



Credit "Lights Over Lapland photographer Chad Blakley"

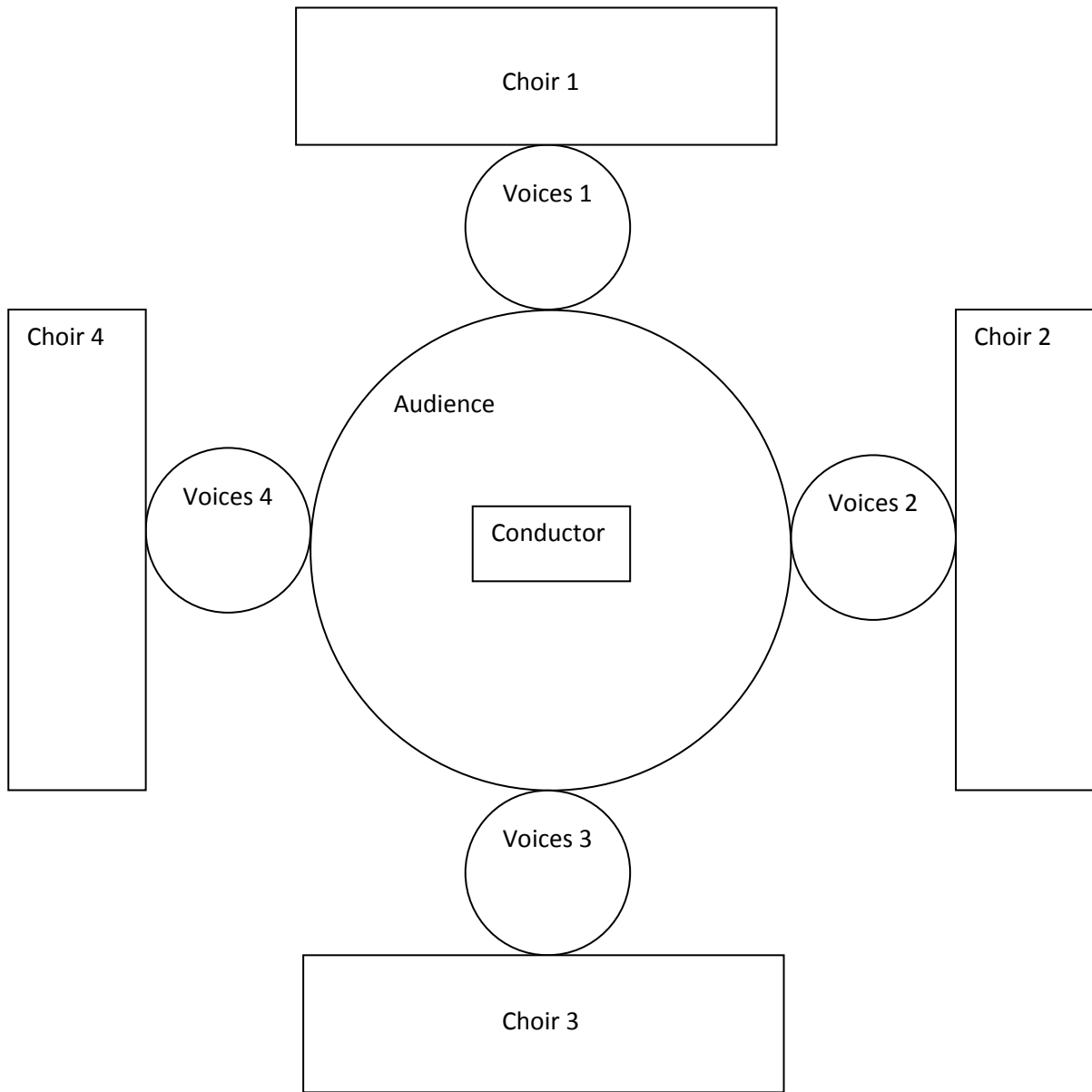
Northern Lights  
/  
Hodie Christus natus est

*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* *pp* \* *Divisi* *simile*

Ch. 1

*A...* *pp* \* *Divisi* *simile* *Divisi*

*A...*

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

V. 2

Ch. 2

*as a shimmer* *pp* \* *Divisi* *simile*

*A...* *pp* \* *Divisi* *simile* *Divisi*

*A...*

13 *p*

V. 3

Ch. 3

*as a shimmer* *pp* \* *Divisi* *simile*

*A...* *pp* \* *Divisi* *simile* *Divisi*

*A...*

13 *p*

V. 4

Ch. 4

*as a shimmer* *pp* \* *Divisi* *simile*

*A...* *pp* \* *Divisi* *simile* *Divisi*

*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 the bass clef and play a melodic line starting in measure 37, marked *mp* (mezzo-piano). The chamber line parts (Ch. 1, Ch. 2, Ch. 3, Ch. 4) are in the treble clef and play a rhythmic accompaniment, marked *dim.* (diminuendo). The score includes various musical notations such as slurs, ties, and dynamic markings.

Hodie Christus natus est

♩ = 76 più tranquillo

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

V. 1 + S 8va alta

43 *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*

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

V. 2 + S 8va alta

43 *freely p* *poco a poco crescendo*

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

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

V. 3 + S 8va alta

43 *freely pp* *poco a poco crescendo*

Ch. 3  
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*

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

V. 4 + S 8va alta

43 *freely pp* *poco a poco crescendo*

Ch. 4  
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





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 *mf* S solo

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 -  
a few soloists sing the phrase freely,  
it could be not together (different entrances)  
also not the all phrase

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

Ch. 2  
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 -  
cel - sis De - o al - le - lu - ia. A... (ossia: la meta: boccha chiusa) simile

V. 3  
*mf* S solo

Ch. 3  
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

V. 4  
*mp* S solo

Ch. 4  
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  
A... (ossia: la meta: boccha chiusa)

61 *p* *pp*

V. 1

Ch. 1 *p* *dim.* *pp* *perendosi*

- 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

Ch. 2 *p* *dim.* *mf*

- it Ho-di - e Chris - tus na - tus est

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

V. 3

Ch. 3 *mp* *mf*

- it

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

V. 4

Ch. 4 simile *mp* *mf*

66 ♩ = 92

V. 1

Ch. 1

*flexible as a gregorian musical line*

*mp*

A...

*mp*

V. 2

Ch. 2

*p*

without overtones

V. 3

Ch. 3

*flexible as a gregorian musical line*

*mp*

A...

*mp*

V. 4

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

86

V. 2

Ch. 2

86

V. 3

Ch. 3

*en dehors*

86

V. 4

Ch. 4

*en dehors*

93

V. 1

Ch. 1

V. 2

Ch. 2

V. 3

Ch. 3

V. 4

Ch. 4

a woman

a man

*pp*

Detailed description: This page of a musical score for 'Northern Lights' contains measures 93-96. It features four vocal parts (V. 1, V. 2, V. 3, V. 4) and four chamber instrument parts (Ch. 1, Ch. 2, Ch. 3, Ch. 4). The vocal parts have lyrics 'a woman' and 'a man' with wavy lines above them. The chamber instrument parts include various rhythmic patterns and dynamics such as *pp*. The score is written in 4/4 time and includes various musical notations like slurs, accents, and dynamic markings.

103

take the breath freely

lungo

103

lungo

103

lungo

103

lungo

103

take the breath freely

lungo

103

take the breath freely

lungo

103

take the breath freely

lungo

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.