

Hodie! Hodie!

for the Colorado Springs Chorale

KE Peace

Fast (M.M. $\text{♩} = \text{c. } 140$)

The musical score consists of five staves. The top four staves represent vocal parts: Soprano (G clef), Alto (G clef), Tenor (G clef with a '8' below it), and Bass (F clef). The fifth staff represents the Organ, with two manual staves (G clef and F clef) and a pedal staff (C clef). The music is in common time, with frequent changes between 4/4 and 3/4. The vocal parts enter sequentially, starting with Soprano, followed by Alto, Tenor, and Bass. The Organ part provides harmonic support, with dynamics marked 'mf'. The bass line features sustained notes with fermatas. The score concludes with a final cadence on a dotted half note.

Hodie! Hodie!

2

7

Soprano (S) - Treble clef, 4/4 time, dynamic **f**.
Alto (A) - Treble clef, 4/4 time, dynamic **f**.
Tenor (T) - Treble clef, 8/8 time, dynamic **f**.
Bass (B) - Bass clef, 4/4 time, dynamic **f**.
Organ (Org.) - Treble and Bass staves, 4/4 time, dynamic **mf**.

Hodie! _____ die! _____ die!

7

13

Soprano (S) - Treble clef, 4/4 time, dynamic **ff**.
Alto (A) - Treble clef, 4/4 time.
Tenor (T) - Treble clef, 8/8 time.
Bass (B) - Bass clef, 4/4 time.

Hodie! Hodie! Hodie! _____ die! Hodie! Hodie! Christ - - - -

Hodie! Hodie! Hodie! _____ die! Hodie! Hodie!

Hodie! Hodie! Hodie! _____ die! Hodie! Hodie!

Hodie! Hodie!

13

Organ (Org.) - Treble and Bass staves, 4/4 time, dynamic **ff**.
Bass clef, 4/4 time, dynamic **p**.

Hodie! Hodie!

19

Soprano (S) vocal line with lyrics: "tus na tus est Christ us na tus, na - - - -". Dynamic: *mf*. The vocal line consists of eighth and sixteenth note patterns.

Alto (A) vocal line: silent.

Tenor (T) vocal line: silent. Octave indicator "8" is present below the staff.

Bass (B) vocal line: silent.

Organ (Org.) vocal line: silent.

Bottom staff: bass clef, six measures of silence, followed by six measures of a sustained note (indicated by a long horizontal bar under the note).

Hodie! Hodie!

4

31

S

A

T *mf*

8 Christ us Christ us na tus, na -

B Christ us na tus, Christ us na tus est! Christ us na tus, Christ us na tus, Christ us na tus

Org.

31

S

A

T

B

Organ bass line: o o o o o o

37

S

A

T *mf*

8 na tus na -

B tus est! Christ us na tus, na tus est! Christ -

Org.

37

S

A

T

B est! Christ us na tus,

Organ bass line: o o o o o o *mp*

Hodie! Hodie!

43

Soprano (S) vocal line starts with a rest, followed by eighth notes. Dynamics: *mf*. Text: Christ us na tus, na - - -

Alto (A) vocal line starts with eighth notes. Text: tus est!

Tenor (T) vocal line starts with eighth notes. Text: tus na tus est Christ tus na tus

Bass (B) vocal line starts with eighth notes. Text: Christ us na tus, Christ us na tus est!

Organ (Org.) two staves: The top staff has rests throughout. The bottom staff has sustained notes.

49

Soprano (S) vocal line starts with eighth notes. Text: tus est! Christ us na tus, na tus est! Christ us

Alto (A) vocal line starts with rests. Text: Christ tus na tus est Christ - - -

Tenor (T) vocal line starts with eighth notes. Text: est Christ tus na tus est Christ - - -

Bass (B) vocal line starts with rests. Text: Christ us na tus,

Organ (Org.) two staves: The top staff has rests throughout. The bottom staff has sustained notes.

Hodie! Hodie!

6

55

S na tus, na tus est! Ho di e! di e!

A tus na tus est Ho di e! di e!

T tus na tus est Ho di e! di e!

B Christ us na tus, Christ us na tus est! Ho di e! di e!

Org.

61

Soprano (S) vocal line:

A (Alto) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Organ (Org.) vocal line:

The vocal parts sing "Ho die!" in a repeating pattern. The organ part provides harmonic support with sustained notes and rhythmic patterns.

Hodie! Hodie!

7

67

S

A

T

B

Org.

mf

mf

mf

73

S

A

T

B

Org.

ff

ff

ff

Hodie! Hodie!

8

79

Soprano (S), Alto (A), Tenor (T), Bass (B)

Org.

f

Ho - - - -
Ho di e! Ho di - - - -
Ho di e! Ho di e! Ho di e!
Ho di e! Ho di e! Ho di e!

f

f

f

85

Soprano (S), Alto (A), Tenor (T), Bass (B)

Org.

Ho - - - -
Ho di e! Ho di e! Ho di e! Ho di e!
Ho di e! Ho di e! Ho di e! Ho di e! Christ - - - -

mf

p

Hodie! Hodie!

9

91

S

A

T

B

Christ us na tus, Christ us na tus, Christ us na tus

tus na tus est _____ Christ tus na tus

Org.

91

S

A

T

B

97

S

A

Christ us

Christ tus na tus est _____ Christ - - -

T

est Christ us na tus, Christ us na tus, Christ us na tus, est Christ us na tus,

B

est _____ Christ tus na tus est _____ Christ - - -

97

Org.

mp

109

Soprano (S) vocal line with dynamic *mp*, lyrics "tus est!", and a melodic line consisting of eighth and sixteenth notes.

Alto (A) vocal line with lyrics "est." and a melodic line consisting of eighth and sixteenth notes.

Tenor (T) vocal line with lyrics "est." and a melodic line consisting of eighth and sixteenth notes.

Bass (B) vocal line with lyrics "est." and a melodic line consisting of eighth and sixteenth notes.

Organ (Org.) bass line providing harmonic support.

The vocal parts transition to a new section starting at measure 110, indicated by a repeat sign and a new dynamic *f*. The lyrics "Ho di e! _____ di e!" are repeated three times in a descending pattern across the voices.

Hodie! Hodie!

121

Soprano (S) vocal line with lyrics "Ho di e! Ho di e! Ho di e!" followed by "Ho di e". The music includes dynamic markings *mp* and slurs.

Alto (A) vocal line with lyrics "Ho di e! Ho di e! Ho di e!" followed by "Ho di e". The music includes dynamic markings *mp* and slurs.

Tenor (T) vocal line with lyrics "Ho di e! Ho di e! Ho di e!" followed by "Ho di e". The music includes dynamic markings *mp* and slurs.

Bass (B) vocal line with lyrics "Ho di e! Ho di e! Ho di e!" followed by "Ho di e". The music includes dynamic markings *mp* and slurs.

Organ (Org.) two-part bass line in 6/4 time, marked *mp*. The top part consists of eighth-note chords, and the bottom part consists of quarter notes.

Hodie! Hodie!

12

Musical score for SATB (Soprano, Alto, Tenor, Bass) and Organ. The score consists of five staves. The top four staves represent the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom staff represents the Organ. The music is in common time. Measure 127 begins with a dynamic of **ff**. The vocal entries are as follows: Soprano enters at measure 127, Alto at measure 128, Tenor at measure 129, and Bass at measure 130. The organ part features a continuous eighth-note pattern throughout the measure. Measures 131-132 show sustained notes with fermatas. Measures 133-134 show sustained notes with fermatas. Measures 135-136 show sustained notes with fermatas. Measures 137-138 show sustained notes with fermatas. Measures 139-140 show sustained notes with fermatas.

Angels We Have Heard on High

Score

for the Colorado Springs Chorale

Trad./arr. KE Peace

Joyfully ($\text{♩} = \text{c. } 130$)

Musical score for Soprano, Alto, Tenor, Bass, and Organ. The score consists of five staves. The first four staves (Soprano, Alto, Tenor, Bass) are in treble clef, common time, and have a key signature of one flat. The Organ staff is in treble clef, common time, and has a key signature of one flat. The Organ part includes dynamic markings *mf*, *f*, and *mf*. The bass line for the organ starts with an eighth note followed by six quarter notes. The vocal parts are mostly silent.

A

Musical score for SATB (Soprano, Alto, Tenor, Bass) and Organ. The SATB parts begin at measure 7. The Organ part continues from the previous section, featuring a rhythmic pattern of eighth and sixteenth notes. The bass line for the organ starts with a half note followed by six quarter notes.

Angels We Have Heard on High

2

14

Soprano (S) *mf*
 Alto (A) *mf*
 Tenor (T)
 Bass (B) *mf*
 Organ (Org.) *mp*

An gels we__ have__ heard on__ high ____ Sweet ly__ sing ing__ o'er the__ plains! And the__ mount tains __
 An gels we__ have__ heard on__ high ____ Sweet ly__ sing ing__ o'er the__ plains! And the__ mount tains __
 And the__ mount tains __
 And the__ mount tains

14

And the__ mount tains

B

19

Soprano (S)
 Alto (A)
 Tenor (T)
 Bass (B)
 Organ (Org.)

in__ re ply Ec ho ing ____ Ec ho ing their joy ous strains.
 in__ re reply Ec ho ing ____ Ec ho ing ____ their joy ous strains.
 in__ re reply Ec ho ing their joy ous strains Ec ho ing their joy ous strains.
 in__ re reply Ec ho ing their joy ous strains their joy ous strains.

19

Ec ho ing their joy ous strains

mf

mf

Angels We Have Heard on High

3

26

S

A

T

B

Org.

26

S

A

T

B

Org.

C

Glor

Glo

mp

mp

Angels We Have Heard on High

4

40

Soprano (S) vocal line:

ri a! In ex cel sis De o! Glor *vivace* ri a!

Alto (A) vocal line:

ri a! In ex cel sis De o! Glor *vivace* ri a!

Tenor (T) vocal line:

ri a! In ex cel sis De o! Glor *vivace* ri a!

Bass (B) vocal line:

Glo ri a! In ex cel sis De o! Glo ri a! *vivace*

Organ (Org.) accompaniment:

mf *mp* *mf* *mp* *mf* *mp* *D*

47

Soprano (S) vocal line:

In ex cel sis De o! *legg.*

Alto (A) vocal line:

In ex cel sis De o! *legg.*

Tenor (T) vocal line:

In ex cel sis De o! *legg.*

Bass (B) vocal line:

In ex cel sis De o! *legg.*

Organ (Org.) accompaniment:

mf *mf* *mf*

Angels We Have Heard on High

5

54

Soprano (S) vocal line consists of six measures of rests.

Alto (A) vocal line consists of six measures of rests.

Tenor (T) vocal line consists of six measures of rests. The bass clef is shown below the staff.

Bass (B) vocal line consists of six measures of rests.

Organ (Org.) part starts at measure 54 with a treble clef. It features a rhythmic pattern of eighth and sixteenth notes. Measure 58 begins with a bass clef, continuing the pattern of eighth and sixteenth notes.

Measure 61 begins with a treble clef. The vocal parts (Soprano, Alto, Tenor, Bass) sing a four-measure phrase: "Shep herds why this". The organ part continues its eighth and sixteenth note pattern. The dynamic *mf* is indicated above the organ staff.

Measure 65 begins with a bass clef. The vocal parts sing another four-measure phrase: "Shep herds why this". The organ part continues its eighth and sixteenth note pattern. The dynamic *mp* is indicated above the organ staff.

Angels We Have Heard on High

6

73

Angels We Have Heard on High

7

80

S in ex cel sis, in ex cel sis De o!

A in ex cel sis, in ex cel sis De o!

T in ex cel sis, in ex cel sis De o!

B in ex cel sis De o!

80

Org.

rit. **F** Reverently $\text{♩} = \text{c.} 80$

88

S rit. Come to Beth le hem and see *mp* Glo ri a! Glo ri a!

A rit. Come to Beth le hem and see Christ the one of whom we sing *mp* Glo ri a! Glo a!

T rit. Come to Beth le hem and see Christ the one of whom we sing *mp* Glo ri a! Glo ri a!

B rit. Come to Beth le hem and see Christ the one of whom we sing *mp*

88

Org.

Angels We Have Heard on High

8

G

Soprano (S) voice part:

Christ, the babe, the new born King! Glo ri a! Glo ri a! Wor ship Him on bend ed knee!

Alto (A) voice part:

Christ, the babe, the new born King! Glo ri a! Glo ri a! Wor ship Him on bend ed knee!

Tenor (T) voice part:

Christ, the babe, the new born King! Glo ri a! Glo ri a! Wor ship Him on bend ed knee!

Bass (B) voice part:

Christ, the babe, the new born King! Glo ri a! Glo ri a! Wor ship Him on bend ed knee!

Organ (Org.) part:

95 - - ***mp*** ***mf*** - - - - - - - - - -

102

102

Soprano (S) vocal line starts with a rest, followed by eighth-note patterns. Dynamics: *mp*, *mp*.

Alto (A) vocal line starts with a rest, followed by eighth-note patterns.

Tenor (T) vocal line starts with a rest, followed by eighth-note patterns. Octave indicator: 8.

Bass (B) vocal line starts with a rest, followed by eighth-note patterns.

Organ (Org.) line starts with a rest, followed by eighth-note patterns. The bass line continues below it.

Angels We Have Heard on High

9

mf

S In ex cel sis De o! In ex cel sis De o! In ex cel sis

A In ex cel sis De o! In ex cel sis De o! In ex cel sis

T In ex cel sis De o! In ex cel sis De Christ, In ex cel sis

B In ex cel sis De o! In ex cel sis De o! In ex cel sis

Org. *mf*

mp Joyfully ($\text{♩} = \text{c. } 130$)

S De o! *pp*

A De o! *pp*

T De o! *pp*

B De o! *pp*

Org. *pp*

Angels We Have Heard on High

10