

Haec Est Dies
Handl/ed. Brown

SATB Double Choir, unaccompanied

WW1623



H A E C E S T D I E S

J a c o b H a n d l (1 5 5 0 - 1 5 9 1)

E d . P h i l i p B r o w n

A M A N D A
Q U I S T
C H O R A L
S E R I E S



About the Work

Haec Est Dies, a double choir work by Jacob Handl, is a beautiful song that provides opportunities for musical contrast, vocal independence, and consonant sounds. There are three short, distinct sections to the work, each one contrasting from the one immediately before and after. The first section opens like a fanfare, the second section feels like a dance, the final section as a moment for rejoicing.

I would encourage singing the song in whatever pitch center works best for your choir. While the double choir writing of the song may look initially intimidating to some members of the choir, teaching your entire choir one of the two choir parts will help them learn the other one quickly. Many of the starting notes to each phrase are the same or in close relationship with the final note the other choir sings from a previous phrase.

There are different ways you can choose to divide who sings Choir 1 and Choir 2. Again, do what is best for your choir and what you think they will sing successfully. You could have Choir 1 on one side of your choir formation and Choir 2 next to them, or you can have them in different locations of your performance space singing back and forth towards each other. Enjoy!

Haec Est Dies

Haec est dies quam fecit Dominus.
Exsultemus et laetemur in ea.
Alleluia.

*This is the day which the Lord has made.
Let us rejoice and be glad in it.
Alleluia.*

About the Editor

Philip Brown is the director of choral activities at Hopkins High School and conductor of the Treble Singers and Cantanti Singers with Angelica Cantanti Youth Choirs. He graduated summa cum laude from Bethany College (KS), majoring in K-12 music education. He later received his M.M. degree in music education from Northern Arizona University.

Philip was honored as the 2011 ACDA-MN Young Director of the Year. He was selected as the Director of Note for Minnesota by Choral Director Magazine in 2012. In 2013 he received the VocalEssence/ACDA-MN Creative Programming Award for his repertoire philosophy and programming. Philip was recently named the Bethany College Gold Award recipient for 2015 and is a Finalist in Youth Choir Conducting for The American Prize 2016. Philip is an active clinician and professionally affiliated with ACDA and NAfME.

Haec Est Dies

SATB Double Choir

Psalm 117

A

Poco marcato ($\text{d}=66$)

Music by JACOB HANDL (1550-1591)
Ed. PHILIP BROWN (b. 1979)

Soprano

Alto

CHOIR 1

Tenor

Bass

Soprano

Alto

CHOIR 2

Tenor

Bass

6

es, quam fe - cit Do - mi-nus,
 es, quam fe - cit Do - mi-nus,
 es, quam fe - cit Do - mi - nus,
 es, quam fe - cit Do - mi-nus,

Haec est di - es, quam fe - cit Do - mi -
 Haec est di - es, quam fe - cit Do - mi -
 Haec est di - es, quam fe - cit Do - mi -
 Haec est di - es, quam fe - cit Do - mi -

BDance-like ($\text{d} = 72$)

11

quam fe - cit Do - mi - nus. Ex - sul - te - mus et lae - te - mur

quam fe - cit Do - mi - nus. Ex - sul - te - mus et lae - te - mur

quam fe - cit Do - mi - nus. Ex - sul - te - mus et lae - te - mur

quam fe - cit Do - mi - nus. Ex - sul - te - mus et lae - te - mur

quam fe - cit Do - mi - nus. Ex - sul - te - mus et lae - te - mur

BDance-like ($\text{d} = 72$)

nus, quam fe - cit Do - mi - nus.

nus, quam fe - cit Do - mi - nus.

nus, quam fe - cit Do - mi - nus.

nus, quam fe - cit Do - mi - nus.

18

in e - a,

in e - a,

in e - a,

in e - a,

mf

Ex - sul - te - mus et lae - te - mur

mf

Ex - sul - te - mus et lae - te - mur

mf

Ex - sul - te - mus et lae - te - mur

mf

Ex - sul - te - mus et lae - te - mur

24

f

Ex - sul - te - mus et lae - te - mur in e - a.

f

Ex - sul - te - mus et lae - te - mur in e - a.

f

Ex - sul - te - mus et lae - te - mur in e - a.

f

Ex - sul - te - mus et lae - te - mur in e - a.

f

in e - a, Ex - sul - te - mus et lae - te - mur in e -

f

in e - a, Ex - sul - te - mus et lae - te - mur in e -

f

in e - a, Ex - sul - te - mus et lae - te - mur in e -

f

in e - a, Ex - sul - te - mus et lae - te - mur in e -

CMajestic ($\sigma=64$)

31

mp *p* *mf*

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

mp *p* *mf*

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

mp *p* *mf*

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

mp *p* *mf*

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

CMajestic ($\sigma=64$)

mp *p*

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

mp *p*

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

mp *p*

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

mp *p*

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

36

The musical score consists of four staves of music. The first three staves are in treble clef, and the fourth staff is in bass clef. The key signature is A major (three sharps). The time signature changes between common time (4/4) and triple time (3/4). Measure 36 starts with a treble clef staff. The lyrics "ia, Al-le-lu-ia, Al-le-lu - ia." are repeated three times, followed by a repeat sign and the instruction "Ex - sul -". The bass clef staff begins at measure 40, also with the lyrics "ia, Al-le-lu-ia, Al-le-lu - ia." followed by "Ex - sul -". The music then continues with three more staves, each starting with a dynamic marking "mf" (mezzo-forte). The lyrics "Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia." are repeated three times, followed by a repeat sign and the instruction "Ex - sul -".

1.

ia, Al - le - lu - ia, Al - le - lu - ia. Ex - sul -

ia, Al - le - lu - ia, Al - le - lu - ia. Ex - sul -

ia, Al - le - lu - ia, Al - le - lu - ia. Ex - sul -

ia, Al - le - lu - ia, Al - le - lu - ia. Ex - sul -

mf

1.

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

mf

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

mf

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

mf

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

Broadening

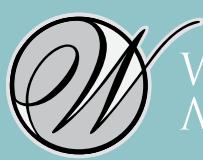
40 2.

The musical score consists of four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is four sharps. Measure 40 starts with a rest followed by a forte dynamic (**f**). The vocal line consists of sustained notes with grace notes and slurs. The lyrics "Al - le - lu - ia." are repeated four times across the staves. Measures 41 through 44 show a continuation of the melody with a different harmonic progression, also featuring sustained notes and grace notes, with the lyrics "Al - le - lu - ia." repeated four times.

Broadening

2.

This section continues the musical score from the previous page. It features a treble clef staff with a key signature of four sharps. The vocal line begins with a series of eighth-note chords followed by a forte dynamic (**f**). The lyrics "ia, Al - le - lu - ia, Al - le - lu - ia." are sung twice, followed by "Al - le - lu - ia." The music then transitions to a new section starting at measure 41, which is identical to the one shown on the previous page.



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