

# ANCIENT GROOVE MUSIC

## HODIE CHRISTUS NATUS EST

Edited by  
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JAN PIETERZOOM SWEELINCK  
(1562 - 1621)

(♩ = c. 45) ← ♩ = ♩ →

CANTUS

QUINTUS

ALTUS

TENOR

BASSUS

Basso continuo

Ho - di - e, ho - di - e, Chri - - -

Ho - di - e, ho - di - e, Chri - - -

Ho - di - e, ho - di - e, Chri - - -

Ho - di - e, ho - di - e, Chri - stus

Ho - di - e, ho - di - e, Chri - - -

Basso continuo

6 ← ♩ = ♩ →

-stus na - - - tus est. No - e, No - e, No - e, No - e, No - e, No - e.

-stus na - - - - - tus est. No - e, No - e, No - e, No - e, No - e, No - e.

-stus na - - - - - tus est. No - e, No - e, No - e, No - e, No - e, No - e.

na - - - - - tus est, na - tus est. No - e, No - e, No - e, No - e.

-stus na - - - tus est. No - e, No - e, No - e, No - e.

2 7 7 4

10

← o. = o →

Ho - di - e, ho - di - e, Sal - va - tor ap - pa - ru - it, sal - va - tor ap -

Ho - di - e, ho - di - e, Sal - va - tor ap - pa - ru - it, sal - va - tor ap - pa - ru -

Ho - di - e, ho - di - e, Sal - va - tor ap - pa - ru - it, \_\_\_\_\_

Ho - di - e, ho - di - e, Sal - va - tor ap - pa - ru - it, sal - va -

Ho - di - e, ho - di - e, Sal - va - - - - - tor

Ho - di - e, ho - di - e, Sal - va - - - - - tor

16

-pa - ru - it, sal - va - tor ap - pa - ru - it, sal - va - tor ap - pa - ru - it, Al - le - -

- it, sal - va - tor ap - pa - ru - it, ap - pa - ru - it, sal - va - tor ap - pa - ru - it, Al - le - -

sal - va - tor ap - pa - ru - it, sal - va - - - tor ap - pa - - ru - it, Al - le - lu - ia, Al -

- tor ap - pa - ru - it, ap - pa - ru - it, sal - va - tor ap - pa - ru - it, Al - le - - lu - ia,

ap - - pa - - - ru - - it, sal - va - tor ap - pa - ru - it, Al - le - - lu - ia,

ap - - pa - - - ru - - it, sal - va - tor ap - pa - ru - it, Al - le - - lu - ia,

ap - - pa - - - ru - - it, sal - va - tor ap - pa - ru - it, Al - le - - lu - ia,

6

20

← o = o →

- lu-ia, Al-le - - lu-ia, Al-le-lu-ia, Al-le - - lu-ia.

- lu-ia, Al-le-lu-ia, Al-le - - lu-ia, Al-le-lu-ia, Al-le-lu-ia.

-le-lu-ia, Al-le - - lu-ia, Al-le-lu-ia, Al-le - - lu-ia.

Al-le - - lu-ia, Al-le-lu-ia, Al-le - - lu-ia, Al-le-lu-ia. Ho-di-e, ho-di-e,

Al-le - - lu-ia, Al-le - - lu-ia, Al-le-lu-ia, Al-le-lu-ia.

6 6 6

25

← o = o →

Ho-di-e, ho-di-e, in ter-ra ca - - - nunt an-ge-li, in

Ho-di-e, ho-di-e, in ter-ra, in ter-ra, in ter-ra

Ho-di-e, ho-di-e, in ter-ra ca - - - nunt an-ge-

in ter-ra ca - - - nunt an-ge-li, in ter-ra ca - -

Ho-di-e, ho-di-e, in ter-ra, in ter-ra

30

← o = o. →

ter - ra ca - - - nunt an - ge - li. Lae - tan - tur arch - an - ge -

ca - - - nunt an - ge - li, in ter - ra ca - nunt an - ge - li. Lae -

-li, in ter - ra ca - nunt an - ge - li, in ter - ra ca - nunt an - ge - li. Lae - tan - tur arch - an - ge -

- nunt an - - - ge - li, ca - - nunt an - ge - li. Lae -

ca - - - nunt an - ge - li, Lae - tan - tur arch - an - ge -

6 6

35

- li, lae - tan - tur arch - an - ge - li, lae - tan - tur arch - an - ge -

- tan - tur arch - an - ge - li, lae - tan - tur arch - an - ge - li, arch - an - ge -

- li, lae - tan - tur arch - an - ge - li, lae - tan - tur arch - an - ge - li, lae - tan - tur arch -

- tan - tur arch - an - ge - li, lae - tan - tur arch - an - ge - li, lae - tan - tur arch - an - ge -

- li, lae - tan - tur arch - an - ge - li, lae -

6 6 # 6 #

43

- li, arch - an - ge - - li. No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e.

- li, arch - an - ge - - li. No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e.

- an - ge - li. No - e, No - e, No - e, No - e, No - e, No - e.

- li. No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e.

- tan - tur arch - an - ge - - li. No - e, No - e, No - e, No - e, No - e, No - e, No - e, No - e.

6

48

Ho - di - e, ho - di - e, ex - ul - tant ju - sti, ex - ul - tant ju - sti di -

Ho - di - e, ho - di - e, ex - ul - tant ju - sti, ex - ul - tant ju - sti

Ho - di - e, ho - di - e, ex - ul - tant ju - sti, ex - ul - tant ju - sti

Ho - di - e, ho - di - e, ex - ul - tant ju - sti, ex - ul - tant ju - sti di -

Ho - di - e, ho - di - e, ex - ul - tant ju - sti

6 6 6



65

The musical score is written for five parts: Soprano, Alto, Tenor, Bass, and Organ. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Glo - - - - - ri - a in ex-cel-sis De - o, - - - - - ri - a, glo - - ri - a in ex-cel-sis De - o, - a, glo - - - - - ri - a in ex-cel-sis glo - - - - - ri - a in ex-cel-sis De - o, in ex-cel-sis - - ri - a, glo - - - - - ri - a in ex-cel-sis De - o, - - ri - a, glo - - - - - ri - a".

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

69

The musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below each vocal staff.

in ex-cel-sis De - o. Al - le-lu - ia, No - e, No-e, No-e, \_\_\_\_\_ Al - le-lu - ia, No-e, No-e, No-

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

De - o. Al - le-lu - ia, Al-le-lu - ia, Al-le-lu - ia, Al - le-lu - ia, No-e, No-e, No-

De - o. Al - le-lu - ia, No - e, No-e, No-e, Al - le-lu - ia, Al -

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

6 6 5 6 5 6 5 6

|  |   |   |    |   |   |   |   |
|--|---|---|----|---|---|---|---|
|  | b | b | b6 | 6 | 6 | 6 | 6 |
|--|---|---|----|---|---|---|---|

6

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## EDITORIAL NOTES

Source: No. 13, *Cantiones sacrae ... quinque vocum*, (Antwerp: Phalesium, 1619)

The music is presented in original note values, down a tone. (*Chiave alte* are used in the source.) Arguably, the pitch could stand a further reduction by a tone.

The mensural symbols suggest a simple *sesquialtera* relationship between the **C** 3/2 and **C** sections; though by the early 17th century, rules of proportionality have become less strict.

Thus, a beat of 3 minims becomes a beat of 2 minims. A tempo of  $\text{♩} = 45$  is suggested for the triple-time sections, giving  $\text{♩} = 45$  for the **C** sections (subdivided as  $\text{♪} = 90$  in practice).

If the triple-time sections are performed a bit faster, (e.g.  $\text{♩} = 60$ ), then this leads to an alternative relationship, in which  $\text{♪} \text{ ♪} = \text{♪}$  in the triple time becomes  $\text{♪}$  in the duple time. This may be more easily ‘felt’ by some choirs.

Yet another possibility is for  $\text{♩}$  in the triple time to become  $\text{♪}$  in the duple sections (said to be ‘in the Venetian style’), essentially making the triple time even faster in relation to the duple time. A pulse of 80 is suggested for both  $\text{♩}$  and  $\text{♪}$  in this case.

| Relationship                    | Triple time pulse $\text{♩}$ | Duple pulse $\text{♪}$ |
|---------------------------------|------------------------------|------------------------|
| $\text{♩} = \text{♩}$           | 45                           | 90                     |
| $\text{♪} \text{ ♪} = \text{♪}$ | 60                           | 90                     |
| $\text{♩} = \text{♪}$           | 80                           | 80                     |

Barlines are editorial, including the double bars, as are fermatas at suitable ‘gathering’ points, always at the end of a duple section before the return to ‘Hodie’.

Ben Byram-Wigfield  
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