

Verbum caro factum est

Edited by Jason Smart

John Sheppard (d.1558)

3 rulers of the choir

Musical notation for the title 'Verbum' in G-clef, 4/4 time. The notes are G4, A4, B4, C5, with lyrics 'Ver - bum' below.

Treble

Mean

Countertenor 1

Countertenor 2

Tenor [Missing]

Bass

Musical score for the first system, 4/4 time. The vocal parts are Treble, Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The lyrics are: Ver - bum ca - ro fa - ctum. The Tenor part is marked as [Missing].

4

Musical score for the second system, 4/4 time. The vocal parts are Treble, Mean, Countertenor 1, Countertenor 2, Tenor, and Bass. The lyrics are: Ver - bum ca - ro fa - ctum. The Tenor part is marked as [Missing].

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 - - - - -

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

19

A

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

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

mus qua - si u - ni -
 - mus qua - si u - ni - ge - ni -
 - ri-am vi - di - - - - - mus
 - vi - di - mus qua - si u - ni - ge - ni - - -
 - di - - - - mus
 - - - - - mus qua -

- ge - ni - - - - - ti, qua - si u - ni -
 - - - - - ti, qua - si u - ni - ge - ni -
 qua - si u - ni - ge - ni - ti, qua - si u - ni - ge - ni -
 - - - - - ti, qua - si u - ni - ge - ni - - - - -
 qua - - - - - si
 - si u - ni - ge - ni - - - - - ti, qua - si

39

- ge - ni - ti, qua - si u - ni - ge - ni - - - - - ti
 - - - - - ti a
 - ti, qua - si u - ni - ge - ni - ti, qua - si u - ni -
 - - - - - ti, qua - si u - ni - ge - ni - - - - -
 - - - - - u - ni - - - - - ge - ni - - - - -
 u - ni - ge - ni - - - - - ti a Pa -

43

a Pa - - - - - tre, a Pa - - - - -
 Pa - - - - - tre, a Pa - - - - -
 - ge - ni - - - - - ti a Pa - - - - -
 - - - - - ti a Pa - - - - -
 - ti a - - - - - Pa - - - - -
 - - - - - tre, a Pa - - - - -

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 Γ .

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 ^r : iohn: shepperde:·
980	(Ct1)	no.144	at end:	m ^r : iohn: shepperde:·
981	(Ct2)	no.144	at end:	m ^r : iohn: shepperde:·
982	(Tr)	no.144	at end:	m ^r : iohn: shepperde:·
983	(B)	no.144	index heading:	m ^r : shepperde: 6: voc:
			at end:	m ^r : iohn: shepperde: of: the: chappelle:·

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

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. ¹D = 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 E¹DC²DG / 29 Ct1 *-a* (no macron) / 54 Ct1 *-ae* below ²A, (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 /