

Homo quidam

Responsory at first Vespers
of the feast of Corpus Christi

Thomas Tallis

Cantus Altus Sextus Quintus Tenor Bassus

Qui - dam Qui - dam fe - cit coe - nam mag -
Ho - mo Qui - dam
Qui - dam fe - cit coe-nam mag - nam, fe -
Qui - dam fe - cit coe-nam mag -

The score consists of six staves, each representing a different voice: Cantus (soprano), Altus (alto), Sextus (tenor), Quintus (bass), Tenor (bass), and Bassus (double bass). The music is in common time (indicated by '4'). The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, corresponding to the vocal parts. The Cantus, Altus, and Bassus staves begin with a treble clef, while the other three staves begin with an alto clef. The key signature is one flat.

C. A. S. Q. T. B.

Qui - dam fe - cit coe - nam mag - nam
fe - cit coe - nam mag - nam
nam, coe-nam mag - nam et mi - sit
fe - - - cit coe - nam mag - nam
- cit coe-nam mag - nam et
nam et mi - sit

This section of the score continues the responsory. It includes seven staves, labeled C., A., S., Q., T., and B. from top to bottom. The music is in common time (indicated by '4'). The vocal parts are separated by vertical bar lines. The lyrics are written below the notes, corresponding to the vocal parts. The Cantus, Altus, and Bassus staves begin with a treble clef, while the other four staves begin with an alto clef. The key signature is one flat.

2

10

C. et mi - sit ser - vum

A. et mi - sit ser - vum su -

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

Q. nam, et mi - sit ser - vum

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

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

14

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

A. - um ho - ra coe - nae, ho - ra coe - nae, et

S. - nae, coe - nae, et mi - sit ser - vum su -

Q. su - um ho - ra

T. ho - ra coe - nae, ho - ra coe -

B. et mi - sit ser - vum su - um

18

C. su - um ho - ra coe - nae

A. mi - sit ser-vum su - um ho - ra coe-nae di -

S. 8 um ho-ra coe - nae di - ce-re in - vi - ta - tis ut ve-ni -

Q. 8 coe - nae di - ce - re in - vi - - vi -

T. 8 - nae di - ce-re in - vi - ta - tis ut ve-ni -

B. ho - ra coe - nae di - ce-re in - vi - ta - tis, ut ve-ni -

22

C. di - ce-re in - vi - ta - tis ut ve - - ni -

A. - ce-re in - vi - ta - tis ut ve-ni - rent, ut ve - ni -

S. 8 rent, di - ce-re in - vi - ta - tis ut ve - ni -

Q. 8 ta - tis, ut ve - ni -

T. 8 - rent, di - ce-re in - vi - ta - tis ut ve - ni -

B. rent, di - ce-re in - vi - ta - tis ut ve - ni -

A

26

C. rent: Qui - a pa - ra - ta sunt,

A. rent: Qui - a pa - ra - ta sunt om - ni - a, qui - a

S. rent: Qui - a pa - ra - ta

Q. rent: Qui - a pa - ra - ta sunt om -

T. rent: Qui - a pa - ra - ta sunt om - ni - a, qui - a pa -

B. rent: Qui - a pa - ra - ta

31

6

43

C. ni - a,
A. ta sunt, qui - a pa - ra -
S. qui - a pa - ra - ta sunt om -
Q. sunt om -
T. - ta sunt om -
B. qui -

46

C. qui - a pa - ra - ta sunt om -
A. - - ta sunt om -
S. - ni - a qui - a pa - ra - ta sunt
Q. - ni - a qui - a pa - ra - ta sunt
T. ni - a, qui - a pa - ra - ta sunt om - ni -
B. a pa - ra - ta sunt om - ni - a om -

C. 50

A.

S.

Q.

T.

B.

Q.

Ve - ni - te, co - me - di - te pa - nem me - um: et bi - bi - te vi - num quod mis - cu - i vo - bis.
Repeat from A
(b.26, beat 3)

Q.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to.
Repeat from A
(b.26, beat 3)

Editorial Notes

This edition has been prepared in consultation with the two extant sources: The Baldwin Partbooks, of which only five survive, and the Drexel Partbooks, which survive as a complete set, providing the only source for the Tenor part of this work. The most substantial difference between these sources lies in the underlaying of text. Unless noted below, all the slurs found in this edition are copied from the Baldwin Partbooks, as is the text. Substantial differences in the text are listed below, as are differences of notation. Text printed in italics is not given explicitly in either source. Note values have been maintained. All barlines are editorial. Original key signatures have been maintained, but small accidentals are editorial (the key signature of the Tenor is likely a copyist's error). Ligatures are indicated by square brackets above the music. Plainsong passages have been editorially added (from the use of Salisbury) in line with the liturgical function of the work. Parts are named in accordance with the Drexel Partbooks.

| | | |
|-------------------------------------|---------|--|
| b.2 | Bassus | Slur in Drexel, not Baldwin. |
| bb.13 ⁴ –14 ² | Sextus | Slur in Drexel, not Baldwin. |
| b.15 | Sextus | Baldwin does not repeat ‘coenae’. |
| b.14 ⁴ | Altus | Drexel has a minim (subsequent slurs only in Baldwin). |
| b.15 ⁴ | Bassus | Drexel has a C (clearly an error). |
| bb.15 ³ –16 ² | Quintus | Drexel has a breve. |
| bb.27 ⁴ –28 ³ | Altus | Drexel repeats ‘parata sunt’ (slur only in Baldwin). |
| bb.28 ⁴ –29 ¹ | Cantus | Drexel has $\downarrow\downarrow$ and extra ‘omnia’ in text. |
| bb.31–33 | Altus | Flats only in Baldwin. |
| b.36 ³ | Quintus | Drexel does not indicate repetition of text here. |
| bb.37–41 | Bassus | Omitted in Drexel. |
| b.38 ³ | Tenor | Possibly D flat in Drexel, though unclear. |
| bb.41 ⁴ –43 ² | Altus | Drexel has text ‘omnia’. |
| b.42 ¹ | Quintus | Both sources have a C. Sarum chant has B flat equivalent. |
| bb.42 ³ –43 ² | Quintus | Drexel has a breve. |
| bb.49–52 | Altus | Drexel has text ‘quia //’ at b.49, and no further text. |
| bb.50 ⁴ –52 | Bassus | Drexel has extra ‘omnia’ texted. |

Drexel Partbooks

(US-NYp Mus. Res. Drexel 4180–4185)

| | |
|---------|-----|
| Cantus | 74v |
| Altus | 74r |
| Sextus | 18r |
| Quintus | 51v |
| Tenor | 70r |
| Bassus | 70r |

Baldwin Partbooks

(GB-Och Mus. 979–983)

| | | Original clef |
|-------------|------------|---------------|
| Sexta pars | f.5 | G2 |
| Superius | f.173 | C2 |
| Discantus | ff.179–180 | C3 |
| Contratenor | f.181 | C3 |
| Bassus | f.167 | C4 |
| | | F4 |