

Hodie nobis caelorum rex

Edited by Jason Smart

Thomas Tallis (c.1505-1585)

Countertenor 1 [sic] [4 soloists]

Countertenor 2

Tenor 1 [sic]

Tenor 2

Ho - di - e

Ho - di - e

Ho - di - e

Ho - di - e

4

Chorus

no - bis cae - lo - rum rex de vir -

- gi - ne na - sci di - gna -

- tus est; ut ho - mi - nem per - di - tum

8 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. **END**

9 [4 soloists]

Glo - ri - a in ex - cel - sis De -
 Glo - ri - a in ex - cel - sis
 Glo - ri - a in ex - cel - sis
 Glo - ri - a in ex - cel - sis De -

13

- - o, in ex - cel - sis De -
 De - o: et in ter - ra pax
 De - - - o: et in ter - ra
 - - o: et in ter - ra pax ho - mi -

17

o: et in ter - ra pax ho - mi - ni - bus
 ho - mi - ni - bus
 pax ho - mi - ni - bus bo - nae vo - lun -
 ni - bus bo - nae vo - lun -

22

bo - nae vo - lun - ta - tis,
 bo - nae vo - lun - ta - [tis,] bo - nae vo -
 ta - tis, bo - nae vo - lun - ta -
 ta - tis, bo - nae vo - lun -

26

REPEAT FROM **A** TO END

bo - nae vo - lun - ta - tis,
 - lun - ta - tis,
 [tis,]
 - ta - [tis,]

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.

Ÿ 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. Many churches must have found it impossible to observe this ceremonial to the letter, no more so than in situations where no boys were available. Although the fourteen-note compass of Tallis's setting would have enabled it to be pitched within the combined capability of trebles and means, the fact that he set the clerks' opening word suggests that the low notated pitch does indeed indicate that his setting was intended for men.

Editorial Conventions

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

Ligatures are denoted by the sign \square .

Underlay between square brackets is entirely editorial.

Sources

Polyphony: London, British Library Add. MSS 17802–5 (c.1572–c.1578).

17802	(M1)	f.109 ^v	at beginning:	m ^f talles
17803	(Tr1)	f.105 ^v	at beginning:	m ^f tallis
17804	(Tr2)	f.108	at beginning:	m ^f talles
17805	(M2)	f.101	at beginning:	m ^f talles

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(s); reading.

Staff signatures and accidentals

1 Ct1 T1 the staff signatures shown on the prefatory staves are maintained throughout, but are erroneous
28 Ct2 # for C

Ligatures and underlay

18 T2 *bo-* below A, (19) *-nae* below A, (20) *volunta-* below ¹D²DF
20 Ct2 *bo-* below D, (21) *-nae* below C, (22) *volunta-* below ¹D²DF
24 T2 *-tis* ambiguously aligned below GF

In the plainsong 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.