

### 3. PERSONENT HODIE

Words and melody from  
*Piae Cantiones* (1582)

Vivace e ritmico ( $\text{♩} = c. 96$ ) *marcato*  
SOPRANOS and ALTOS

1. Per- so- nent ho- di - e Vo- ces pu - e - ru - lae,

*sim.*

D $\sharp$

Detailed description: This system contains the first line of the vocal melody and the beginning of the piano accompaniment. The vocal line starts with a rest followed by a series of eighth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *sim.* (sostenuto) is present.

Lau- dan- tes ju- cun- de Qui no- bis est na - tus, Sum- mo De- o da - tus,

*unis.*

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has a *unis.* (unison) marking above it. The piano accompaniment continues with the same rhythmic pattern.

Et de vir, vir, vir, Et de vir, vir, vir, Et de vir - gi - ne - o

(A)

Detailed description: This system continues the vocal melody and piano accompaniment. The vocal line has a circled 'A' marking above the first measure. The piano accompaniment continues with the same rhythmic pattern.

ven- tre pro- cre - a - tus.

*mf*

Detailed description: This system concludes the vocal melody and piano accompaniment. The vocal line has a *mf* (mezzo-forte) marking above it. The piano accompaniment features a melodic line in the right hand and chords in the left hand.

SOPRANOS

*mf*

2. In mun-do na-sci-tur, Pan-nis in - vol-vi-tur, Prae-se-pi po-ni-tur

Verse 2

Sta-bu-lo bru-to - rum, Rec-tor su-per - no - rum. Per-di-dit - dit, - dit,

*Db*

(B)

Per-di-dit, - dit, - dit, Per-di-dit spo-li - a prin-ceps in-fer - no - rum.

*D1*

S. 1  
2

A.

*mp*

3. Ma - gi tres ve - ne - runt, Par - vu - lum

*mp*

3. Ma - gi tres ve - ne - runt, Par - vu - lum

Verse 3

*mp*

Tacet - for rehearsal only

S.1  
in-qui-runt, Beth-le-hem ad-e-unt, Stel-lu-lam se-quen-do,

S.2  
in-qui-runt, Beth-le-hem— ad-e-unt, Stel-lu-lam se-

A.  
in-qui-runt, Beth-le-hem— ad-e-unt, Stel-lu-lam se-

Db C Db

Ip-sum a-do-ran-do, Au-rum, thus, thus, thus, Au-rum, thus,

-quen-do, Ip-sum a-do-ran-do, Au-rum, thus, thus, thus, Au-rum,

-quen-do, Ip-sum a-do-ran-do, Au-rum, thus,— thus,— thus,— Au-rum,

thus, thus, Au-rum, thus, et myrr-ham e-i of-fe-ren-do.

thus, thus, Au-rum, thus, et myrr-ham e-i of-fe-ren-do.

thus,— thus,— Au-rum, thus,— et myrr-ham e-i of-fe-ren-do.

Db A# D# mp

SOPRANOS and ALTOS

4. Om-nes cle - ri - cu - li, Pa - ri - ter

*mf cresc.* *f*

(A $\flat$ ) A $\flat$  E $\flat$

unis.  
pu - e - ri, Can-tent ut an - ge - li: Ad-ve-ni-sti mun - do,

E $\flat$  A $\flat$

(D) *cresc.* *ff*  
Lau-des ti-bi fun - do. I - de - o, - o, - o, I - de - o,

*cresc.* *ff*

A $\flat$

*allargando*  
- o, - o, I - de - o glo-ri - a in ex-cel-sis De - o. - *gliss.* *F major*

A $\flat$  E $\flat$