Hodie nobis caelorum

John Sheppard (d.1558)

Edited by Jason Smart

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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 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. Accidental 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 □□□□□

Repeat signs in the underlay have been expanded using italics.

Underlay between square brackets is entirely editorial.

Sources


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

Plainsong: Antiphonarij ad usum Sarum volumen primum vulgo pars hyemalis nuncupata (Paris, 1519), printed by Wolfgang Hopyl for Franz Birkman, (revised English Short Title Catalogue 15790), f.52 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 for first B
29 M2 new line in source with staff signature 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 minim
28 Tr2 B is a dotted minim

In the 1519 antiphonal the plainsong has no staff signature, so all the Bs are implied natural except where marked otherwise. Those Bs that are specifically marked flat are shown as such in the transcription. The only one explicitly marked natural is that on the word ‘salus’. All other natural signs shown in the transcription result from the lack of signature. Comparison with manuscript sources of the chant makes it clear that not all the required B flats are marked in the 1519 print.