

Hodie Christus natus est

Antiphon to the Magnificat for vespers on Christmas day

Cipriano de Rore (c.1515-1566)

Cantus (part 1 of 6)

Harmoniae Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

The musical score is written in a single system with ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is marked with various ornaments and phrasing slurs. Measure numbers 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70 are indicated above the staves. The lyrics are written below the notes, with hyphens indicating syllables that span multiple notes. The text concludes with 'in excel-sis De-o, glo-ri-a in excel-sis De-o, in'.

Ho - di - e, ho - di - e Chri - stus na -
- - tus est: Ho - di - e Sal - va - tor ap -
pa - ru - it, ho - di - e Sal - va -
- tor ap - pa - ru - it: Ho - di - e in ter - ra
ca - nunt An - ge - li, in ter - ra ca - nunt An - ge - li,
læ - tan - tur Ar - chan - ge - li, læ - tan - tur
Ar - chan - ge - li, læ - tan - tur Ar - chan - ge -
li, Ho - di - e
ex - sul - tant ju - sti, di - cen -
- tes: Glo - ri - a, glo - ri - a in
- excel - sis De - o, glo - ri - a in excel - sis De - o, in

Hodie Christus natus est (cantus)

75

ex - cel - sis De - o. Al - le - lu - ia.

The musical notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures. The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a quarter note Bb4, followed by eighth notes C5, D5, E5, F5, G5, and A5. The fourth measure contains a quarter note G5, followed by eighth notes F5, E5, D5, C5, Bb4, and A4. The fifth measure contains a quarter note G4, followed by eighth notes F4, E4, D4, C4, Bb3, and A3. The sixth measure contains a quarter note G3, followed by eighth notes F3, E3, D3, C3, Bb2, and A2. The seventh measure contains a quarter note G2, followed by eighth notes F2, E2, D2, C2, Bb1, and A1. The eighth measure contains a quarter note G1, followed by eighth notes F1, E1, D1, C1, Bb0, and A0. The ninth measure contains a quarter note G0, followed by eighth notes F0, E0, D0, C0, Bb-1, and A-1. The tenth measure contains a quarter note G-1, followed by eighth notes F-1, E-1, D-1, C-1, Bb-2, and A-2. The eleventh measure contains a quarter note G-2, followed by eighth notes F-2, E-2, D-2, C-2, Bb-3, and A-3. The twelfth measure contains a quarter note G-3, followed by eighth notes F-3, E-3, D-3, C-3, Bb-4, and A-4. The thirteenth measure contains a quarter note G-4, followed by eighth notes F-4, E-4, D-4, C-4, Bb-5, and A-5. The fourteenth measure contains a quarter note G-5, followed by eighth notes F-5, E-5, D-5, C-5, Bb-6, and A-6. The fifteenth measure contains a quarter note G-6, followed by eighth notes F-6, E-6, D-6, C-6, Bb-7, and A-7. The sixteenth measure contains a quarter note G-7, followed by eighth notes F-7, E-7, D-7, C-7, Bb-8, and A-8. The seventeenth measure contains a quarter note G-8, followed by eighth notes F-8, E-8, D-8, C-8, Bb-9, and A-9. The eighteenth measure contains a quarter note G-9, followed by eighth notes F-9, E-9, D-9, C-9, Bb-10, and A-10. The nineteenth measure contains a quarter note G-10, followed by eighth notes F-10, E-10, D-10, C-10, Bb-11, and A-11. The twentieth measure contains a quarter note G-11, followed by eighth notes F-11, E-11, D-11, C-11, Bb-12, and A-12. The notation ends with a double bar line.

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Cipriano de Rore (c.1515-1566)

Sexta vox (part 2 of 6)

Harmoniae Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

resolutio canonis

Ho - di - e Chri - stus na - - tus est:_____

15 Ho - di - e Sal - va - tor ap - pa - ru - it:_____

20 Ho - di - e, Ho - di - e, ho - di - e in ter - ra ca - nunt

30 An - ge - li, læ - tan - - tur Ar - chan - ge - li,

40 læ - tan - - tur Ar - chan - ge - li, Ho - -

45 - di - e ex - sul - tant ju - - - sti, di -

50 - cen - - tes: Glo - - ri - a,

60 glo - ri - a in ex - cel - sis De - o, in ex -

70 cel - sis De - o. Al - le - lu - ia.

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Cipriano de Rore (c.1515-1566)

Altus (part 3 of 6)

Harmonice Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

4 5 1 10
Ho - di - e Chri - stus na - tus est, Chri - stus
15
na - tus est: Ho - di - e, ho - di - e Sal - va - tor ap - pa -
20 2 25
- - ru - it, ho - di - e Sal - va - tor ap - pa -
30
- - - ru - it: Ho - di - e, ho - di - e in ter - ra ca - nunt
35
An - ge - li, in ter - ra ca - nunt An - - -
1 40
- - ge - li, læ - tan - - tur Ar - chan - ge - li,
1 45
læ - tan - tur Ar - chan - ge - li, Ho - - di -
50
e ex - sul - tant ju - sti, ex - sul - tant ju - - sti di -
55
cen - tes, ju - sti di - cen - tes: 1 60
Glo - ri - a,
65
1
glo - ri - - -

Hodie Christus natus est (altus)

70

a in ex - cel - sis De - o, in ex-cel-sis De -

75

o. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Detailed description: The image shows a musical score for an alto voice part. It consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody starts with a whole rest, followed by a series of notes: a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3. The lyrics 'a in ex - cel - sis De - o, in ex-cel-sis De -' are written below the notes. A measure number '70' is placed above the staff. The second staff continues the melody with a whole note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a whole note F1. The lyrics 'o. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.' are written below the notes. A measure number '75' is placed above the staff. The key signature changes to one sharp (F#) for the final measure, which contains a whole note G2. The score ends with a double bar line.

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Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 6)

Harmoniae Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

8 ¹ Ho - di - e ⁵ Chri - stus na - tus est, ho - di - e Chri -

8 ¹⁰ - - stus na - - tus est, ho - di - e Chri -

8 ¹⁵ - stus na - tus est: ¹ Ho - di - e ²⁰ Sal - va - tor ap -

8 ²⁵ pa - ru - it, ap - pa - ru - it, Sal - va - tor ap - pa -

8 ¹ ³⁰ ² ³⁵ - ru - it: in ter - ra ca - nunt An - - ge -

8 ⁴⁰ li, An - ge - li, læ - tan - - tur, læ - tan - - tur Ar - chan - ge - li,

8 ⁴⁵ læ - tan - - tur Ar - chan - ge - li, ¹ Ho -

8 ⁵⁰ - di - e ex - sul - tant ju - - sti, di - cen - tes,

55 ⁵⁵ ⁶⁰ ex - sul - tant ju - sti, di - - cen - tes: ⁶⁵

8 ⁶⁵ Glo - - ri - a, glo - - ri - a,

8 ⁷⁰ glo - - ri - a in ex - cel - sis De - o, in ex - cel -

8

1 75

sis De - o, Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

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Quinta vox (part 5 of 6)

Harmonica Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

canon in diapente

Ho - di - e Chri - stus na - tus est: Ho - di - e Sal - va - tor ap - pa - ru - it: Ho - di - e, Ho - di - e, ho - di - e in ter - ra ca - nunt An - ge - li, læ - tan - tur Ar - chan - ge - li, læ - tan - tur Ar - chan - ge - li, Ho - di - e ex - sul - tant ju - sti, di - cen - tes: Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis De - o. Al - le - lu - ia. Al - le - lu - ia.

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Cipriano de Rore (c.1515-1566)

Bassus (part 6 of 6)

Harmonice Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

Ho - di - e Chri - stus na - tus est, ho - di - e
Chri - stus na - tus est, Chri - stus na - tus est, ho - di - e
Chri - stus na - tus est: Ho - di - e Sal - va -
tor, ho - di - e Sal - va - tor ap - pa - ru - it: Ho - di -
e in ter - ra ca - nunt An - ge - li, in ter - ra
ca - nunt An - ge - li, An - ge - li, læ - tan -
tur Ar - chan - ge - li, Ar - chan - ge - li, læ - tan -
tur Ar - chan - ge - li, Ho - di - e
ex - sul - tant ju - sti, di - cen - tes:
Glo - ri - a in ex - cel - sis
De - o, glo - ri - a in ex - cel - sis De - o,

Hodie Christus natus est (bassus)

75

in ex - cel - sis De - o. Al - le - lu - ia. Al - le - lu - ia.