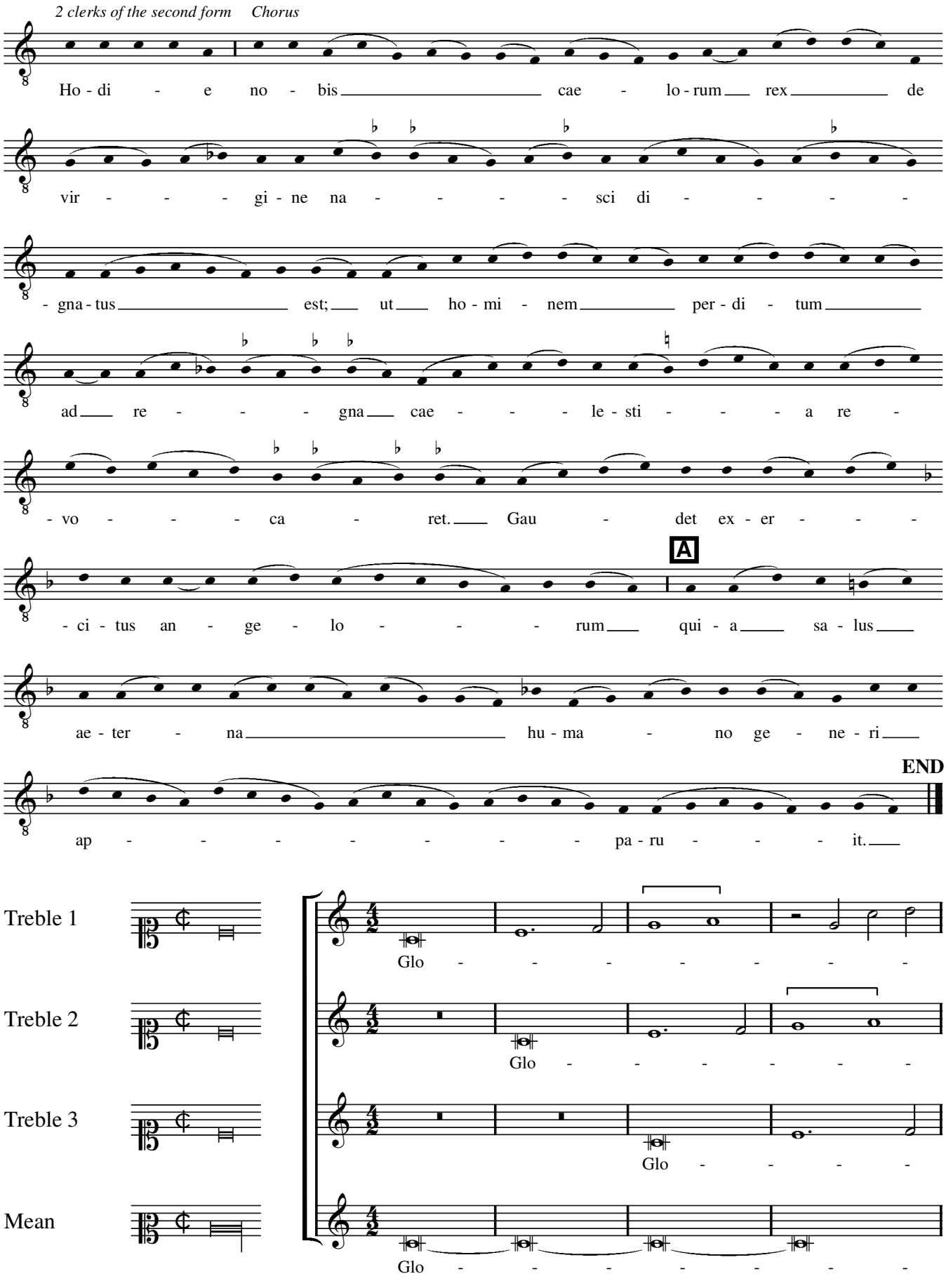
Hodie nobis caelorum rex

Edited by Jason Smart

Robert Cooper (d.1539/40)



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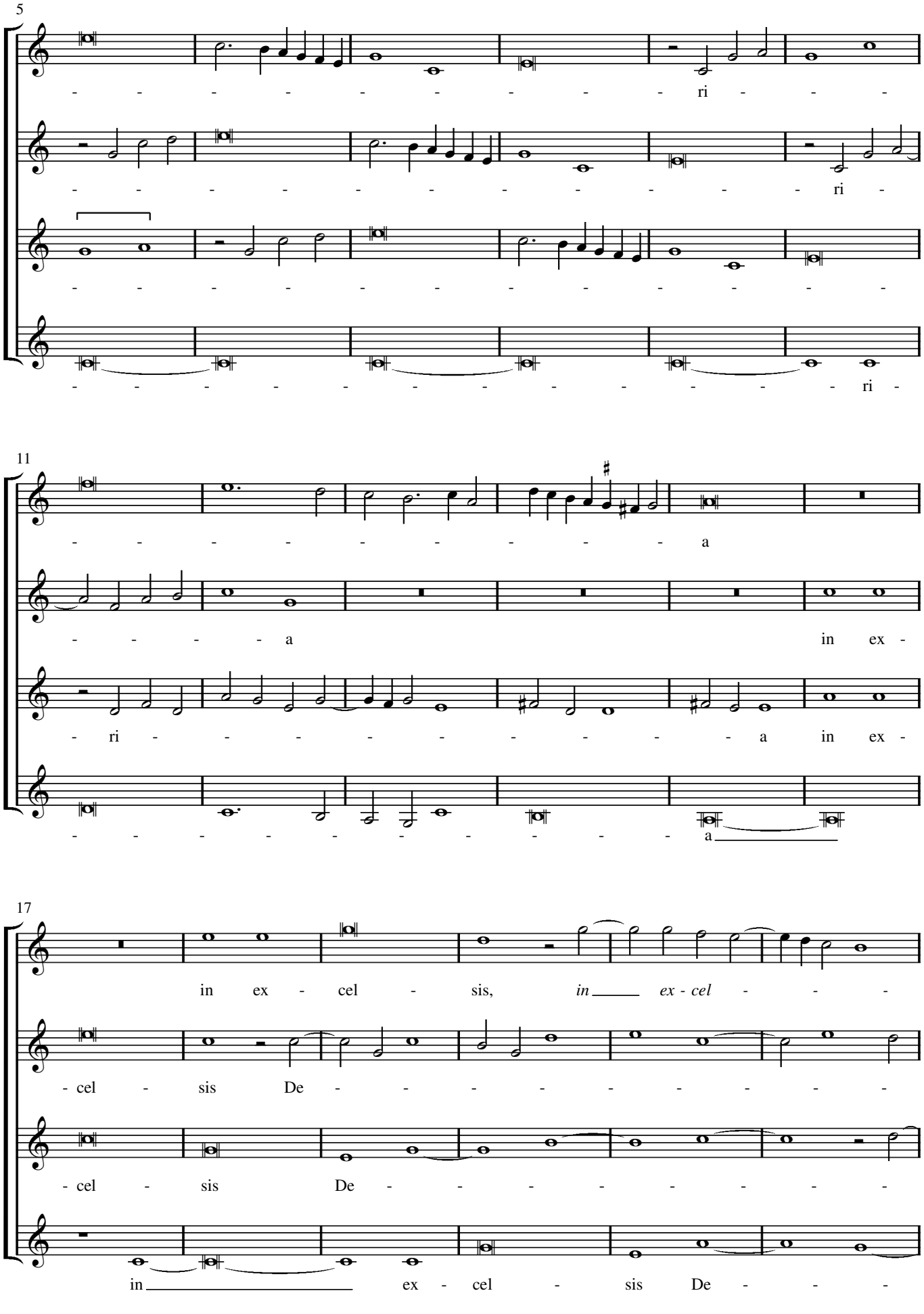
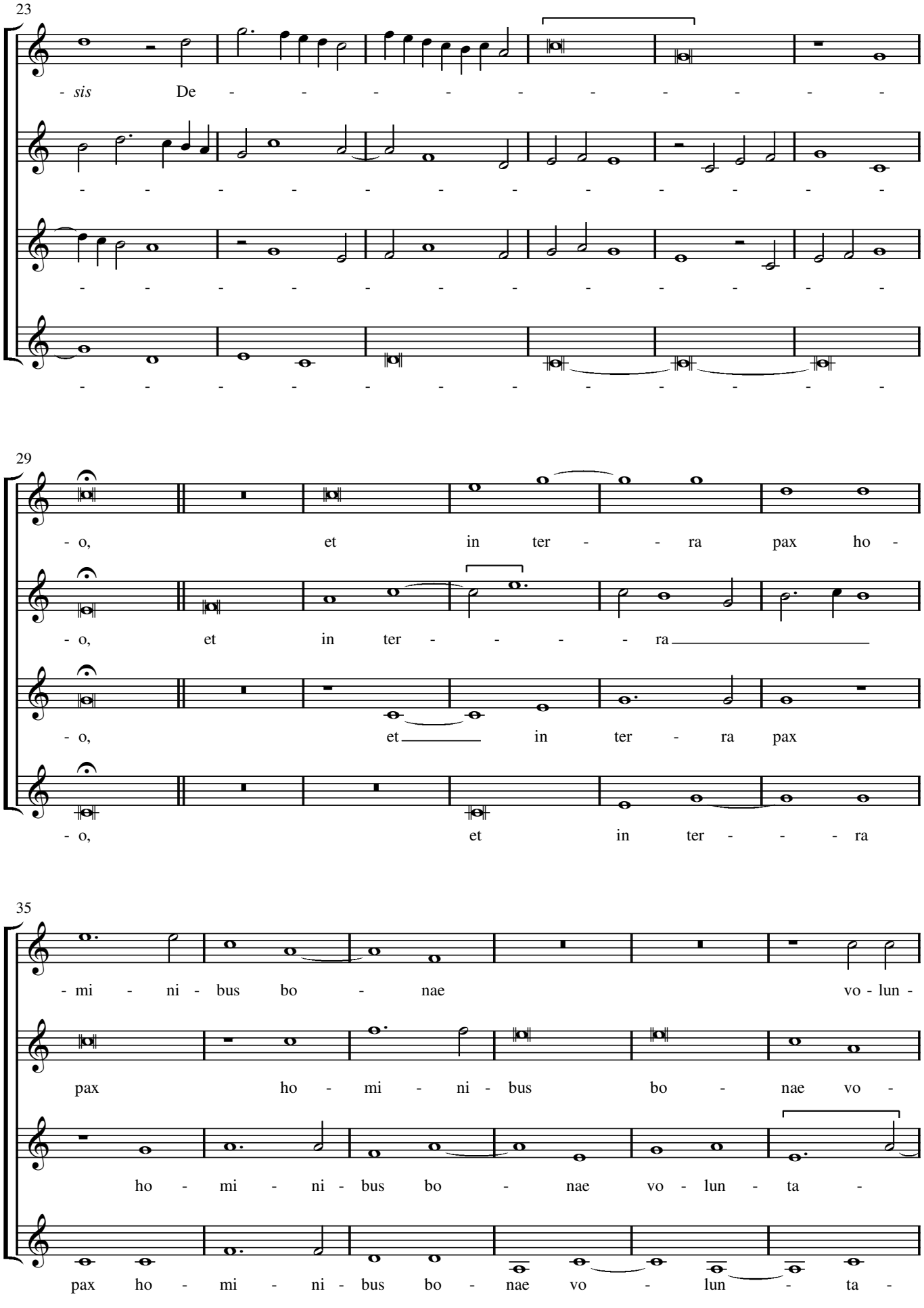
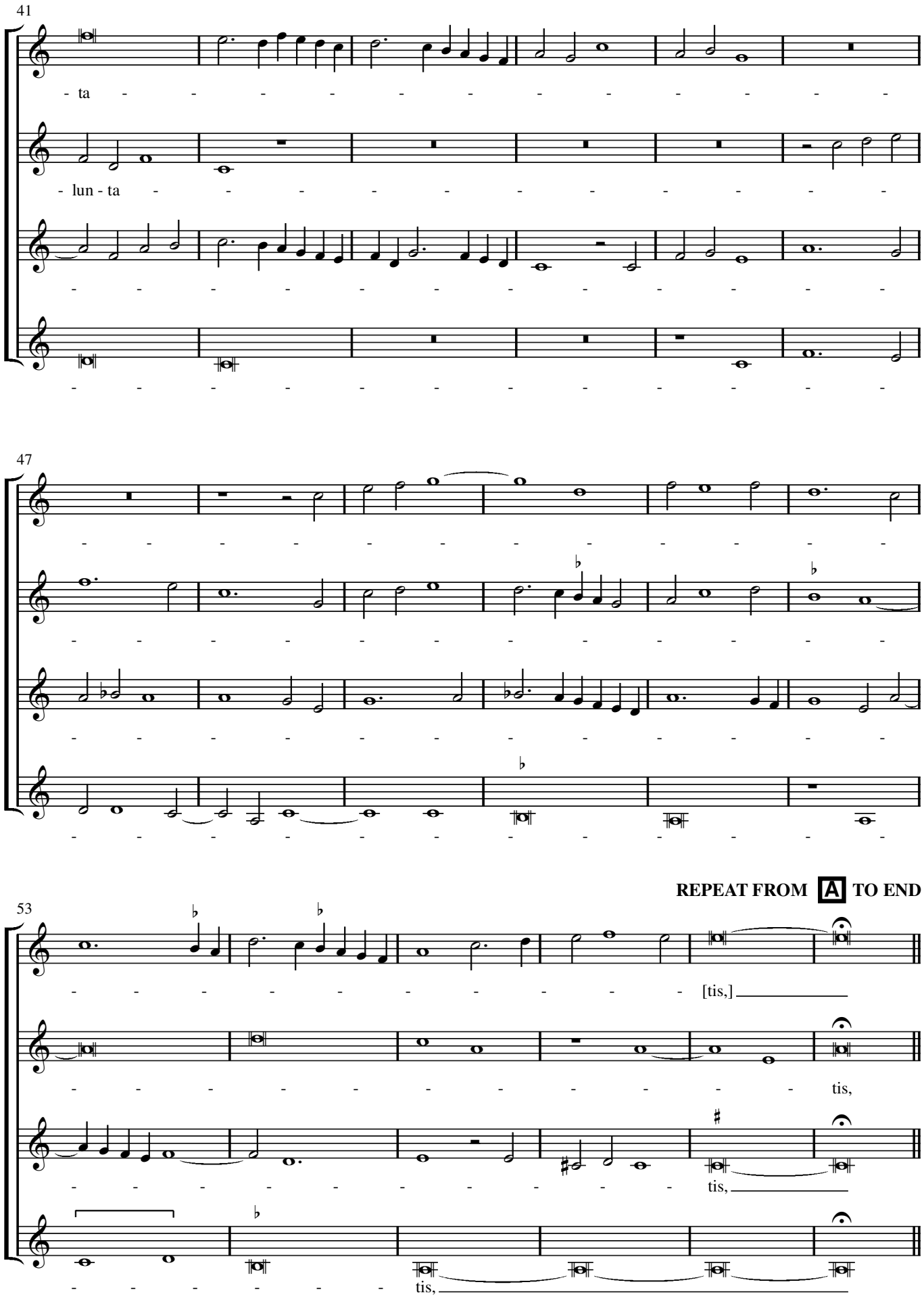

5
ri
ri
ri
11
a
a in ex
ri a in ex
a
17
in ex cel sis, in ex - cel
cel sis De
cel sis De
in ex cel sis De


23
- sis De - - - - - - - - - - -
- - - - - - - - - - - - - -
- - - - - - - - - - - - - -
- - - - - - - - - - - - - -
29
- o, et in ter - - ra pax ho -
- o, et in ter - - - - ra
- o, et in ter - ra pax
- o, et in ter - - - ra
35
- mi - ni - bus bo - nae vo - lun -
pax ho - mi - ni - bus bo - nae vo -
ho - mi - ni - bus bo - nae vo - lun - ta -
pax ho - mi - ni - bus bo - nae vo - lun - ta -


41
- ta
- lun - ta
47
REPEAT FROM A TO END
53
[tis,]
tis,
tis,
tis,

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.

Ligatures are denoted by the sign ⌜‾‾‾‾⌝.

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	(Tr2)	f.108	at beginning:	In die natalis dom*i*ni docter Cooper
17803	(Tr1)	f.103ᵛ	at beginning:	In die Natalis d*omi*ni docter cooper
17804	(Tr3)	f.106ᵛ	at beginning:	In die Natalis d*omi*ni docter Cooper
17805	(M)	f.99ᵛ	at beginning:	In die Natalis d*omi*ni docter Cooper

Plainsong: *Antiphonarij ad usu*m *Sar*um *volume*n *primu*m *vulgo pars hyemalis nuncupata* (Paris, 1519), printed by Wolfgang Hopyl for Franz Birckman, (revised English Short Title Catalogue 15790), f.52ᵛ of the temporale.

Notes on the Readings of the Sources

The readings below are expressed in the order: bar number; voice; reading. ²C = second note C in the bar.

6 Tr1 ♭ for B
7 Tr1 clef G2 before G
10 Tr1 G is a corrected minim
16–20 T1 has *excelcis*; Tr2 has *exselsis*; T3 and M have *excelsis*
30 Tr1 mensuration symbol ¢ before rest
33 Tr2 *pax* below G (not in 35)
48 Tr3 *volunta-* below AGE (no *-tis* in 47)
48-49 Tr1 *volunta-* below CEF (no *-tis* in 45)
49–51 M *volunta-* below ²CBA (no *-tis* in 48)
54 M *-tis* below B (final syllables are frequently placed early in this source)
56 Tr3 *-tis* below ²C

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.