

Hodie Christus natus est

Antiphon to the Magnificat for vespers on Christmas day

Cipriano de Rore (c.1515-1566)

Cantus (part 1 of 6)

Harmonice Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

The image shows a musical score for the cantus part of the antiphon 'Hodie Christus natus est'. It consists of ten staves of music in a single system, written in a 4/2 time signature with a key signature of one flat (B-flat). The lyrics are written below the notes. The score includes various musical notations such as rests, beams, and slurs. Measure numbers are indicated at the beginning of several staves: 3, 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, 65, and 70. There are also first endings marked with a '1' and a repeat sign. The lyrics are: '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 - ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - o, in

Hodie Christus natus est (cantus)

75

The image shows a single line of musical notation on a five-line staff. The notation begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures: a half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note Bb4, a quarter note A4, and a quarter note G4. There are two sharp signs (#) above the staff in the final measure. The lyrics 'ex - cel - sis De - o. Al - le - lu - ia.' are written below the staff, with horizontal lines extending from the words to indicate their duration. The piece concludes with a double bar line.

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Cipriano de Rore (c.1515-1566)

Sexta vox (part 2 of 6)

Harmoniæ Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

resolutio canonis

4 5 5 10
Ho - di - e Chri - stus na - - tus est:_____

15 4 20 25
Ho - di - e Sal - va - tor ap - pa - ru - it:_____

2 30
Ho - di - e, Ho - di - e, ho - di - e in ter - ra ca - nunt

35 2 40
An - ge - li, læ - tan - - tur Ar - chan - ge - li,

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

50 2 55
- di - e ex - sul - tant ju - - sti, di -

60 1
- cen - - tes: Glo - - ri - a,_____

65 70 1
glo - ri - a in ex - cel - sis De - o, in ex -

75
cel - sis De - o. Al - le - lu - ia._____

Hodie Christus natus est

Antiphon to the Magnificat for vespers on Christmas day

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
glo - ri - - -

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 half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A fermata is placed over the Bb4 note. The music continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A fermata is placed over the G5 note. The second staff begins with a treble clef, a key signature of one flat, and a common time signature. It starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. A fermata is placed over the Bb4 note. The music continues with a half note D5, a quarter note E5, a quarter note F5, and a quarter note G5. A fermata is placed over the G5 note. The score ends with a double bar line. The lyrics are written below the notes, with some words hyphenated across lines. The number 70 is written above the first staff, and 75 is written above the second staff. The word 'Al-le-lu-ia' is repeated three times, with a sharp sign (#) above the final 'ia'.

Hodie Christus natus est

Antiphon to the Magnificat for vespers on Christmas day

Cipriano de Rore (c.1515-1566)

Altus (part 3 of 6)

Harmoniae 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 - - -

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

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: Glo - ri - a,

60
glo - ri - - -

65
a in ex - cel - - sis De - - o, in ex - cel - sis De - -

70

Hodie Christus natus est (altus)

75

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

Hodie Christus natus est

Antiphon to the Magnificat for vespers on Christmas day

Cipriano de Rore (c.1515-1566)

Tenor (part 4 of 6)

Harmoniae Cantionum Sacrarum (Lechner press, Nuremberg, 1583)

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

Hodie Christus natus est (tenor)

70

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

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)

Harmoniæ 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.