

Hodie nobis caelorum

Edited by Jason Smart

John Sheppard (d.1558)

2 clerks of the second form Chorus

Ho - di - e no - bis cae - lo - rum rex de
vir - gi - ne na - sci di -
gna - tus est; ut ho - mi - nem per - di - tum
ad re - gna cae - le - sti - a re -
vo - ca - ret. Gau - det ex - er -
ci - ti - us an - ge - lo - rum qui - a sa - lus
ae - ter - na hu - ma - no ge - ne - ri
ap - pa - ru - it.

END

Treble 1
Treble 2
Mean 1
Mean 2

Glo - ri - a

Glo - ri - a

4

in ex - cel - sis De -
 Glo - ri - a
 Glo - ri - a in
 in ex - cel -

9

in ex - cel - sis De -
 ex - cel - sis De -
 sis De -

14

o: et in ter - ra pax ho - mi - ni -
 o: et in ter - ra pax
 o: et in ter - ra pax ho - mi - ni -
 o: et in ter - ra pax ho - mi - ni -

19

musical score for measures 19-23. It consists of four staves. The top staff is a vocal line with lyrics: "bus", "ho - mi - ni - bus", "bus bo - nae vo - lun - ta". The second staff is a vocal line with lyrics: "ho - mi - ni - bus". The third staff is a vocal line with lyrics: "bus bo - nae vo - lun - ta". The bottom staff is a piano accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

24

musical score for measures 24-28. It consists of four staves. The top staff is a vocal line with lyrics: "bo - nae vo - lun - ta". The second staff is a vocal line with lyrics: "bo - nae vo - lun - ta". The third staff is a vocal line with lyrics: "bo - nae vo - lun - ta". The bottom staff is a piano accompaniment. The music continues with similar rhythmic patterns as the previous system.

29

REPEAT FROM **A** TO END

musical score for measures 29-33. It consists of four staves. The top staff is a vocal line with lyrics: "tis,". The second staff is a vocal line with lyrics: "tis,". The third staff is a vocal line with lyrics: "tis,". The bottom staff is a piano accompaniment. The music concludes with a final chord. The lyrics "tis," are repeated on each vocal staff.

Translation

Today for us the King of Heaven deigned to be born of a virgin, that he might call back lost mankind to the heavenly kingdom. The army of angels rejoices because eternal salvation has appeared in human form.

̣ Glory to God on high, and on earth peace, good will towards men,
because eternal salvation has appeared in human form.

Liturgical Function and Ceremonial

In the Use of Salisbury, *Hodie nobis caelorum rex* was the first respond at Matins on Christmas Day and on the sixth day of Christmas (30 December). It was also the fourth respond at Matins on the feast of St. Sylvester (31 December) when that feast fell on a Monday. The service books of Salisbury Use required that on Christmas Day the verse *Gloria in excelsis* be sung with a particular ceremonial. The respond was begun by two clerks of the second form and continued by the choir. The verse was then sung from a prominent place above the high altar by five boys wearing surplices, their heads covered with amices, holding lighted candles. At Salisbury Cathedral the boy doubtless sang from the five arches in the triforium above the altar. It seems unlikely that many other churches would have been able to follow this ceremonial to the letter. Some Tudor composers, including Cooper, set the verse for boys only, but it is not clear that their settings were performed by only five boys as stipulated in the rubric; it is possible that all available boys participated.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

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

Editorial accidentals are placed above the notes concerned. Accidentals not given explicitly in the source, but implied by the original staff signature are placed before the note and have a superscript dot.

Ligatures are denoted by the sign $\overline{\quad}$.

Repeat signs in the underlay have been expanded using italics.

Underlay between square brackets is entirely editorial.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802	(M1)	f.110	at beginning:	m ^f sheperde
17803	(Tr1)	f.106	at beginning:	m ^f sheperde
17804	(Tr2)	f.108 ^v	at beginning:	m ^f sheperde
17805	(M2)	f.101 ^v	at beginning:	m ^f sheperde

Plainsong: *Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman, (revised English Short Title Catalogue 15790), f.52^v of the temporale.

Notes on the Readings of the Sources

The readings below are expressed in the order: bar number; voice; reading.

Staff signatures and accidentals

23 M1 \natural for first B

29 M2 new line in source with staff signature \flat for B begins with B

Ligatures and underlay

27–28 M2 *-tis bonae volunta-* below GDCDAC (final *-tis* omitted); 30–31 M2 *bonae volunta-* below DCDBD

31 Tr2 *-tis* below B

Other readings

12 Tr2 B is a dotted semibreve

28 Tr2 B is a dotted semibreve

In the plainsong chant the edition reproduces the staff signatures and accidentals as they appear in the 1519 antiphonal. It is not always clear whether a B is to be natural or flat. Editorial accidentals have been added to resolve the ambiguities and these have drawn on manuscript sources of the chant, which make it clear that not all of the required B flats are marked in the 1519 print.