

O salutaris Hostia

Hymn for Corpus Christi (by St. Thomas Aquinas)

Cipriano de Rore (c.1515-1566)

Cantus (part 1 of 5)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

O sa - lu - ta - ris Ho - sti - a, o sa - lu - ta - ris Ho - sti - a, Quæ cæ - li, quæ cæ -

li pan - dis o - sti - um, quæ cæ - li pan - dis: Bel - la

pre - munt ho - sti - li - a, bel - la pre - munt ho - sti - li - a, bel -

la pre - munt ho - sti - li - a, Da ro - bur, fer aux - i - li -

um, da ro - bur, fer aux - i - li - um. da ro - bur, fer aux - i - li - um.

The musical score is written in a single system with six staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily composed of quarter and half notes, with some eighth notes. There are five measure markers above the staves: 5, 10, 15, 20, and 30. The lyrics are printed below the notes, with hyphens indicating syllables that span across multiple notes. The piece concludes with a double bar line at the end of the sixth staff.

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Altus (part 2 of 5)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

The musical score is written for the Altus part in 4/4 time. It consists of five staves of music with Latin lyrics underneath. The lyrics are: "O sa - lu - ta - ris Ho - sti - a, o sa - lu - ta - ris Ho - sti - a, Quæ cæ - li pan - dis o - sti - um, quæ cæ - li, quæ cæ - li pan - dis o - sti - um: Bel - la pre-munt ho - sti - li - a, bel - la pre-munt ho - sti - li - a, Da ro - bur, fer - aux-i - li - um, da ro - bur, fer aux-i - li - um." The score includes various musical notations such as treble clefs, time signatures, and bar lines. Measure numbers 3, 5, 10, 15, 20, 25, 30, 35, and 40 are indicated above the staves. There are also some performance markings like slurs and accents.

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Quintus (part 3 of 5)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

O sa - lu - ta - ris Ho - sti - a, _____ o

sa - lu - ta - ris Ho - sti - a, _____ Quæ cæ - li pan - -

dis o - sti - um, quæ cæ - li pan - - dis o - sti - um, quæ cæ - li pan -

- dis o - sti - um: Bel - la pre - munt ho - sti - li - a, bel - la pre -

munt ho - sti - li - a, bel - la pre - munt ho - sti - li -

a, Da ro - bur, fer aux - i - li - um, da ro - bur, fer aux - i -

- li - um. da ro - bur, fer aux - i - li - um, aux - i - li - um.

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Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 5)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

8 4 5 3 10 2

O sa - lu - ta - ris Ho - sti - a, Quæ cæ - li

15 20

pan - dis o - sti - um, quæ cæ - li pan - dis o - sti - um: Bel -

25

- la pre - munt ho - sti - li - a, ho - sti - li - a, bel - la pre -

30 35

munt ho - sti - li - a, bel - la pre - munt ho - sti - li - a, Da ro - bur, fer -

40

- aux - i - li - um, da ro - bur, fer aux - i - li - um.

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Cipriano de Rore (c.1515-1566)

Bassus (part 5 of 5)

Sacrae Cantiones quae dicuntur motecta (Gardano press, Venice, 1595)

O sa - lu - ta - ris Ho - sti - a, o
sa - lu - ta - ris Ho - sti - a, Quæ cæ - li pan - dis o - sti -
um, quæ cæ - li, quæ cæ - li pan - dis o - sti -
um: Bel - la pre - munt ho - sti - li - a, bel - la pre - munt ho -
sti - li - a, bel - la pre - munt ho - sti - li - a, Da ro -
- bur, fer aux - i - li - um, da ro - bur, fer aux - i - li - um.