

Hodie nobis coelorum

Edited by Jason Smart

John Taverner (c.1495-1545)

2 clerks of the second form *Chorus*

8 Ho - di - e no - bis _____ cae - lo - rum _____ rex _____ de

8 vir - - - gi - ne na - - - - - sci di - - - -

8 - gna - tus _____ est; _____ ut _____ ho - mi - nem _____ per - di - tum _____

8 ad _____ re - - - gna _____ cae - - - le - sti - - - a re -

8 - vo - - - ca - - - ret. _____ Gau - - - det ex - er - - -

8 - ci - tus an - ge - lo - - - - rum _____ qui - a _____ sa - lus _____

8 ae - ter - na _____ hu - ma - no ge - ne - ri _____

8 ap - - - - - - - - - - - pa - ru - - - - it. _____

END

Treble 1

Treble 2

Mean 1

Mean 2

Glo - ri - - - a in ex -

Glo - ri - a _____

Glo - ri - - - a

Glo - ri - a _____

5

10

in excelsis Deo

15

20

- - - - - o: et in ter - - o: et in - o: o:

26

- ra pax ho - ter - - - ra pax ho - - - mi - et in ter - - - ra pax ho - mi - ni-bus et in ter - - - ra pax

31

- mi - ni-bus bo - nae vo-lun - ta - - - - - ni - bus bo - nae bo - nae vo - lun - ta - - - - - ho - mi - ni - bus bo - nae vo -

36

vo - lun - ta

41

ta

46

REPEAT FROM **A** TO END

tis,
tis,
tis,
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.

✠ 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. At Salisbury Cathedral the boy doubtless sang from the five arches in the triforium above the altar. It seems unlikely that many other churches would have been able to follow this ceremonial to the letter. Some Tudor composers, including Cooper, set the verse for boys only, but it is not clear that their settings were performed by only five boys as stipulated in the rubric; it is possible that all available boys participated.

Editorial Conventions

The nomenclature of the voice parts follows the Tudor convention.

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

Editorial accidentals are placed above the notes concerned.

Ligatures are denoted by the sign $\overline{\hspace{1cm}}$.

Repeat signs in the underlay have been expanded using italics.

Underlay between square brackets is entirely editorial.

Sources

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

17802	(M1)	f.108 ^v	at beginning:	m ^r taverner
17803	(Tr1)	f.104 ^v	at beginning:	m ^r taverner
17804	(Tr2)	f.107 ^v	at beginning:	m ^r tauerner
17805	(M2)	f.100	at beginning:	m ^r taverner
			at end:	m ^r tauerner

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(s); voice(s); reading.

20–21 Tr2 DE omitted, -o below D in 22

24 Tr2 M1 M2 mensuration symbol Φ restated

44 Tr1 C is a dotted minim

50 M2 -tis below second E

Taverner preserves the cantus firmus in Tr2 at the pitch of the antiphonal an octave higher. The edition transposes his polyphony up a tone to bring the voice parts within the standard compasses of Tudor trebles and means. In the preceding plainsong it is not always clear whether the Cs (which are Bs in the antiphonal) are to be sharp or natural. The staff signatures and on-staff accidentals of the edition follow those of the 1519 print. 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 inflections are marked in the 1519 print.