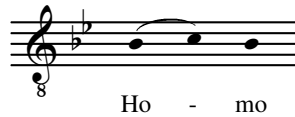


Homo quidam

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

3 rulers of the choir



Soprano

Alto

Tenor 1

Tenor 2

Baritone

Bass

qui - dam fe - cit coe -

qui - dam fe - cit coe - nam ma -

qui - dam fe - - - cit coe - nam

4

qui - dam fe - cit coe - nam_ ma - gnam,

qui - dam fe - cit coe - nam ma - - - - gnam,

- nam_ ma - - - - gnam, coe - nam ma - gnam, et mi - sit

qui - dam fe - - - - cit coe - nam ma -

- - - - gnam, et

ma - - gnam, et mi - sit

et mi - sit ser - vum su - um

et mi - sit ser - vum su - um ho - ra

ser - vum su - um, et mi - sit ser - vum su - um ho - ra coe -

- gnam, et mi - sit ser - vum su -

mi - sit ser - vum su - um ho - ra coe - nae, ho -

ser - vum su - um ho - ra coe - nae,

ho - ra coe - nae, et mi - sit ser - vum su - um ho - ra coe -

coe - nae, ho - ra coe - nae, et mi - sit ser - vum su - um ho -

- nae, et mi - sit ser - vum su - um ho - ra coe - nae di - ce - re

- um ho - ra coe - nae di - ce -

- ra coe - nae, ho - ra coe - nae di - ce - re in - vi -

et mi - sit ser - vum su - um ho - ra coe - nae di - ce - re

19

- nae_ di - ce-re in - vi - ta - tis ut ve - ni -
 - ra coe-nae_ di - ce-re in - vi - ta - tis ut ve-ni - rent, ut__
 in - vi - ta - tis ut ve-ni - rent, di - ce-re in-vi-ta - tis ut
 - re in - - - vi - ta - tis ut ve - - - ni -
 - ta - tis ut__ ve-ni - - - rent, di - ce-re in - vi -
 in - vi - ta - tis ut ve-ni - rent, di - ce-re in-vi-ta -

24

A

- - - - rent, qui - a pa - ra - ta__
 ve - ni - rent, qui - a pa - ra - ta__ sunt__ o -
 ve - ni - - - rent,
 - - - - rent, qui - a pa - ra - ta__
 - ta - tis ut ve - ni - rent qui - a pa - ra -
 - tis ut ve - ni - rent,

38

- a, qui - a pa - ra - ta sunt o - mni - - - -
 pa - ra - ta sunt o - mni - a, qui - a pa - ra - ta sunt, qui - a
 - mni - a, o - mni - a, o - mni - a, qui - a pa -
 - - - -
 qui - a pa - ra - ta sunt o - mni - a, qui - a pa - ra - ta sunt
 pa - ra - ta sunt o - mni - a,

43

- a, qui - a
 pa - ra - ta sunt o - mni -
 - ra - ta sunt o - mni - - - - a,
 - - - - mni - - - -
 o - mni - - - - a, qui - a pa - ra - ta
 qui - a pa - ra - ta sunt o -

47

pa - ra - ta sunt o - mni - a.

- a, o - mni - a.

qui - a pa - ra - ta sunt o - mni - a.

- a.

sunt o - mni - a, o - mni - a.

- mni - a, o - mni - a.

1st TIME

3 rulers of the choir

Ve - ni - te, co - me - di - te pa - nem me - um, et bi - bi - te vi - num quod mi - scu - i vo - bis,

REPEAT FROM **A** TO **END**

2nd TIME

3 rulers of the choir

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

REPEAT FROM **A** TO **END**

Liturgical Function

In the Use of Salisbury, *Homo quidam* was the respond at first vespers of Corpus Christi.

Editorial Conventions

The original clef, staff signature, mensuration symbol and first note of each part are shown on the prefatory staves at the beginning.

Editorial accidentals are placed above the notes concerned and remain operative throughout the bar.

Ligatures are denoted by the sign $\overline{\quad}$.

Repeat signs in the underlay have been tacitly expanded.

Sources

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

979	(A)	no.93	at head of page:	6 partes m ^f tallis
			at end:	m ^f tallis
980	(T1)	no.93	at end:	m ^f tallis·
981	(T2)	no.93	at end:	m ^f tallis
982	(S)	no.93	at end:	m ^f tallis·
983	(B)	no.93	at head of page:	6 partes m ^f tallis
			at end:	m ^f tallis
			in index:	Mr Tho Tallis [later hand]

B New York Public Library, Drexel MSS 4180–5.

4180	(S)	f.74 ^v	no attribution
4181	(M)	f.74	no attribution
4182	(Bar)	f.76	no attribution
4183	(B)	f.70	no attribution
4184	(A1)	f.57 ^v	no attribution
4185	(A2)	f.18	no attribution

Plainsong: *Antiphonarij ad usum Sarum volumen secundum* (Paris, 1520), f.ix of the temporale.

Notes on the Readings of the Sources

A and **B** share two errors that suggest that they may not be far removed from a common archetype, but neither copy has entirely credible underlay. In **A**, which has been used as the main copy text for this edition, the anacrusic underlay is often explicitly marked with slurs as noted below. In **B** the words are less carefully placed and there are fewer slurs, leaving the underlay more ambiguous. The underlay of T2 in this edition follows the plainsong source. **B**'s underlay of this voice is mostly accurate; **A**'s is less so.

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 and the order within each entry is: 1) bar number; 2) voice(s); 3) reading of the source (with any subsequent bar numbers in brackets). Pitches are in capital letters, preceded by a number where necessary, e.g. ²B = 2nd note B in the bar. Note values are abbreviated (*m* = minim, *cr* = crotchet, *q* = quaver). The symbol \neq denotes an underlay repeat sign; + denotes a tie.

Mensuration symbols and staff signatures

B: 1 SAT1T2B no mensuration symbol at beginning; A \flat for E in staff signature throughout /

Accidentals

A: 13 S \flat for E / 18 A \flat for ¹E / 27 S \flat for ¹E / 29 A \flat for E / 50 A \flat for E /

B: 7 S \natural for B is in A space / 30 A no \flat / 33 A no \natural / 38 Bar \flat for E /

Underlay and ligatures

A: 13–14 T1 slur for mFED / 10 T2 -*gnam et* below FE, (11) *misit* below C, (12) *servum* below EB, (13) *su-* below B, (14) -*um ho-* below ¹B²B, (15) -*ra* below B / 14 A slur for AG / 16 B *suum* inserted by caret (omitted in **B**) / 19 A slur for AB / 20 B slur for CB / 24 S -*rent* below ²C with slur to following mD / 24 A slur for ²BG / 26–27 A slur for ³AB / 27–28 A slur for GC / 33 A \neq for *parata sunt omni-* omitted below ¹B / 35 T1 -*a* below G (not in 34) / 35 T2 -*a* below D, (36) *qui-* below F, (37) -*a* below F, (38) *pa-* below B, (41) -*rata* below BE, (42–43) *sunt* ambiguously positioned below EDF, (44) *o-* below E / 38 B -*ta sunt* below ²EF, (39) *o-* below ¹D, -*nni-* ambiguously positioned / 39 T1 -*nni-* below G / 43 A \neq below ¹A, (46) -*ta* below ³B, (47) *sunt* below G / 48 T1 slur for ²D²E, slur for ²FG; B -*a o-* below BE /

B: 2 B slur for CED / 4 Bar -*gnam fe-* below D²G, (5) -*cit coenam ma-* below FECG / 9 T2 no ligature / 10–11 T2 no ligature / 13 T2 -*um* below B, (14) *hora* below ¹B²B (not in 15–16), ²B tied to B in 15 / 10 Bar -*um hora* below AGC, (11) *coe-* below B / 12 T1 -*um hora coe-* below CEDF, (13) slur for ¹FE, -*nae* below ²F, (14) *coe-* below ¹E / 13 A -*um ho-* below A²B, single *crF* for *qFqF*, (14) -*ra coe-* below ¹BA, (15) -*nae* below A / 14–15 T2 B+B, no ligature / 16 B *suum* omitted (inserted by caret in **A**) / 19 S -*nae* below B, slur for BCD / 19 A -*ne* below B / 27 S *sunt o-* below C²E, (28) E is +*qq*, -*nnia* below ²ED / 27 A *sunt* below B / 27–28 A *parata sunt for omnia* / 30 T1 ambiguously positioned below FEC, (31) *o-* below ¹E / 30–33 T2 no ligatures for EG FED BC / 34 Bar -*nni-* below F, (35) -*a* below ²C / 35–36 T2 no ligature for DB / 36 S -*nnia* below DC / 38–40 T2 ligatures for BC in 38 and CE only / 39 T1 -*nni-* below G / 40 A *o-* below B, (41) -*nni-* below B, (42) -*a* below A / 40–41 T1 -*a omni-* omitted / 41–42 T2 E+E no ligature / 44–45 T2 no ligature / 47 T2 -*nni-* below C (not in 46) / 48 A *quia* \neq for *omni-*, (48–49) no tie / 48–51 S *omnia* omitted / 49 B -*a* below G, (49–50) *omnia* ambiguously positioned below DEBE /

Other readings

A: T2 in 'strene' notation throughout / 41 T2 B is C /

B: T2 in void mensural notation throughout / 36–40 B passage from rest in 36 to B in 40 omitted / 41 T2 B is C /