

# Verbum caro factum est

Edited by Jason Smart

John Sheppard (d.1558)

*3 rulers of the choir*

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Ver - bum

4

Ver - bum ca - ro fa - ctum

- bum ca - ro fa - ctum

Ver - bum ca - ro fa - ctum

- ro fa - ctum

est, et ha - bi -

est,

est, fa - ctum

est,

9

est, \_\_\_\_\_ et ha - bi -

est, fa - ctum \_\_\_\_\_

est, et ha - bi - ta - vit in no -

- ta - - vit in no - - - - - - - -

ha - - - - - bi - ta - - - - - - - vit in \_\_\_\_\_

et ha - bi - ta - - vit in no - - - - - - - -

14

A

19

A musical score for a five-part setting of the Latin hymn "Et habitat in nobis". The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written below each staff, corresponding to the notes. The music includes various musical markings such as fermatas, slurs, and dynamic changes. The score is divided into two sections by a vertical dashed line, with the first section ending on a double bar line and the second section beginning with a single bar line. The lyrics are as follows:

et ha - bi - ta - vit in no - - - - bis,  
- bis, et ha - bi - ta - - vit in no - - - - bis, cu -  
ta - - vit in no - - - - - - - - - - bis,  
- bis, et ha - bi - ta - - vit in no - - bis, cu - - jus glo -  
no - - - - - - - - - - bis, cu - - jus \_\_\_\_\_  
no - - - - - - - - - - bis, cu - - jus glo -

24

A musical score for a five-part setting of the Latin hymn "Cujus gloriā". The score consists of five staves, each with a different vocal range and clef. The lyrics are written below each staff, corresponding to the notes. The music includes various note values such as eighth and sixteenth notes, and rests. The tempo is indicated by a "P" (Presto) and a "♩" (quarter note).

cu - jus glo - ri-am vi - di -

- jus — glo - ri - am vi - di - - -

8 cu - jus glo - ri - - - am, cu - jus glo -

8 - ri - - - - am, cu - jus glo - ri - am —

— glo - ri - - - - am — vi -

8 - ri - - - - am, vi - di - - -

29

34

39

43

A musical score for voice and piano, consisting of five staves. The top three staves are for the voice (soprano), and the bottom two are for the piano. The music is in common time, with a key signature of one sharp (F#). The lyrics are written below the notes. The score includes a dynamic marking 'f' (fortissimo) at the beginning of the fourth staff.

Music score for 'A Pa-tre':

1. Treble clef, common time, F# key signature.

2. "a Pa - - - - tre," "a Pa - - - -"

3. "Pa - - - - tre, a Pa - - - -"

4. "ge - ni - - - - ti a Pa - - - -"

5. "ti a Pa - - - -"

6. Bass clef, common time, F# key signature.

7. "ti a Pa - - - -"

8. Bass clef, common time, F# key signature.

9. "tre, a Pa - - - -"

B

48

Music score for "Plenum Gratia" featuring five staves of music with lyrics:

tre, ple - num gra - ti - - -

tre, ple - num gra - ti - - -

<sup>8</sup> tre, ple - num gra - ti - - - ae, ple - num gra - ti -

<sup>8</sup> tre, ple - num gra - ti - - -

tre, ple - num \_\_\_\_\_ gra - - - ti - - - ae \_\_\_\_\_

tre, ple - num gra - ti - - - - - ae, ple - num gra -

53

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, treble clef for the voices, and bass clef for the continuo. The vocal parts enter at different times, singing Latin text. The continuo part consists of a bass line and a harmonic progression indicated by Roman numerals.

Soprano vocal line:

- Measure 1: - - -
- Measure 2: - - -
- Measure 3: - - -
- Measure 4: - - -
- Measure 5: ae et ve - ri - ta - - -
- Measure 6: - - -
- Measure 7: - - -
- Measure 8: - - -
- Measure 9: ae et ve - ri - ta - - -
- Measure 10: - - -
- Measure 11: - - -
- Measure 12: - - -
- Measure 13: ae

Alto vocal line:

- Measure 1: - - -
- Measure 2: - - -
- Measure 3: - - -
- Measure 4: - - -
- Measure 5: - - -
- Measure 6: - - -
- Measure 7: - - -
- Measure 8: - - -
- Measure 9: - - -
- Measure 10: - - -
- Measure 11: - - -
- Measure 12: - - -
- Measure 13: ae

Tenor vocal line:

- Measure 1: - - -
- Measure 2: - - -
- Measure 3: - - -
- Measure 4: - - -
- Measure 5: - - -
- Measure 6: - - -
- Measure 7: - - -
- Measure 8: - - -
- Measure 9: - - -
- Measure 10: - - -
- Measure 11: - - -
- Measure 12: - - -
- Measure 13: ae

Basso continuo (Bass clef line):

- Measure 1: I
- Measure 2: II
- Measure 3: III
- Measure 4: IV
- Measure 5: V
- Measure 6: VI
- Measure 7: VII
- Measure 8: I
- Measure 9: II
- Measure 10: III
- Measure 11: IV
- Measure 12: V
- Measure 13: VI

58

58

tis, et ve - ri - ta - tis, et ve - ri - ta -

- - - - - tis, et ve - ri - ta - [tis, et ve - ri -

et ve - ri - ta - - - tis,

ve - ri - ta - - - tis, et ve - ri - ta - - -

et \_\_\_\_\_ ve - ri - - -

et ve - ri - ta - - - tis, et ve - ri -

63

63

tis, et ve - ri - ta - - - tis, et ve - ri -

ta] - - - - - tis, et ve - ri - ta - -

et ve - ri - ta - - - tis, \_\_\_\_\_ et ve - ri -

tis, et ve - ri - ta - - - tis, et

ta - - - - - tis, et ve - ri -

68

END

-ta - tis, et ve - ri - ta - - - - - tis.

- - - - - tis. \_\_\_\_\_

-ta - - - - - tis. \_\_\_\_\_

ve - ri - ta - - - - tis, et ve - ri - ta - - - - - tis.

- - - - - tis. \_\_\_\_\_

-ta - - - - - tis. \_\_\_\_\_

## 1st TIME

### *3 rulers of the choir*

8 In \_\_\_\_ prin - ci - pi - o \_\_\_\_ e - rat \_\_\_\_ ver - bum: et ver -

8 - bum e - rat a - pud \_\_\_\_ De - - - um, et \_\_\_\_\_ De -

8 - us \_\_\_\_ e - - - rat \_\_\_\_ ver - bum;

REPEAT FROM **A** TO END

## 2nd TIME

### *3 rulers of the choir*

8 Glo - ri - a \_\_\_\_\_ Pa - tri et \_\_\_\_\_ Fi - li -  
 8 - o: \_\_\_\_\_ et \_\_\_\_\_ Spi - ri - tu - - - i \_\_\_ San - cto,

**REPEAT FROM B TO END**

## Translation

The Word was made flesh and dwelt among us, whose glory we beheld, the glory as of the only-begotten of the Father, full of grace and truth.

¶ In the beginning was the Word, and the Word was with God, and the Word was God, whose glory we beheld, the glory as of the only-begotten of the Father, full of grace and truth.

¶ Glory be to the Father, and to the Son, and to the Holy Ghost,  
full of grace and truth.

(*John 1, vv. 14, 1, slightly altered.*)

## Liturgical function

In the use of Sarum, *Verbum caro* was the ninth respond at Matins and the respond at Second Vespers on Christmas Day. It was also the ninth respond at Matins on the sixth day of Christmas when it fell on a Sunday and the respond at First Vespers and the ninth respond at Matins on the feast of the Circumcision (1 January). Sheppard's setting was probably sung only at on Christmas Day and, possibly, at Vespers on the Feast of the Circumcision.

## 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.

The superscript accidental in bar 55 is an editorial suggestion and remains operative throughout the bar.

Ligatures are denoted by the sign [—].

An underlay repeat sign in the source has been expanded using italicised text.

Underlay between square brackets is entirely editorial.

The lost Tenor part has been supplied from the plainsong source cited below and is printed in small notation.

## Sources

Polyphony: Oxford, Christ Church, Mus. 979–83.

979	(M)	no.144	at end:	m <sup>r</sup> : iohn: shepperde:.
980	(Ct1)	no.144	at end:	m <sup>r</sup> : iohn: shepperde:.
981	(Ct2)	no.144	at end:	m <sup>r</sup> : iohn: shepperde:.
982	(Tr)	no.144	at end:	m <sup>r</sup> : iohn: shepperde:.
983	(B)	no.144	index heading: at end:	m <sup>r</sup> : shepperde: 6: voc: m <sup>r</sup> : iohn: shepperde: of: the: chappelle:.

Plainsong: *Antiphonarij ad sum Sarum volumen primum vulgo pars hyemalis nuncupata* (Paris, 1519), f.56 of the Tempore.

## Notes on the Readings of the Source

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 with subsequent bar numbers given in brackets. The order within each entry is: 1) bar number; 2) voice; 3) reading of the source. Pitches are in capital letters, preceded by a number where necessary, e.g. <sup>1</sup>D = first note D in the bar. Note values are abbreviated, i.e. *sb* = semibreve.

## Accidentals

42 B ♫ for B /

## Underlay

The Elizabethan scribe of the Christ Church manuscripts (John Baldwin, a lay clerk of St George's Chapel, Windsor) was usually clear in his intentions, but he is known to have 'updated' the music he copied to conform to the changing tastes of his time, notably in the matter of underlay. He seems to have tampered less with *Verbum caro* than with many other pieces he copied, but a couple of questionable readings have been altered for this edition and are noted below.

3 B -ctum possibly intended for next note / 18 Ct1 *in* for *et* / 25–26 Ct1 *gloria* (without macron) ambiguously positioned below E<sup>1</sup>DC<sup>2</sup>DG / 29 Ct1 -a (no macron) / 54 Ct1 -ae below <sup>2</sup>A, (55) *gra-* below A, (56) *-ti-* below C / 67 M *-tis* below A, (68) *et veri-* below EFD, (69) *-ta-* below A /

## Other readings

5 M D is E / 30–31 M G is *sb+sb+sb* / 47 B C is *sb+sb* / 50 B DCE entered twice / 57 Ct2 A is G /