

A solis ortus cardine

Edited by Jason Smart

John Sheppard (d.1558)

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 1

Countertenor 2

Tenor

Bass

[Missing]

4

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

9

- vi - - le cor - pus in - - - du -
 - - - - - li Ser - vi - le cor - pus in - du - it:
 Ser - vi - le cor - pus in - du - - - - - it: Ut
 - cu - li - - - Ser - vi - le cor - pus in - du - - - it:
 - li Ser - vi - le cor - pus in - du - - - - - it:
 Ser - vi - le cor - pus in - du - it:

14

- it: Ut car - - - ne car - nem

Ut car - ne car-nem li - be - rans, ut car - ne car-nem li - be - rans, ut car - ne

car - ne car-nem li - be - - - rans, ut car - ne car-nem li - be -

Ut car - ne car-nem li - be - rans,

Ut car - ne car-nem li - be - rans, ut car - ne car-nem li - be -

Ut car - ne car-nem li - be-rans, li - be - rans,

19

li - - - - be - rans

car-nem li - be - - - - rans Ne

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

ut car - ne car-nem li - be-rans, li - be - - - rans

- rans, li - be - rans ut car - ne car - nem li - be -

ut car - ne car-nem li - be-rans

24

Ne per - de - ret quos _____ con -

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

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

Ne per - de - ret quos con - di - dit, ne per - de - ret quos con -

- rans Ne per - de-ret quos con - di-dit, ne per - de - ret quos con - di - dit, ne

Ne per - de - ret quos con - di -

29

- - di - - dit.

- dit, 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.

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

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

- dit, ne per - de - ret 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 - - - ju - lat —

Se - cre - ta quae non — no - - - ve - rat.

34 v.4

Tr 1
Do - mus pu - di - ci pe - cto-ris —

Tr 2
Do - mus pu - di - ci pe - - - cto -

M 1
Do - mus pu - di - ci pe - cto - ris, pe - cto - ris

M 2
Do - mus pu - di - ci pe - cto - ris, pe - cto - ris

Ct 1
Do - mus pu - di - ci pe - cto-ris, pe -

Ct 2
Do-mus pu - di - ci

T
Do - mus pu - di - ci

B
Do -

49

rum Ver -
 sci - ens vi - rum
 vi - rum Ver -
 rum
 8 ne - sci - ens vi - rum. vi -
 8 - rum, in - ta - cta ne - sci - ens vi - rum
 In - ta - cta ne - sci - ens vi - rum, in - ta - cta ne - sci -
 In - ta - cta ne - sci - ens vi - rum

54

- bo con - ce - pit Fi - li -
 Ver - bo con - ce - pit
 - bo con - ce - pit Fi - li - um, ver -
 Ver - bo con - ce - pit Fi - li - um, ver -
 8 - rum Ver -
 8 Ver - bo con - ce - pit Fi - li - um,
 - ens vi - rum Ver - bo con -
 Ver - bo con - ce - pit Fi -

64 v.6

Foe - no ja - ce - re per - tu -

Foe - no ja - ce - re per - tu - lit: _____

Foe - no ja - ce - re per - tu - lit, *per* - tu - lit:

Foe - no ja - ce - re per - tu - lit, per - tu - lit:

8 Foe - no ja - ce - re

8 Foe - no ja - ce - re per - tu - lit, *per* -

Foe - no ja - ce - re

Foe -

69

- lit: Prae - se - pe non ab -

Prae - se - pe non ab - hor - ru - it:

Prae - se - pe non ab - hor - ru - it, *ab - ho - ru -*

Prae - se - pe non ab - hor - ru -

8 per - tu - lit: Prae - se - pe non ab - hor -

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

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

- no ja - ce - re per - tu - lit: Prae - se - pe non ab -

74

- hor - ru - it: Par - vo - que la -

Par - vo - que la - cte pa - stus

it: Par - vo - que la - cte pa - stus [est,] pa -

it: Par - vo - que la - cte pa - stus est,

- ru - it: Par - vo - que la - cte pa - stus

- hor - ru - it: Par - vo - que

- hor - ru - it:

79

cte pa - stus est,

est, Per

stus [est,]

pa - stus est, Per

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

la - cte pa - stus est, pa - stus

Par - vo - que la - cte pa - stus est, par - vo - que la - cte

Par - vo - que la - cte pa - stus est,

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.

94 v.8

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

99

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

104

de vir - gi - ne, Cum Pa -
 - ne, Qui na - tus es de vir - gi - ne, Cum Pa - tre et San - cto Spi - ri -
 na - tus es de vir - gi - ne, Cum Pa - tre et San - cto
 - ne, Cum Pa - tre et San - cto Spi - ri -
 es de vir - gi - ne, Cum Pa - tre et San - cto Spi - ri -
 Qui na - tus es de vir - gi - ne, Cum Pa - tre et San - cto

119

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

124

- la. A - - - - - men.
 in sem - pi - ter - na sae - cu - la. A - - - - - men.
 sae - cu - la, sae - - - - - cu - la. A - - - - - men.
 sem - pi - ter - na sae - cu - la. A - - - - - men.
 sem - pi - ter - na sae - cu - la. A - - - - - men.
 - ter - na sae - cu - - - - - la. 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, she conceived a son by the Word.
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.

The missing Tenor part has been reconstructed by the editor in small notation.

Sources

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

| | | | | |
|-----|------------|--------|----------------------|---|
| 979 | (M1) | no.109 | at end: | m ^f S |
| 980 | (Ct1) | no.109 | at end: | S |
| 981 | (Ct2) | no.109 | at end: | m ^f S |
| 982 | (Tr1, Tr2) | no.109 | at head of page: | 8 partes |
| | | | at beginning of Tr1: | <i>primus</i> triplex. |
| | | | at end of Tr1: | m ^f : S |
| | | | at beginning of Tr2: | <i>Secundus</i> : triplex. |
| | | | at end of Tr2: | m ^f : J: Sheppede. |
| 983 | (B) | no.109 | index heading: | M ^f John Shepperde. [later hand] |
| | | | at end: | m ^f : S. |

B London, Royal Academy of Music, MS 935 (1610s? Leaves and fragments from a dismembered treble partbook; Tr1 only, but see the notes below).

(Tr1) f.1 [no attribution]

Plainsong: *Hymnorum cum notis opusculum usui insignis ecclesie Sarum* (Antwerp: Catherine van Ruremond, 1541), f.8. Copy consulted: London, British Library C.35.g.13.

Notes on the Readings of the Sources

Source **B** preserves leaves and fragments from a dismembered treble partbook, further fragments of which are in Oxford, Christ Church MS 1279. For *A solis ortus cardine* it presents the cantus firmus throughout. Thus it transmits the Tr1 for verses 2, 6 and 8, but the Tr2 in verse 4, where evidently the two Treble parts were exchanged. A similar exchange of Treble parts is evident in the scribe's copy of Sheppard's *Sacris solemniiis*, which preceded the present piece. The cantus firmus employs three styles of notation. Verse 2 is in mensural void notation. Verse 4 is in 'strene' notation. The remaining two verses are notated in single *virgae*. The reason for the different notations is unknown.

Although the cantus firmus lacks an attribution it is quite clear that it belongs to Sheppard's setting. Not only do verses 2 and 8 begin with rests of the requisite length (whereas verses 4 and 6 do not), but verse 4 displays the same amendment to the cantus firmus in bar 55, where G is replaced by B^b to avoid consecutive octaves with the fuga in Ct2. The scribe failed to copy this amendment in bar 85, however.

In each section below, the references are listed by source. 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. ¹E = first note E in the bar. The sign + denotes a tie.

Accidentals

A 13 B ♯ for ¹E / 53 B ♭ for B / 83 B ♭ for B / 107 Ct2 ♯ for B /

Underlay

A 5 M slur for CF; B slur for CE / 14–18 Tr M Ct1 B *carne* for *carnem* / 16 Ct2 slur for EC (only) / 18 Ct1 slur for FD (only) / 20–21 Ct2 slur for F¹D¹E / 22 Ct1 *-be-* ambiguously aligned below FB²G (but clear in 22 Ct2) / 30 Ct2 *perdi-* for *perde-* / 32 Ct1 slur for FE¹D; Ct2 slur for CA / 36 M1 *-nis* below G / 62 Ct2 slur for FE¹D / 72–73 M1 *-it* ≠ ambiguously aligned below C³DAG / 77 M1 slur for ¹GA; 77–78 Ct1 *-stus est* ambiguously aligned below ²DG BA / 81 Ct1 slur for DA / 82–83 B *-stus* ambiguously aligned below A²B / 83 Ct1 *-stus* below B / 88 Tr1 *e-* below E (not in 89) / 92 Ct1 slur for FE¹D / 98 M *-bi Do-* one note later (cf. bar 16); B slur for CE / 99 B *-mi* below A / 105 Ct1 *-ne* below D / 104 Ct1 *est* for *es* / 106 M *-ne* below ¹G / 111 Ct2 slur for FD¹E / 113–114 Tr *-ri-* below E; *-tu* below C, (115) *in* below B, (117–119) *sempiterna* all one note earlier) / 115 M *Spiri-* below ¹DC / 120 Tr *sae-* below E, (122) *-cu-* below B, (123) *-la* below B / 125 Ct1 *-cu-* below F; Ct2 slur for FE¹D /

B This source replaces the ligatures of **A** with slurs in vv.2 and 4. Only the variants are noted. Verses 6 and 8 have neither slurs nor ligatures / 4–5 Tr1 *author* for *auctor* / 5–6 Tr1 slur for ABC / 19–20 Tr1 slur for DFE / 20–21 Tr1 *-be-* below D, slurs for DC, CB (sic) / 22–23 Tr1 no slurs / 27 Tr1 *con-* below E, (28) *-di-* below C / 28–29 slur for AB²C (only) / 50–51 Tr2 slur for DFED / 57–59 Tr2 slur for ²DFED / 59–61 Tr2 slur for CABC / 64–93 Tr1 there is no attempt to align the underlay in verse 6 / 80–82 Tr1 *pascus* for *pastus* / 95–100 Tr1 *Gloria tibi Domine* imprecisely underlaid and then no more underlay until *Amen* below DFEDC in 112–114 /

Other readings

A 1–35 Tr2 has rests with *beatus auctor.* below staff / 40 Tr1 B is A / 91–92 Tr2 FE for E²D / 93 Tr2 ²E omitted / 94–end Tr2 has rests with *Gloria tibi domine.* below staff / 124–end Tr the note values are perhaps only an approximate guide to the intended duration of those notes /

B 85 Tr1 G for B / 124–128 Tr1 AAA+A+A omitted /