez - a dear friend who constantly inspires me to just enjoy the simplest of all things.

Gloria, laus et honor (MMXIII)

for unaccompanied mixed choir

Text by Theodulph of Orleans
Music by Joed Balsamo

Rhythmic and with vigor $\text{♩} = 75$

Soprano

Alto

Tenor

Bass

p

Glo - ri - a, glo - ri - a, laus et ho - nor ti - bi sit.

Rhythmic and with vigor $\text{♩} = 75$

Keyboard Reduction
(for rehearsal only)

p

T. *mp*

Glo - ri a, glo - ri - a, laus et ho - nor ti - bi sit.

B. *mp*

Glo - ri - a, glo - ri - a, laus et ho - nor ti - bi sit.

Kbd. Rd. *mp*

Unauthorised duplication
of this score is illegal

5

S. *f*
Glo - ri - a, laus_ et ho - nor ti - bi sit,___ Rex Chris - te,___ Re -

A. *f*
Glo - ri - a, laus_ et ho - nor ti - bi sit,___ Rex Chris - te,___ Re -

T. *mf*
Glo - ri - a, glo - ri - a, laus___ et ho - nor ti - bi sit.___ Glo - ri - a, glo - ri - a, laus

B. *mf*
Glo - ri - a, glo - ri - a laus___ et ho - nor ti - bi sit.___ Glo - ri - a, glo - ri - a, laus

Kbd. *f*
Rd. *mf*

8

S. demp - tor:___ Cu - i pu - e - ri - le de - cus promp sit Ho - san - na pi - um. ___

A. demp - tor:___ Cu - i pu - e - ri - le___ de - cus promp sit Ho - san - na pi - um. ___

T. ___ et ho - nor ti - bi sit. Glo - ri - a, glo - ri - a, laus___ et ho - nor ti - bi sit. Glo - ri a, glo - ri a, glo

B. ___ et ho - nor ti - bi sit. Glo - ri - a, glo - ri - a laus___ et ho - nor ti - bi sit.. Glo - ri a, glo - ri a, glo

Kbd. Rd.

12

S.

A.

T.

B.

Kbd.
Rd.

- ri-a, glo-ri-a, laus___ et ho-nor ti - bi sit.___ Glo-ri-a, glo-ri-a, laus___ et ho nor ti-bi sit...

ri-a, glo-ri-a, laus___ et ho-nor ti - bi sit.___ Glo-ri-a, glo-ri-a laus___ et ho nor ti-bi sit...

16

A

S.

A.

T.

B.

Kbd.
Rd.

f Is - ra-el es___ tu Rex, Da-vid - is___ et in - cly - ta

f Is - ra-el es___ tu Rex, Da-vid - is___ et in - cly - ta

Is - ra-el, Is - ra-el, Is - ra-el es tu___ Rex, Da-vid-is, Da-vid-is et_

Is - ra-el, Is - ra-el, Is - ra-el es tu___ Rex, Da-vid-is, Da-vid-is et_

f

19

S. pro - les:___ No - mi - ne qui in Do - mi - ni, Rex_ be - ne -

A. pro - les:___ No - mi - ne qui in Do - mi - ni Rex_ be - ne -

T. in - cly - ta pro - les. Is - ra - el, Is - ra - el, Is - ra - el es tu Rex Da - vid - is et

B. in - cly - ta pro - les. Is - ra - el, Is - ra - el, Is - ra - el es tu Rex Da - vid - is et

Kbd. Rd.

22

S. dic - te ve - nis.

A. dic - te ve - nis.

T. in - cly - ta pro - les. Is - ra - el, Is - ra - el, Is - ra - el es tu___ Rex.

B. in - cly - ta pro - les. Is - ra - el, Is - ra - el, Is - ra - el es tu___ Rex.

Kbd. Rd.

25

T. Is - ra - el, Is - ra - el, Is - ra - el es tu Rex.

B. Is - ra - el, Is - ra - el, Is - ra - el es tu Rex.

Kbd. Rd.

27

B *mp*

S. Coe - tus in ex - cel - sis te lau - dat cae - li - cus om - nis, Et mor

mp

A. Coe - tus in ex - cel - sis te lau - dat cae - li - cus om - nis, Et mor

p

T. Coe - tus in ex - cel - sis te lau - dat cae - li - cus om - nis, Et mor

p

B. Coe - tus in ex - cel - sis te lau - dat cae - li - cus om - nis, Et mor

B *mp*

Kbd. Rd. *p*

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38

S. ve - nit: Cum pre - ce, vo - to, hym - nis, ad - su - mus ec - ce

A. ve - nit: Cum pre - ce, vo - to, hym - nis, ad - su - mus ec - ce

T. - mis ob - vi - a ve - nit: Cum pre - ce, vo - to, hym - nis ad - su - mus

B. - mis ob - vi - a ve - nit: Cum pre - ce, vo - to, hym - nis ad - su - mus

Kbd. Rd.

41

S. ti - bi. Hi *mp*

A. ti - bi. Hi *mp*

T. ec - ce ti - bi. Glo - ri - a, laus et ho - nor ti - bi sit. Hi

B. ec - ce ti - bi. Glo - ri - a, laus et ho - nor ti - bi sit. Hi

Kbd. Rd. *mp*

44 **D**

S. ti - bi pas-su - ro sol-ve - bant mu - ni - a laud - is: Nos

A. ti - bi pas-su - ro sol-ve - bant mu - ni - a laud - is Nos

T. *p* ti - bi pas - su - ro sol - ve - bant mu - ni - a laud - is Nos

B. *p* ti - bi pas - su - ro sol - ve - bant mu - ni - a laud - is Nos

Kbd. **D**
Rd. *p*

48

S. ti - bi reg - nan - ti pan - gi - mus ec - ce me - los.

A. ti - bi reg - nan - ti pan - gi - mus ec - ce me - los.

T. *f* ti - bi reg - nan - ti pan - gi - mus ec - ce me - los, ec - ce me - los. Hi pla

B. *f* ti - bi reg - nan - ti pan - gi - mus ec - ce me - los, ec - ce me - los. Hi pla

Kbd. *f*
Rd. *f*

52 **E** *mp*

S. Ooh _____ Ooh _____

A. *mf*
Hi pla - cu - e - re _____ ti - bi, _____ pla - ce - at de -

T. _____ cu - e - re _____ ti - bi, _____ pla - ce - at de - vo - ti - o nos

B. _____ cu - e - re _____ ti - bi, _____ pla - ce - at de - vo - ti - o

Kbd. *mp*
Rd. *mf*

55 **E**

S. _____ Rex bo - ne, Rex cle - mens, cu - i bo - na, _____ cu - i bo - na,

A. vo - ti - o nos - tra: Rex bo - ne, Rex cle - mens, cu - i bo - na, _____ cu - i bo - na,

T. - tra: _____ Rex bo - ne, Rex cle - mens, _____ cu - i bo - na _____ cunc - ta,

B. nos - tra: Rex bo - ne, Rex cle - mens, _____ cu - i bo - na _____ cunc - ta,

Kbd. Rd.

59

S. *f*
 cunc - ta pla - cent, cu - i bo - na cunc - ta pla - cent. Glo -

A. *f*
 cunc - ta pla - cent, cu - i bo - na cunc - ta pla - cent. Glo -

T.
 cunc - ta pla - cent.

B. *f*
 cunc - ta pla - cent, cu - i bo - na cunc - ta pla - cent.

Kbd. Rd. *f*

62

F *ff* **may be sung solo or tutti*

S. **Aah*
 - ri - a, glo - ri - a, glo - ri - a. Glo -

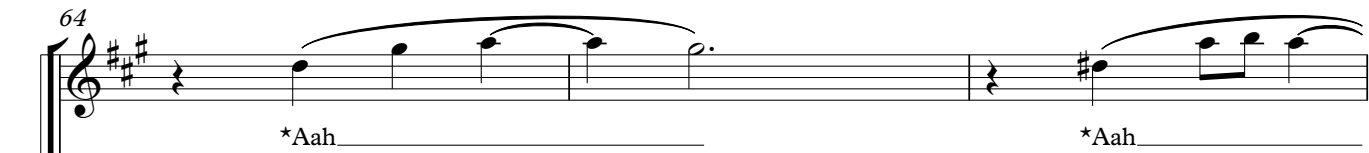
A. *ff*
 - ri - a, glo - ri - a, glo - ri - a. Glo -

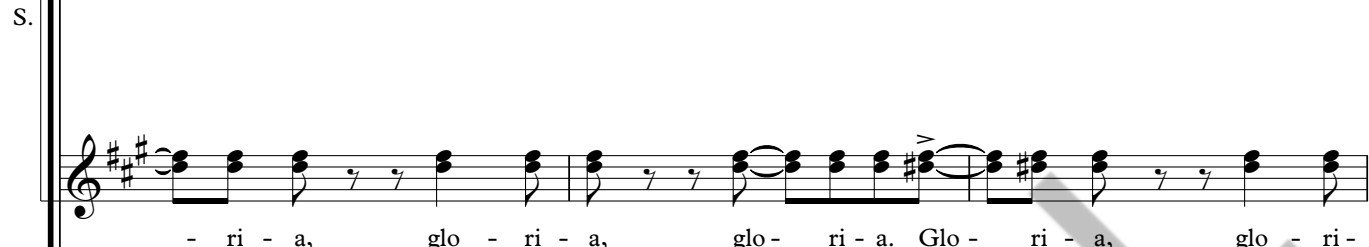
T. *ff*
 Glo - ri - a, laus et ho - nor ti - bi sit, Rex

B. *f*
 Glo - ri - a, glo - ri - a, glo - ri - a.

Kbd. Rd. *ff* *f*

64

S. 

A. 

T. 

B. 

Kbd. Rd. 

67

S. **Ho - san - na, ho - san - na,*

A. a, glo - ri - a. Ho - san - na, ho - san - na,

T. de - cus promp - sit Ho - san - na, ho - san - na,

B. a, glo - ri - a Ho - san - na, ho - san - na, ho - san - na, ho - san -

Kbd. Rd.

70 *f*

S. ho - san - na pi - - -

A. ho - san - na pi - - -

T. ho - san - na pi - - um.

B. na, ho - san - na pi - - um.

Kbd. Rd.

72

S. um,

A. um,

T. Glo - ri - a, glo - ri - a, laus et ho - nor ti - bi sit.

B. Glo - ri - a, glo - ri - a, laus et ho - nor ti - bi sit.

Kbd. Rd.

74 *fp* *fff*

S. ho - san - na pi - um.

A. ho - san - na pi - um.

T. 8 *fp* *fff*
Glo - ri - a. Ho - san - na pi - um.

B. *fp* *fff*
Glo - ri - a. Ho - san - na pi - um.

Kbd. *fp* *fff*
Rd.

The musical score is for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and keyboard. It begins at measure 74. The Soprano and Alto parts start with a *fp* dynamic and a fermata. The Tenor and Bass parts enter with a *fp* dynamic and a fermata. The keyboard accompaniment also starts with a *fp* dynamic and a fermata. The lyrics are: "ho - san - na pi - um." for Soprano and Alto; "Glo - ri - a. Ho - san - na pi - um." for Tenor and Bass. The dynamics change to *fff* for all parts in the second measure. The score includes a large watermark "PERUBUSAK" across the bottom half of the page.