

Quem vidistis pastores

Antiphon for Lauds on the Nativity of Our Lord
LU 395

Cipriano de Rore (1516-1565)
ed. Daniel A. Mahraun

The musical score is for the antiphon "Quem vidistis pastores". It is written for a choir and instruments. The tempo is marked as [♩ = 44 - 48]. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes parts for Soprano (S), Alto I (AI), Alto II (AII), Tenor I (TI), Tenor II (TII), Bass I (BI), Bass II (BII), and a keyboard part labeled "For reh. only". The lyrics are: "Quem vi - di - - - stis, Whom did you see, shepherds? Say. Quem vi - di - - - stis, quem". The vocal parts have lyrics: S: "Quem vi - di - - - stis,"; AI: (no lyrics); AII: (no lyrics); TI: "Quem vi - di - - -"; TII: "Quem vi - di - - - stis,"; BI: (no lyrics); BII: (no lyrics); For reh. only: "Quem vi - di - - - stis, quem".

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S vi - di - - - stis, pa - sto - res? di - ci - te, pa - sto -

AI

AII

TI

TII

BI

BII

For reh. only

23

S - - res? di - ci - te, pa - sto - res? di - ci - te: an - nun -

AI

AII

TI

TII

BI

BII

For reh. only

Tell us on earth

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S
ti - a - - - te no - bis, in ter - ris, an - nun - ti - a - - - te no -

AI

AII

TI
an - nun - ti - a - - - te no - bis, in ter - ris, an - nun -

TII
- te no - bis, in ter - - - ris,

BI

BII
- te no - - - bis, an - nun - ti - a - - - te no - bis, in

For reh. only

35

S
bis, in ter - ris, an - nun - ti - a - - - te no - bis, in ter - - -

AI
an - nun - - - ti - a - - - te no -

AII
bis, in ter - - - ris, an - nun - ti - a - te no -

TI
ti - a - - - - te no - bis, in - - - ter - ris, an - nun - ti - a -

TII
an - nun - ti - a - te no -

BI
nun - - - ti - a - - - te no - bis, in ter - - - ris,

BII
ter - - - ris, an - nun - ti - a - te no - bis, in ter - ris,

For reh. only

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S ris, an - nun - ti - a - te no - bis, in ter -

AI bis, in ter - ris, an - nun - ti - a - te no -

AII bis, in ter - ris,

TI te no - bis, in ter - ris, in ter - ris, an - nun - ti -

TII bis, in ter - ris, an - nun - ti - a - te no -

BI an - nun - ti - a - te no - bis, in ter - ris,

BII an - nun - ti - a - te no - bis, an - nun - ti - a -

For reh. only

47 *who has appeared?*

S - ris, quis ap - pa - ru - it,

AI bis, in ter - ris,

AII

TI a - te no - bis, in ter - ris, quis ap - pa - ru - it,

TII bis, in ter - ris, quis ap - pa - ru - it,

BI

BII te no - bis, in ter - ris, quis ap - pa - ru - it,

For reh. only

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S
quis ap - pa - ru - it, quis ap - pa - ru -

AI

AII
quis ap - pa - ru - it, quis ap - pa - ru - it?

TI
8
quis ap - pa - ru - it, quis ap - pa - ru - it, quis

TII
8
quis ap - pa - ru - it, quis ap - pa -

BI

BII
quis ap - pa - ru - it, quis ap - pa - ru - it, quis

For reh. only

59 *The newborn we saw*

S
it? Na - - - - tum vi - - - - di - mus, na - - - - tum vi -

AI
quis ap - pa - ru - it, quis ap - pa - ru - it?

AII
Na - - - - tum vi - - - - di - mus

TI
8
ap - pa - - - ru - it?

TII
8
- - - - - ru - it? Na - - - - tum vi - - - -

BI
ap - - - - pa - ru - it? Na - - - - tum

BII
ap - pa - ru - it? Na - - - -

For reh. only

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65 [o. = o, ♩ = c. 69]

S di - mus, na - tum vi - di - mus et

AI Na - tum vi - di - mus

AII

TI Na - tum vi - di - mus et cho -

TII di - mus, na - tum vi - di - mus

BI vi - di - mus

BII tum vi - di - mus, na - tum vi - di - mus et cho -

For reh. only

71 *and choirs of angels praising the Lord.*

S cho - ros an - ge - lo - rum col - lau - dan - tes Do - mi - num,

AI

AII et cho - ros an - ge - lo - rum

TI 8 - - - - ros an - ge - lo - rum, et cho - ros an - ge - lo - - - -

TII 8 et cho - ros an - ge - lo - rum, et cho - ros an - ge - lo -

BI et cho - ros

BII - - - - ros an - ge - lo - rum, et cho - ros an - ge - lo - rum,

For reh. only

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S col - lau - dan - tes Do - - mi - num, et cho -

AI et cho - ros an - ge - lo - - rum

AII col - - lau - dan - - tes Do - mi - num, col - lau - dan - - tes Do -

TI rum, et cho - ros an - ge - lo - rum col - lau - dan -

TII rum col - lau - dan - tes Do - mi - num,

BI an - ge - lo - - rum col - - lau - dan - - tes Do - mi -

BII et cho - ros an - - - ge - lo - - - rum col - lau - dan -

For reh. only

84

S ros An - - ge - lo - - - - rum col - lau - dan - tes Do -

AI col - - - lau - dan - - - tes Do - mi - num, col - lau - dan - tes Do -

AII mi - num, al - le - - lu -

TI tes Do - - - mi - num, col - lau - dan - tes Do - mi - num,

TII col - lau - dan - tes Do - - - mi - num,

BI num, col - lau - dan - - - tes Do - mi - num,

BII tes Do - - - mi - num, col - lau - dan - tes Do - mi - num,

For reh. only

Source:

Rore, Cipriano de. *Opera omnia*, ed. Bernhard Meier, vol. VI, 100-105. [Rome]:American Institute of Musicology, 1975.

The Composer:

While Rore was not innovator in his sacred works, as he was in his madrigals, his motets are fine examples of the period style. Netherlandish by birth, Rore was active in Italy, including employment by the d'Este family in Ferrara, at San Marco in Venice, and in Parma. Although exact composition dates for his sacred works are difficult to calculate, this motet appears for the first time in an illuminated manuscript in Munich in 1559. In that manuscript of Rore's sacred works, this piece is one of several large-scale antiphon settings that use a chant cantus firmus and contain a canon between voices (Q, VI. vox and VII. vox, in this case).

Editorial Method:

Original note values have been halved and Mensurstrich has been used to visually maintain the sense of and length of melodic lines. The score order of this edition has been altered compared to the *Opera omnia*, which places the order C, A, VI, VII, Q, T, B. These changes were made out of consideration for range and tessitura of the parts. Key signatures, which differ among the original parts, have been unified in this edition. The piece has also been transposed to better fit modern, mixed ensembles. Tempo, proportional indications, breath marks, accidentals above the score and cautionary accidentals are editorial. Punctuation in the text has also been standardized.

Notes for Performance:

Since Rore was active chiefly in Italy, the Italiante, liturgical pronunciation of Latin is appropriate. A translation has been placed above the score to aid the performer in interpretation and when making decisions on tempo and dynamic levels.