

Hodie nobis caelorum rex

Edited by Jason Smart

Robert Cooper (d.1539/40)

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 - tus an - ge - lo - rum qui - a sa - lus
ae - ter - na hu - ma - no ge - ne - ri
ap - pa - ru - it.

Treble 1
Treble 2
Treble 3
Mean

Glo - ma - no ge - ne - ri

5

ri - - - - -

ri - - - - -

ri - - - - -

ri - - - - -

Detailed description: This system contains measures 5 through 10. It features four staves. The top staff is the vocal line, with lyrics 'ri' appearing at the end of the first and second lines. The second and third staves are for a choir or ensemble, with lyrics 'ri' at the end of the second line. The bottom staff is the piano accompaniment, showing a bass line with a melodic contour that includes a trill-like figure.

11

a

a in ex -

ri - - - - - a in ex -

a

Detailed description: This system contains measures 11 through 16. It features four staves. The top staff is the vocal line, with lyrics 'a' at the end of the first line and 'a in ex -' at the end of the second line. The second and third staves are for a choir or ensemble, with lyrics 'ri - - - - - a in ex -' at the end of the third line. The bottom staff is the piano accompaniment, with lyrics 'a' at the end of the fourth line.

17

in ex - cel - sis, in ex - cel - - -

- cel - sis De - - - - -

- cel - sis De - - - - -

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

Detailed description: This system contains measures 17 through 22. It features four staves. The top staff is the vocal line, with lyrics 'in ex - cel - sis, in ex - cel - - -' at the end of the first line. The second and third staves are for a choir or ensemble, with lyrics '- cel - sis De - - - - -' at the end of the second and third lines. The bottom staff is the piano accompaniment, with lyrics 'in ex - cel - sis De - - - - -' at the end of the fourth line.

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

Musical score for measures 41-46. It consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a bass line. The vocal line has lyrics: - ta - - - - - lun - ta - - - - - . The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

47

Musical score for measures 47-52. It consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a bass line. The vocal line has lyrics: - - - - - . The piano accompaniment continues with a rhythmic pattern, including some accidentals (flats) in the bass line.

REPEAT FROM **A** TO END

53

Musical score for measures 53-58. It consists of four staves: vocal line, piano accompaniment (right hand), piano accompaniment (left hand), and a bass line. The vocal line has lyrics: [tis,] - - - - - tis, - - - - - tis, - - - - - . The piano accompaniment features a rhythmic pattern with some accidentals (flats and sharps) and a repeat sign at the end.

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 $\overline{\quad}$.

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	(Tr2)	f.108	at beginning: In die natalis domini docter Cooper
17803	(Tr1)	f.103 ^v	at beginning: In die Natalis domini docter cooper
17804	(Tr3)	f.106 ^v	at beginning: In die Natalis domini docter Cooper
17805	(M)	f.99 ^v	at beginning: In die Natalis domini docter Cooper

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. ²C = second note C in the bar.

6 Tr1 \flat 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 ϕ 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.