

Credit "Lights Over Lapland photographer Chad Blakley"

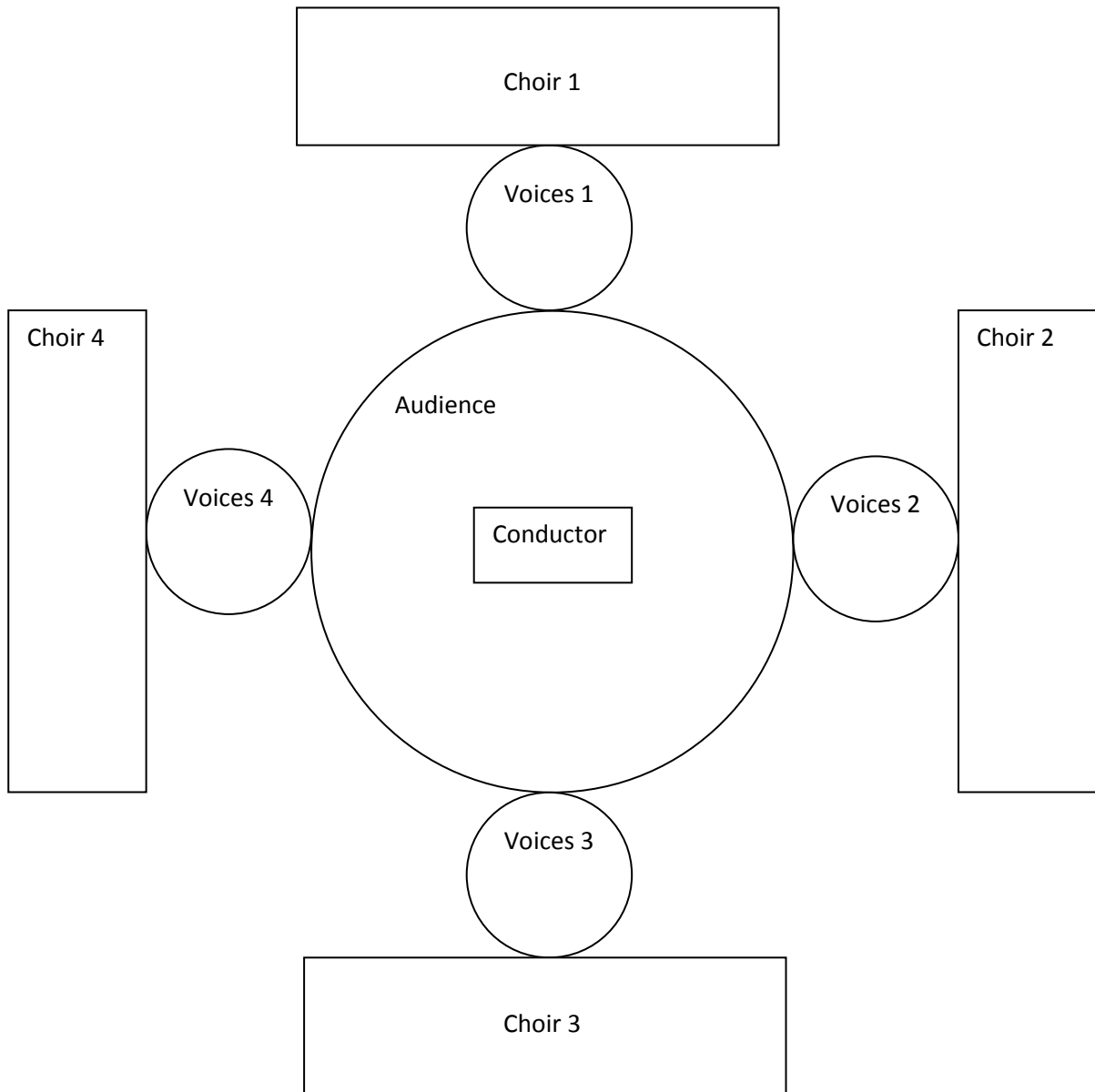
Northern Lights  
/  
Hodie Christus natus est

*for 4 women and 4 men soloists,  
4 choirs  
singing overtones*

Jean-Christophe ROSAZ

**Northern Lights / Hodie Christus natus est**

*scenic layout*



# Northern Lights / Hodie Christus natus est

dedicated to European Overtone Choir  
and Wolfgang Saus  
who has committed the piece

Jean-Christophe ROSAZ

$\text{♩} = 76$

*p* Overtones solo  
A woman and a man with a good overtones technic

Voices 1

*p* Overtones choir

Choir 1

*p* Overtones solo  
A woman and a man with a good overtones technic

Voices 2

*p* Overtones choir

Choir 2

*p* Overtones solo  
A woman and a man with a good overtones technic

Voices 3

*p* Overtones choir

Choir 3

*p* Overtones solo  
A woman and a man with a good overtones technic

Voices 4

*p* Overtones choir

Choir 4

All the entries are linked (no interruption between the parts).  
This is available for all the score, each new musical event born from the precedent, creating a solid continuity throughout the score.  
The choir overtones are less sonant than the soli overtones (because generally their technic is less accomplished).  
A special care should be taken throughout the piece to do well out the overtones.  
Everything appears from overtones and disappears in them.  
The overtones are like the glitter of the stars of a winter Christmas' night.

♩ = 96 *più mosso*

13 *p* *as a shimmer* *Divisi* *simile*

Ch. 1 *pp* *A...* *T\** *pp* *simile* *Divisi*

13 *p* *as a shimmer* *Divisi* *simile*

Ch. 2 *pp* *A...* *T\** *pp* *simile* *Divisi*

13 *p* *as a shimmer* *Divisi* *simile*

Ch. 3 *pp* *A...* *T\** *pp* *simile* *Divisi*

13 *p* *as a shimmer* *Divisi* *simile*

Ch. 4 *pp* *A...* *T\** *pp* *simile* *Divisi*

*\* Very soft accents, which seem to be born from the overtones before.*

A...

# Northern Lights

mp small ornamentation simile

22 A...

p cantando

O...  
born from the previous accords

pp small ornamentation simile

22 A...

p cantando

O...  
born from the previous accords

22 O...  
born from the previous accords

pp small ornamentation simile

22 A...

p cantando

O...  
born from the previous accords

mp cantabile caloroso e legato, in an oriental mood

30 take breath freely

Unis.

mp

O...

30 take breath freely

mp

p

O...

This page of the musical score for "Northern Lights" contains measures 37 through 41. It features four violin parts (V. 1, V. 2, V. 3, V. 4) and four chamber line parts (Ch. 1, Ch. 2, Ch. 3, Ch. 4). The score is written in G major and 3/4 time. The violin parts (V. 1, V. 2, V. 3, V. 4) are in bass clef and play a melodic line starting in measure 37, marked *mp* with a wavy hairpin. The chamber line parts (Ch. 1, Ch. 2, Ch. 3, Ch. 4) are in treble and bass clefs. Chamber lines 1 and 3 have a melodic line in the treble clef, while chamber lines 2 and 4 have a melodic line in the bass clef. All chamber lines feature a *dim.* (diminuendo) marking with a dashed line above the staff, indicating a gradual decrease in volume. The bass clef parts of the chamber lines play a rhythmic accompaniment of eighth notes and chords. The page concludes with a double bar line at the end of measure 41.

Hodie Christus natus est

♩ = 76 *più tranquillo*

*mp* *simile* *poco a poco crescendo*

V. 1 + S 8va alta

*freely* *pp* *poco a poco crescendo*

Ch. 1  
 Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru - it Ho - di - e in ter - ra - ca - nunt an - ge - li

*pp*  
 Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru - it Ho - di - e in ter - ra - ca - nunt an - ge - li  
*born from the previous accords*

V. 2 + S 8va alta

*mp* *simile* *poco a poco crescendo*

Ch. 2  
*freely* *p* *poco a poco crescendo*  
 Ho - di - e in ter - ra - ca - nunt an - ge - li  
*p*  
 Ho - di - e in ter - ra - ca - nunt an - ge - li

V. 3 + S 8va alta

*mp* *simile* *poco a poco crescendo*

Ch. 3  
*freely* *pp* *poco a poco crescendo*  
 ho - di - e Sal - va - tor ap - pa - ru - it Ho - di - e in ter - ra - ca - nunt an - ge - li  
*pp*  
 ho - di - e Sal - va - tor ap - pa - ru - it Ho - di - e in ter - ra - ca - nunt an - ge - li  
*born from the previous accords*

V. 4 + S 8va alta

*mp* *simile* *poco a poco crescendo*

Ch. 4  
*freely* *pp* *poco a poco crescendo*  
 Ho - di - e in ter - ra - ca - nunt an - ge - li  
*pp*  
 Ho - di - e in ter - ra - ca - nunt an - ge - li  
*born from the previous accords*

46

V. 1

Ch. 1

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

V. 2

Ch. 2

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

V. 3

Ch. 3

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

V. 4

Ch. 4

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o

lae - tan - tur arch - an - ge - li ho - di - e ex - sul - tant ju - sti di - cen - tes Glo - ri - a in ex - cel - sis De - o



Northern Lights

49 ----- *f* with B 8va bassa *mf* *mf* *f* with B 8va bassa simile

V. 1

Ch. 1  
al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru - it

al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru - it

49 ----- *f* with B 8va bassa *mf* *mf* *f* with B 8va bassa simile

V. 2

Ch. 2  
al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap -

al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap -

49 ----- *f* with B 8va bassa *mf* *mf* *f* with B 8va bassa simile

V. 3

Ch. 3  
al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru -

al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru -

49 ----- *f* with B 8va bassa *mf* *mf* *f* with B 8va bassa simile

V. 4

Ch. 4  
al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va -

al - le - lu - ia. Ho - di - e Chris - tus na - tus est ho - di - e Sal - va -

52 *poco a poco diminuendo*

V. 1

52 *poco a poco diminuendo*

Ch. 1

Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan - tur arch - an - ge - li

Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan - tur arch - an - ge - li

52 *poco a poco diminuendo*

V. 2

52 *poco a poco diminuendo*

Ch. 2

- pa - ru - it Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan -

- pa - ru - it Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan -

52 *poco a poco diminuendo*

V. 3

52 *poco a poco diminuendo*

Ch. 3

- it Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan - tur arch - an -

- it Ho - di - e in ter - ra ca - nunt an - ge - li lae - tan - tur arch - an -

52 *poco a poco diminuendo*

V. 4

52 *poco a poco diminuendo*

Ch. 4

tor ap - pa - ru - it Ho - di - e in ter - ra ca - nunt an - ge - li lae -

tor ap - pa - ru - it Ho - di - e in ter - ra ca - nunt an - ge - li lae -

54

V. 1

Ch. 1

ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex - cel - sis De - o \_\_\_\_\_

ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex - cel - sis De - o \_\_\_\_\_

54

V. 2

Ch. 2

tur arch - an - ge - li ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex -

tur arch - an - ge - li ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex -

54

V. 3

Ch. 3

ge - li ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex - cel - sis

ge - li ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a in ex - cel - sis

54

V. 4

Ch. 4

tan - tur arch - an - ge - li \_\_\_\_\_ ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a

tan - tur arch - an - ge - li \_\_\_\_\_ ho - di - e \_\_\_\_\_ ex - sul - tant ju - sti \_\_\_\_\_ di - cen - tes \_\_\_\_\_ Glo - ri - a

56

V. 1 *mf* S solo

Ch. 1 *mf* *dim.* *mp* *dim.*  
 al - le - lu - ia. Ho - di - e Chris - tus na - tus - est ho - di - e Sal - va - tor ap - pa - ru -  
 a few soloists sing the phrase freely,  
 it could be not together (different entrances)  
 also not the all phrase  
 al - le - lu - ia.

V. 2 *mp* S solo  
 a few soloists sing the phrase freely,  
 it could be not together (different entrances)  
 also not the all phrase

Ch. 2 *mf* *dim.* *mp* *dim.*  
 cel - sis De - o al - le - lu - ia. Ho - di - e Chris - tus na - tus - est ho - di - e Sal - va - tor ap - pa - ru -  
*pp* \* *p*  
 cel - sis De - o al - le - lu - ia. A... (ossia: la meta: boccha chiusa) simile

V. 3 *mf* S solo

Ch. 3 *mf* *dim.* *mp* *dim.*  
 De - o al - le - lu - ia. Ho - di - e Chris - tus na - tus - est ho - di - e Sal - va - tor ap - pa - ru -  
 a few soloists sing the phrase freely,  
 it could be not together (different entrances)  
 also not the all phrase  
 De - o al - le - lu - ia.

V. 4 *mp* S solo

Ch. 4 *mf* *dim.* *p*  
 in ex - cel - sis De - o al - le - lu - ia. Ho - di - e Chris - tus na - tus - est  
 a few soloists sing the phrase freely,  
 it could be not together (different entrances)  
 also not the all phrase  
 in ex - cel - sis De - o al - le - lu - ia. A... (ossia: la meta: boccha chiusa)

61 *p* *pp*

V. 1

61 *p* *dim.* *pp* *perendosi*

Ch. 1  
- it Ho-di - e Chris - tus na - tus est ho - di - e Sal - va - tor ap - pa - ru - it

*mf*  
A... (ossia: la meta: boccha chiusa) simile

V. 2

61 *p* *dim.*

Ch. 2  
- it Ho-di - e Chris - tus na - tus est

*mp* *mf*

V. 3

61 *p* *pp*

Ch. 3  
- it

*mp* *mf*  
A... (ossia: la meta: boccha chiusa) simile

V. 4

61

Ch. 4

*mp* *mf*  
simile

66 ♩ = 92

V. 1

flexible as a gregorian musical line

Ch. 1 *mp* A...

V. 2 *p* without overtones

Ch. 2 *p* without overtones

V. 3

flexible as a gregorian musical line

Ch. 3 *mp* A...

V. 4 *p* without overtones

Ch. 4 *p* without overtones

71 *mp* take the breath freely without overtones  $\text{♩} = 114$  *p* **più mosso**

V. 1

71 *p* take the breath freely without overtones *pp* quasi niente as fareway bells

Ch. 1

*pp* *p* A... *legatissimo* *flessibile*

V. 2

71 *p* *mobile* *p*

Ch. 2

A... *p* *p* *flessibile as a gregorian musical line*

V. 3

71 *mp* take the breath freely without overtones

Ch. 3

71 *p* take the breath freely without overtones *p*

*pp* *p*

V. 4

71 *p* *mobile* *p*

Ch. 4

A... *p* *p* *flessibile as a gregorian musical line*

*poco a poco crescendo poi diminuendo*

V. 1

Ch. 1  
female voices  
*pp*  
A... *legatissimo flessibile*  
*en dehors*

V. 2

Ch. 2  
*p*  
*pp* *legatissimo flessibile*  
A...  
*mf* *en dehors*  
A...

V. 3

Ch. 3  
*pp* *legatissimo flessibile*  
A...  
*pp* *legatissimo flessibile*  
A...  
*as fareway bells*

V. 4

Ch. 4  
*pp* *legatissimo flessibile*  
A...  
*mf*  
A...

*poco a poco crescendo poi diminuendo*

\* the singers could also improvise inspired by the atmosphere



86

V. 1

Ch. 1

V. 2

Ch. 2

V. 3

Ch. 3

V. 4

Ch. 4

*en dehors*

*en dehors*

Detailed description: This page of a musical score, titled 'Northern Lights', contains measures 86 through 92. It is divided into four systems, each featuring a Violin (V.) and a Chamberlain (Ch.) part. System 1 (V. 1 and Ch. 1) shows the Violin 1 part with a wavy line indicating a tremolo, and the Chamberlain 1 part with a rhythmic eighth-note pattern. System 2 (V. 2 and Ch. 2) features the Violin 2 part with a wavy line and the Chamberlain 2 part with a rhythmic eighth-note pattern. System 3 (V. 3 and Ch. 3) shows the Violin 3 part with a wavy line and the Chamberlain 3 part with a rhythmic eighth-note pattern. System 4 (V. 4 and Ch. 4) features the Violin 4 part with a wavy line and the Chamberlain 4 part with a rhythmic eighth-note pattern. The Chamberlain parts in systems 3 and 4 include the instruction 'en dehors' (out of the key) in the bass clef. The score is written in treble clef for Violins and Chamberlains, and bass clef for the lower parts. The key signature has one sharp (F#).

93

V. 1

Ch. 1

V. 2

Ch. 2

V. 3

Ch. 3

V. 4

Ch. 4

a woman

a man

*pp*

Detailed description of the musical score: The score is for a string quartet and four cellos/double basses. It consists of 12 systems. The first system (V. 1) is a violin part with a melodic line and a wavy hairpin. The second system (Ch. 1) is a cello/double bass part with a rhythmic accompaniment of eighth notes, marked with a hairpin and a *pp* dynamic. The third system (V. 2) is a violin part with lyrics 'a woman' and 'a man' written above the staff, and a wavy hairpin. The fourth system (Ch. 2) is a cello/double bass part with a rhythmic accompaniment. The fifth system (V. 3) is a violin part with a melodic line and a wavy hairpin. The sixth system (Ch. 3) is a cello/double bass part with a rhythmic accompaniment. The seventh system (V. 4) is a violin part with lyrics 'a woman' and 'a man' written above the staff, and a wavy hairpin. The eighth system (Ch. 4) is a cello/double bass part with a rhythmic accompaniment. The score includes various musical notations such as notes, rests, beams, and hairpins.

103

take the breath freely

largo

103

largo

103

largo

103

largo

103

take the breath freely

largo

103

take the breath freely

largo

103

take the breath freely

largo

duration: around 6'

Hodie Christus natus est  
 hodie Salvator apparuit:  
 hodie in terra canunt Angeli,  
 laetantur Archangeli:  
 hodie exsultant justi, dicentes:  
 Gloria in excelsis Deo, alleluja.

Today Christ is born:  
 Today the Saviour appeared:  
 Today on Earth the Angels sing,  
 Archangels rejoice:  
 Today the righteous rejoice, saying:  
 Glory to God in the highest: Alleluia.

Aujourd'hui le Christ est né  
 aujourd'hui le Sauveur est apparu  
 aujourd'hui sur la terre chantent les Anges  
 se réjouissent les Archanges,  
 aujourd'hui les justes dans l'allégresse répètent :  
 Gloria in excelsis Deo, alleluja.

Heute ist Christus geboren,  
 Heute der Erlöser erschienen,  
 Heute singen auf Erden die Engel,  
 freuen sich die Erzengel.  
 Heute frohlocken die Gerechten und rufen:  
 Ehre sei Gott in der Höhe, Alleluja.