

A solus ortus cardine

Edited by Jason Smart

William Mundy (c.1529–1591)

v.1 *2 rulers of the choir* *Chorus*

A so - lis or - tus car - di - ne, Ad u - sque ter - rae li - mi - tem,
Chri - stum ca - na - mus prin - ci - pem
Na - tum Ma - ri - a Vir - gi - ne.

v.2

Treble

Mean

Countertenor

Tenor [Missing]

Bass

Be - a - tus
Be - a - tus au - ctor sae -
Be - a - tus au - ctor sae - cu -
Be - a - tus au - - - ctor

4

Be - a - tus au - ctor sae - cu - li, sae - cu -
au - ctor sae - cu - li, be - a - tus au - ctor sae - cu -
- cu - li, be - a - tus au - ctor sae - cu - li
- li, be - a - tus au - ctor sae - cu -
sae - cu - li Ser - vi - le

- li, Ser - vi - le cor - pus in - du - it, ser - vi - le
 - li Ser - vi - le cor - pus in - du - it, ser - vi - le cor - pus in -
 Ser - vi - le cor - pus in - du - it,
 - li Ser - vi - le cor - pus in - du - it, ser - vi -
 cor - pus in - du - it: Ut car -

cor - pus in - du - it: Ut car - ne car - nem li - be - rans,
 - du - it: Ut car - ne car - nem li - be -
 ser - vi - le cor - pus in - du - it: Ut
 - le cor - pus in - du - it: Ut car - ne car - nem li - be - rans,
 - ne car - nem li -

ut car - ne car - nem li - be - rans Ne
 - rans, ut car - ne car - nem li - be - rans
 car - ne car - nem li - be - rans, li - be - rans, ut car - ne
 ut car - ne car - nem li - be - rans Ne per - de -
 be - rans

22

per - de-ret quos con - di - dit, ne per - de-ret quos con - di - dit, ne
 Ne per - de - ret quos con - di - dit, _____ ne per - de -
 car - nem li - be - rans _____ Ne per - de - ret quos con - di -
 - ret quos con - di - dit, ne per - de - ret quos con - di - dit,
 _____ Ne per - de - ret _____

26

per - de-ret quos con - di-dit, ne per - de - ret quos con - di - dit.
 - ret quos con - di - dit, _____ ne per - de-ret quos con - di - dit.
 - dit, ne per - de - ret quos con - di - dit, ne per - de - ret quos con - di - dit.
 _____ ne per - de-ret quos con - di - dit, quos con - di - dit.
 _____ quos _____ con - di - dit.

v.3 *Chorus*

Ca - stae pa - ren - tis vi - sce - ra, Cae - le - stis in - trat gra - ti - a:
 Ven - ter pu - el - lae ba - iu - lat
 Se - cre - ta quae non no - ve - rat.

v.5

8 E - ni - xa est pu - er - pe - ra Quem Ga - bri - el prae - di - xe - rat:

8 Quem ma - tris al - vo ge - - - sti - ens

8 Clau - sus Jo - han - nes sen - - - se - rat.

61 v.6

Foe - no ia - ce - re per - tu - lit, foe -

Foe - no ia - ce - re per - tu - lit,

8 Foe - no ia - ce - re per - tu - lit, foe - no ia - ce - re

8 Foe - no ia - ce - re per - tu - lit, ia - ce - re per - tu -

Foe - no ia - ce - - - re per - - - tu -

66

- no ia - ce - re per - tu - lit: Prae - se - pe non ab - hor - ru - it,

foe - no ia - ce - re per - tu - lit: Prae - se - pe non ab - hor - ru -

8 per - tu - lit: Prae - se - pe non ab - hor - ru - it, prae - se - pe non ab -

8 - lit: Prae - se - pe non ab - hor - ru - - it, prae - se - pe

- - lit: Prae - se - pe non ab -

71

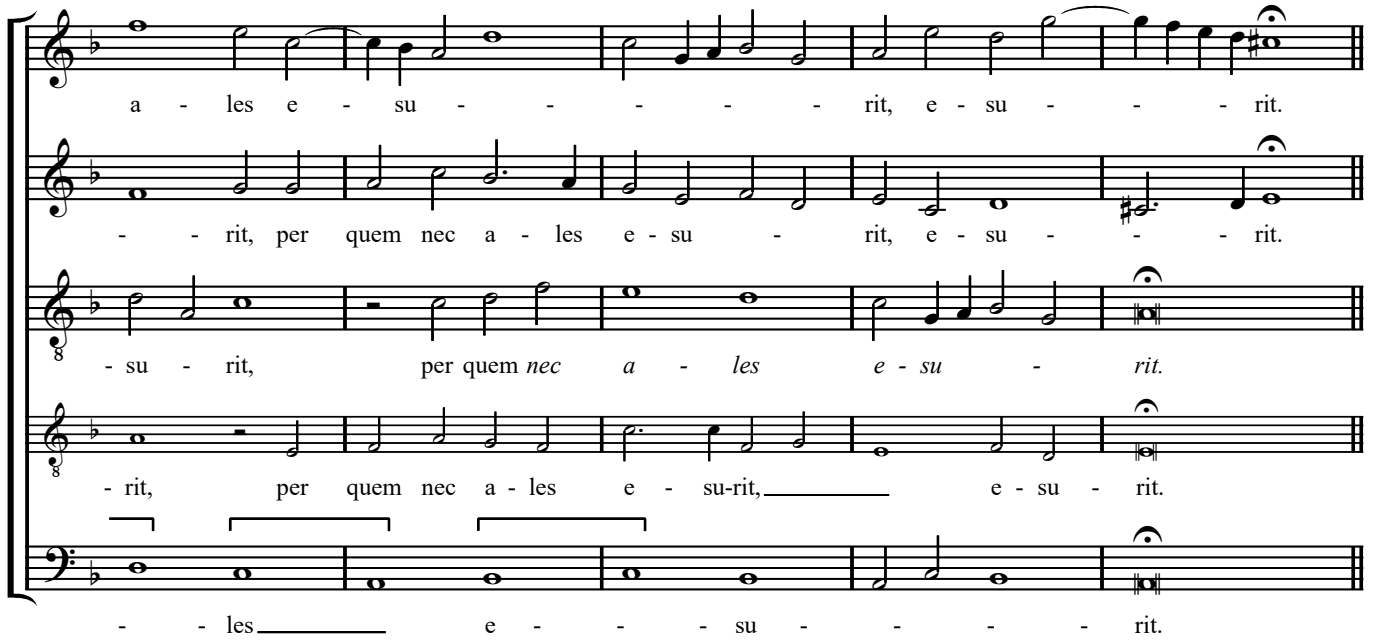
non ab-hor-ru-it, non ab-hor-ru-it: Par-vo-que
 - it, prae-se-pe non ab-hor-ru-it: Par-vo-que la-cte pa-stus est, par-
 hor-ru-it, prae-se-pe non ab-hor-ru-it: Par-vo-que la-cte
 non ab-hor-ru-it, ab-hor-ru-it: Par-vo-que la-cte pa-stus est,
 hor-ru-it: Par-vo-que la-

76

la-cte pa-stus est, -que la-cte pa-stus est, par-vo-que la-cte pa-stus est, -que
 -vo-que la-cte pa-stus est, par-vo-que la-cte pastus est, -que la-cte pa-stus
 pa-stus est, par-vo-que la-cte pa-stus est, Per
 par-vo-que la-cte pa-stus est, -que la-cte pa-stus est,
 -cte pa-stus est,

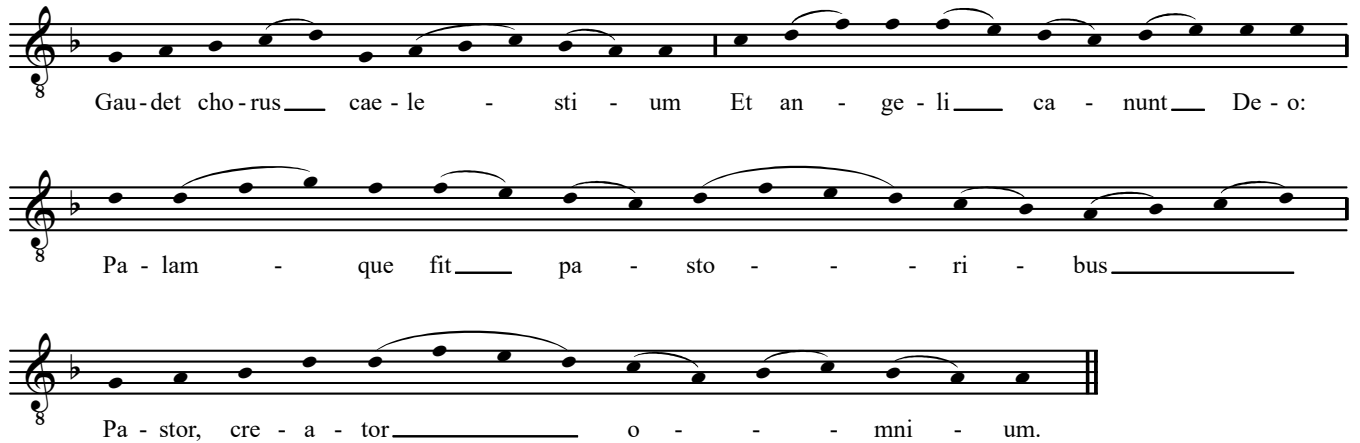
81

la-cte pa-stus est, Per quem nec a-les e-su-rit, per quem nec
 est, Per quem nec a-les e-su-rit, nec a-les e-su-
 quem nec a-les e-su-rit, per quem nec a-les e-
 Per quem nec a-les e-su-rit, e-su-
 Per quem nec a-les e-su-rit, e-su-



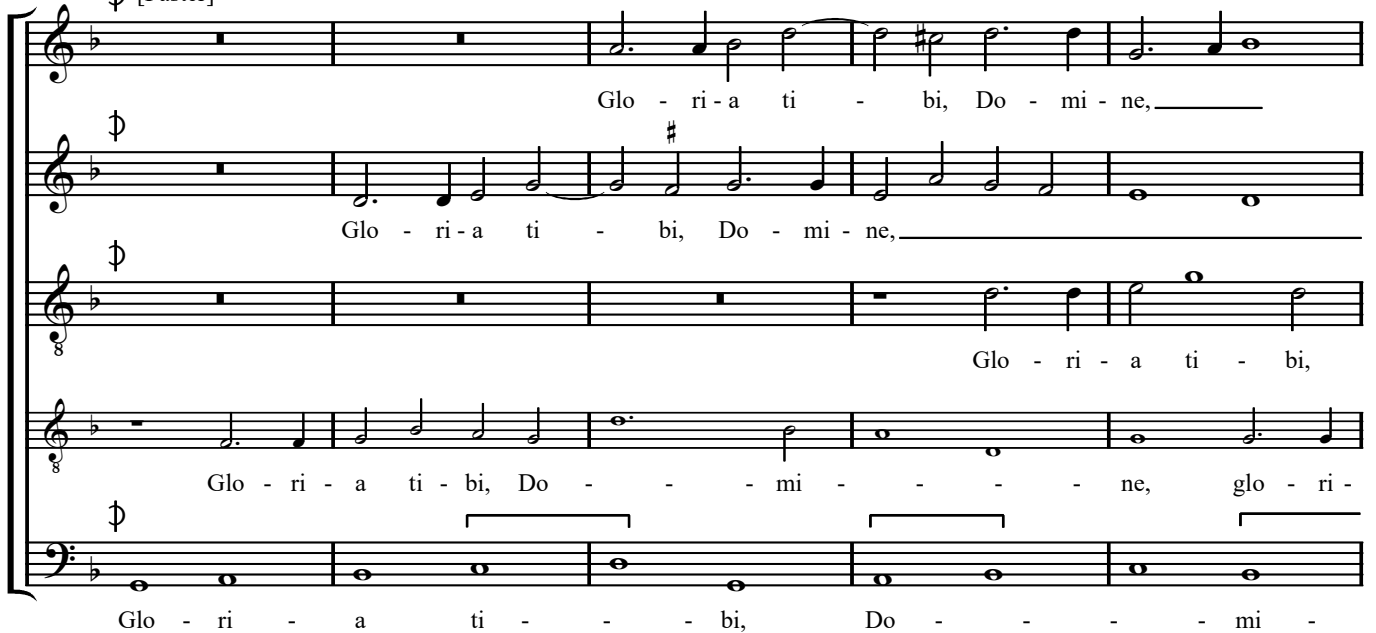
a - les e - su - - - - rit, e - su - - - rit.
 - - rit, per quem nec a - les e - su - rit, e - su - - - rit.
 - su - rit, per quem nec a - les e - su - rit.
 - rit, per quem nec a - les e - su - rit, e - su - rit.
 - - les e - - - su - - - rit.

v.7



Gau-det cho-rus cae - le - sti - um Et an - ge - li ca - nunt De - o:
 Pa - lam - que fit pa - sto - - - ri - bus
 Pa - stor, cre - a - tor o - - - mni - um.

91 v.8 ♪ [Faster]



Glo - ri - a ti - bi, Do - mi - ne,
 Glo - ri - a ti - bi, Do - mi - ne,
 Glo - ri - a ti - bi,
 Glo - ri - a ti - bi, Do - - - mi - - - ne, glo - ri -
 Glo - ri - a ti - - - bi, Do - - - mi -

96

glo - ri - a ti - bi, Do - mi - ne, Qui na - tus es de vir - gi - ne,
 Qui na - tus es de vir - gi - ne, de
 Do - mi - ne, Qui na - tus es de vir - gi - ne, qui na - tus es de vir - gi - ne, de
 - a ti - bi, Do - mi - ne, Do - mi - ne, Qui na - tus es de vir - gi - ne,
 - - ne, Qui na - tus es de

101

- ne, qui na - tus es de vir - gi - ne, de vir - gi -
 ne, qui na - tus es de vir - gi - ne, de vir - gi - ne,
 vir - gi - ne, qui na - tus es de vir - gi - ne, qui na - tus es de vir - gi - ne, Cum
 qui na - tus es de vir - gi - ne, Cum Pa - tre et
 vir - gi - ne, Cum Pa - tre et

106

- ne, Cum Pa - tre et San - cto Spi - ri - tu, cum Pa - tre et San -
 cto Spi - ri - tu, cum Pa - tre et San - cto
 Pa - tre et San - cto Spi - ri - tu, cum Pa - tre et San - cto Spi - ri - tu, cum Pa - tre et
 San - cto Spi - ri - tu, cum Pa - tre et San - cto Spi - ri - tu,
 San - cto Spi - ri - tu, Spi - ri - tu,

111

- cto Spi - ri - tu, In sem - pi - ter - na sae - cu - la, in sem - pi - ter - na sae - cu -
 Spi - ri - tu, In sem - pi - ter - na sae - cu - la, sae - cu -
 San - cto Spi - ri - tu, In sem - pi - ter - na sae - cu - la, in
 In sem - pi - ter - na sae - cu - la, in sem - pi -
 - tu, In sem - pi - ter - - - - -

116

- la, In sem - pi - ter - na sae - cu - la, In sem - pi - ter - na sae - cu - la.
 - la, in sem - pi - ter - na sae - cu - la, sae - cu - la.
 sem - pi - ter - na sae - cu - la, in sem - pi - ter - na sae - cu - la.
 - ter - na sae - cu - la, in sem - pi - ter - na sae - cu - la.
 - na sae - cu - la.

121

A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.
 A - - - - - men.

Translation

1. From lands that see the sun arise to the earth's remotest boundaries, we sing of Christ, the Prince born of the Virgin Mary.
2. The blessed maker of this age took a servant's body, so that, by freeing flesh from flesh, what he had created might not be destroyed.
3. Into that chaste parent's womb the celestial grace entered; the girl's womb carried secrets she did not know.
4. The home of that pure breast suddenly became a temple of God: untouched, not knowing a man, a virgin conceived a son.
5. She gave birth to the child of whom Gabriel had spoken; he whom John [the Baptist], enclosed within his mother's womb, had sensed.
6. He deigned to lie in hay, he did not abhor the manger; and the little one was fed milk: he through whom not a bird goes hungry.
7. The heavenly choir rejoiced and the angels sang to God, and made known to the shepherds the Shepherd, the creator of all.
8. Glory be to you, O Lord, born of the Virgin, with the Father and the Holy Spirit, for all eternity. Amen.

Liturgical Function

In the pre-Reformation Use of Sarum *A solis ortus cardine* was the hymn at Lauds and Second Vespers on Christmas Day. It was also sung at Lauds on the Sixth Day of Christmas and at First Vespers, Lauds and Second Vespers on the Feast of the Circumcision (1 January).

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 $\overline{\quad}$.

Spelling of the text has been modernised.

Text repetition signs in the underlay have been expanded editorially in italics.

Sources

Polyphony: Oxford, Christ Church, Mus. 979–83 (c.1575–1581 with later additions; lacking T).

979	(Tr)	no.88	at end:	m ^f w: mundie: gentleman: of: the: chappelle:
980	(M)	no.88	at end:	m ^f : w: mundie: of: the: queens: chappell:.
981	(Ct)	no.88	at end:	m ^f : w: mundie:.
982	—	—		
983	(B)	no.88	index heading:	m ^f : w: mundie: v: voc: [but title added by a later hand]
			at end:	m ^f : w: mundie: of: the: chappell:.

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp: Catherine van Ruremund, 1541), f.8.

Notes on the Readings of the Sources

The placing of the syllables in the Bass part of the polyphony is not entirely consistent between the verses. It has been adjusted in the edition to follow the underlay of the hymnal as far as possible without breaking ligatures. The ligature that begins in bar 23 is at variance with the usual reading in the hymnal, but it appears in all of Mundy's verses and may reflect his plainsong source.

At the end of verse 4 the standard text in the Use of Sarum has *verbo concepit Filium* whereas all the voices of Mundy's setting substitute *virgo* for *verbo*. All the twenty or so Sarum books searched for this edition agreed on *verbo*, but Mundy's reading is recorded elsewhere as a variant in the verse *Domus pudici pectoris* of the respond *Confirmatum est cor virginis*, so it may have been present in whatever source Mundy used. In verse 5 the Treble, Countertenor and Bass consistently read *passus est* for *pastus est*. This is certainly a copying error. The Mean correctly has *pastus*, except once, in bar 80.

The mensuration symbol Φ at bar 91 is sometimes used for the final polyphonic verse of Tudor hymn settings (as well as elsewhere). Strictly, it means twice as fast as C but in Tudor hymns a literal interpretation is hardly ever viable. If there was a proportional relationship between the two signs, Φ is not likely to have been more than a third faster. The Amen reverts to the original mensuration and speed.

In the notes below, each reference to a bar or group of bars is separated by an oblique stroke. Within these references multiple readings in the same voice are separated by commas and readings in different voices by semicolons. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. For extended references subsequent bar numbers are in brackets. Pitches are in capital letters, preceded by a number where necessary, e.g. ²D = first note D in the bar. Note values are abbreviated in italics.

Staff Signatures and Accidentals

51 Tr # for C / 54 Ct new line begins with F, ♯ for E at start of line before F / 65 Ct ♯ for E /

Underlay and Ligatures

10 Ct *-li* below D (not in 8) / 12–13 Ct *induit* undivided below CDEFGF / 14 Tr *indu-* ambiguously aligned below CBA / 17–18 M *liberans* undivided below BBAFG / 20 B *-be-* below A, (21) *-rans* below C / 20–21 Tr *liberans* undivided below GGFED / 22 B *perde-* ambiguously aligned below ABDDF, (25) *-ret* below E / 23–24 M *condidit* undivided below FGA / 32–33 Ct *pudici* undivided below EDCB / 35 B *-cto-* below C / 36 Ct slur for FE / 46 B *-ens* below D / 51 B *-rum* below C / 55 Tr *filium* undivided below BCD / 69–72 B *abhorruit* undivided below EDCDEEE / 70–71 Tr *abhorruit* undivided below CFFED / 73–74 Tr *abhorruit* undivided below DF+FEDC / 76–81 Tr Ct B *passus* for *pastus*, M has *pastus* except in bar 80 / 77 Ct *est* below F (not in 76) / 85 M *esu-* one note earlier / 84 B *nec* below ²D, (85) *a-* below E, (86) *-les* below C / 95 B *-mi-* below C / 97 M *-ne* below G (not in 94) / 110–111 Tr *Sancto* undivided below GFED / 113–114 M *in sempiterna* one note earlier / 114 B *-piter-* below D (*-pi-* also in 113) /

Other Readings

52 Ct minim rest entered twice / 91 all parts mensuration symbol Φ / 108 Ct ¹C is D / 120 all parts no barline after fermata / 121 all parts mensuration symbol C /