

HAEC DIES

For choir SATB and piano

Jan Dismas Zelenka
Arr. Tatiana Vernoux

$\text{♩} = 120$

1 2 3

Soprano

Alto

Tenore

Basso

BC

Haec di — es, quam fe ——— cit,

Haec di — es, quam fe ——— cit,

Haec di — es, quam fe ——— cit,

Haec di — es, quam fe ——— cit,

Haec di — es, quam fe ——— cit,

2 3

4 5 6 7

Sop. haec di - es, quam fe — cit Do — mi nus,

Al. haec di - es, quam fe — cit Do — mi nus,

Te. haec di - es, quam fe — cit Do — mi nus,

Ba. haec di - es, quam fe — cit Do — mi nus,

Bc

5 6 7

Detailed description: This is a page of a musical score, page 2, featuring five vocal parts and a piano accompaniment. The vocal parts are Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.), each on a separate staff. The piano part (Bc) is on a grand staff with a treble and bass clef. The music is in a common time signature. The lyrics are 'haec di - es, quam fe — cit Do — mi nus,'. The score is divided into four measures, numbered 4, 5, 6, and 7. The vocal parts have lyrics under each measure. The piano part has a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The lyrics are: Sop. haec di - es, quam fe — cit Do — mi nus,; Al. haec di - es, quam fe — cit Do — mi nus,; Te. haec di - es, quam fe — cit Do — mi nus,; Ba. haec di - es, quam fe — cit Do — mi nus,; Bc. The piano part has a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The lyrics are: haec di - es, quam fe — cit Do — mi nus,.

8 9 10

Sop. haec di—es, quam fe—cit,

Al. haec di—es, quam fe—cit,

Te. haec di—es, quam fe—cit,

Ba. haec di—es, quam fe—cit,

Bc

Detailed description: This is a page of a musical score, page 3, featuring five vocal parts and piano accompaniment. The vocal parts are Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.), each on a separate staff. The piano part (Bc) is on a grand staff with treble and bass clefs. The lyrics are Latin: "haec di—es, quam fe—cit,". The score is divided into three measures, numbered 8, 9, and 10. In measure 8, all vocal parts sing "haec". In measure 9, they sing "di—es,". In measure 10, they sing "quam fe—cit,". The piano accompaniment consists of a melodic line in the right hand and a harmonic line in the left hand. The key signature has one sharp (F#), and the time signature is common time (C). The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and block chords in the left hand.

11 12 13

Sop. haec di — es, quam fe — cit

Al. haec di — es, quam fe — cit

Te. haec di — es, quam fe — cit

Ba. haec di — es, quam fe — cit

Bc

Detailed description: This is a page of a musical score for a vocal ensemble and piano. It consists of five staves. The vocal parts are Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.), each with a treble clef. The piano part (Bc) has a grand staff with a treble and bass clef. The music is in 4/4 time. The lyrics are 'haec di — es, quam fe — cit'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The score is divided into three measures, numbered 11, 12, and 13. The lyrics are aligned with the vocal lines. The piano part has a complex texture with many beamed notes in the right hand and chords in the left hand.

14 15 16

Sop.
Do — mi - nus: ex - sul - te

Al.
Do — mi - nus: ex - sul - te — mus, et lae

Te.
Do — mi - nus: ex - sul - te — mus, et lae

Ba.
Do — mi - nus: ...et lae - te

Bc

17 18 19

Sop. mus in e a. *tr*

Al. te-mur in e a.

Te. te-mur in e a.

Ba. mur in e a. *tr*

Bc

Detailed description: This is a page of a musical score, page 6, featuring vocal parts for Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.), and a Piano (Bc) accompaniment. The score is in G major (one sharp) and 4/4 time. It covers measures 17, 18, and 19. The vocal parts have lyrics: 'mus in e a.' for Soprano, 'te-mur in e a.' for Alto and Tenor, and 'mur in e a.' for Bass. The Soprano part includes a trill (tr) over the note 'e' in measure 19. The Piano accompaniment provides harmonic support with chords and melodic lines in both hands.

20 21 22

Sop. A - le - lu - ja, —

Al. Al — le — lu — ja,

Te. Al — le — lu — ja,

Ba. Al — le — lu — ja,

Bc

21 22

Detailed description: This is a page of a musical score for a choir and piano. The page is numbered '7' in the top left corner. The score is divided into five parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), Bass (Ba.), and Piano (Bc.). The vocal parts (Sop., Al., Te., Ba.) are written on four staves, each with a treble clef. The piano part (Bc.) is written on two staves, with a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 4/4 time signature. The lyrics are 'A - le - lu - ja, —' for the Soprano, and 'Al — le — lu — ja,' for the other three vocal parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a similar pattern in the left hand. The score is divided into three measures, with measure numbers 20, 21, and 22 indicated above the vocal staves. The Soprano part has a fermata over the final note in measure 21. The Alto, Tenor, and Bass parts have fermatas over their final notes in measure 22. The piano part has a fermata over the final chord in measure 22.

23 24 25 26

Sop. al — le — lu — ja, al · le — lu · ja _

Al. a — le — lu — ja, a — le — lu — ja,

Te. a — le — lu — ja, a — le — lu — ja,

Ba. al · le · lu ja, al — le — lu — ja,

Bc

27 28 29

Sop.
al — le — lu — ja,
a

Al.
al — lelu — ja,
al — le — lu —

Te.
al — le — lu — ja,
al — le — lu —

Ba.
al — le — lu — ja,
al —

Bc

30 31 32

Sop. le — lu — ja. Haec

Al. ja. Haec

Te. ja. Haec

Ba. le — lu — ja. Haec

Bc

31 32

Detailed description: This is a page of a musical score, page 10. It features five staves. The top four staves are for vocal parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.). The bottom two staves are for Piano (Bc). The score is divided into three measures, numbered 30, 31, and 32. In measure 30, the vocalists sing 'le — lu — ja.' with a long horizontal line under 'le' and 'lu'. The Soprano and Bass parts have a slur over 'le — lu'. The Alto and Tenor parts have a slur over 'ja.'. In measure 31, the vocalists sing 'ja.' with a slur. In measure 32, all vocalists sing 'Haec'. The Piano accompaniment consists of a right-hand part with a melodic line and a left-hand part with chords and a moving bass line. The key signature has one sharp (F#) and the time signature is 7/8.

33 34 35 36

Sop. di — es, quam fe — cit, haec di — es, quam

Al. di — es, quam fe — cit, haec di — es quam

Te. di — es, quam fe — cit, haec di — es quam

Ba. di — es, quam fe — cit, haec di — es, quam

Bc

34 35 36

The musical score consists of five staves. The vocal staves (Sop., Al., Te., Ba.) are in treble clef with a key signature of one sharp (F#). The piano accompaniment (Bc) is in treble and bass clefs. The lyrics are: "di — es, quam fe — cit, haec di — es, quam". The score is divided into four measures, numbered 33, 34, 35, and 36. The vocal parts have long notes in measures 33 and 34, and shorter notes in measures 35 and 36. The piano accompaniment provides harmonic support with chords and moving lines.

37 38 39 40

Sop. fe — cit, haec di — es, quam fe — cit

Al. fe — cit, haec di — es, quam fe — cit

Te. fe — cit, haec di — es, quam fe — cit

Ba. fe — cit, haec di — es, quam fe — cit

Bc

41 42 43

Sop.
Do — mi - nus: et lae — te — mur, lae —

Al.
Do — mi - nus: ex - sul — te —

Te.
Do — mi - nus: et lae — te — mur, lae —

Ba.
Do — mi - nus: et lae — te —

Bc

42 43

Detailed description: This is a page of a musical score, page 13, containing five staves. The top four staves are for vocal parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.). The bottom staff is for Piano (Bc), consisting of a grand staff with treble and bass clefs. The score is divided into three measures, numbered 41, 42, and 43. The lyrics are: 'Do — mi - nus: et lae — te — mur, lae —' for Soprano, Tenor, and Bass; 'Do — mi - nus: ex - sul — te —' for Alto. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with a prominent bass clef and a flat sign in the second measure.

44 45 46 47

Sop. te — mur in e — a. Al - le - lu - ja, —

Al. mus in e — a.

Te. te — mur in e — a.

Ba. mur in e — a.

Bc

45 46 47

Detailed description: This is a page of a musical score, page 14. It features five staves: Soprano (Sop.), Alto (Al.), Tenor (Te.), Bass (Ba.), and Piano (Bc). The Soprano part has lyrics 'te — mur in e — a.' and 'Al - le - lu - ja, —'. The Alto part has lyrics 'mus in e — a.'. The Tenor part has lyrics 'te — mur in e — a.'. The Bass part has lyrics 'mur in e — a.'. The Piano part provides accompaniment. The score is divided into three measures, numbered 44, 45, and 46, with a fourth measure starting at 47. The Soprano part has a fermata over the 'e' in measure 46. The Alto part has a fermata over the 'e' in measure 46. The Tenor part has a fermata over the 'e' in measure 46. The Bass part has a fermata over the 'e' in measure 46. The Piano part has a fermata over the 'e' in measure 46. The Soprano part has a fermata over the 'ja' in measure 47. The Alto part has a fermata over the 'a' in measure 46. The Tenor part has a fermata over the 'a' in measure 46. The Bass part has a fermata over the 'a' in measure 46. The Piano part has a fermata over the 'a' in measure 46.

48 49 50

Sop.

Al.

Te.

Ba.

Bc

Al — le — lu — ja, al —

Al — le — lu — ja, al — le — lu — ja, —

Al — le — lu — ja, — 50

Detailed description: This is a page of a musical score, page 15, containing measures 48, 49, and 50. The score is for five parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), Bass (Ba.), and Piano (Bc). The Soprano part has a melodic line with some slurs and a fermata in measure 50. The Alto part has the lyrics "Al — le — lu — ja, al —" with a fermata in measure 50. The Tenor part has the lyrics "Al — le — lu — ja, al — le — lu — ja, —" with a fermata in measure 50. The Bass part has the lyrics "Al — le — lu — ja, — 50" with a fermata in measure 50. The Piano part provides accompaniment with chords and moving lines in both hands. The time signature is 7/8. The key signature has one flat (B-flat).

51 52 53

Sop.

Al.

Te.

Ba.

Bc

le ————— lu —

le ————— lu —

54 55 56 57

Sop. ja, al — le — lu — ja,

Al. ja, al — le — lu — ja, al —

Te. al — le — lu — ja, al —

Ba. al — le — lu — ja, al —

Bc. 55 56 57

The musical score is for five parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), Bass (Ba.), and Piano (Bc.). The score covers measures 54 to 57. The vocal parts (Sop., Al., Te., Ba.) are written in treble clef with lyrics. The piano part (Bc.) is written in grand staff (treble and bass clefs). The lyrics are: "ja, al — le — lu — ja, al —". The piano accompaniment features chords and melodic lines, with a more active texture in measures 57 and 58.

58 59 60 61

Sop.

Al.

Te.

Ba.

Bc

al —

59 60 61

Detailed description: This is a page of a musical score, page 18. It features five staves. The top four staves are for vocal parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), and Bass (Ba.). The bottom two staves are for Piano (Bc). The Soprano part has a melodic line with some slurs and a fermata at the end of the first measure of the fourth measure. The other vocal parts have a more rhythmic accompaniment with many rests. The piano accompaniment consists of a treble and bass clef staff with chords and some melodic fragments. Measure numbers 58, 59, 60, and 61 are indicated above the vocal staves. The word 'al' with a fermata is written below the Soprano staff in the fourth measure.

62 63 64 65

Sop. le — lu — ja, al le — lu —

Al. le — lu — ja, al le — lu —

Te. le — lu — ja, al le — lu —

Ba. le — lu — ja, al le — lu —

Bc. le — lu — ja, al le — lu —

63 64 65

The musical score is for five parts: Soprano (Sop.), Alto (Al.), Tenor (Te.), Bass (Ba.), and Piano (Bc.). It consists of five measures, numbered 62 to 65. Measures 62 and 63 feature the vocalists singing "le — lu — ja," with a fermata over the final note. Measures 64 and 65 feature the vocalists singing "al le — lu —" with a fermata over the final note. The piano accompaniment provides harmonic support, with a melodic line in the right hand and a bass line in the left hand. The piano part includes a fermata in measure 63 and a melodic flourish in measure 64.

66

Sop.

Al.

Te.

Ba.

Bc

ja.

ja.

ja.

ja.

ja.

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♩ = 120

1 2 3 4 5 6 7

Soprano

Haec di-es, quam fe-cit, haec di-es, quam fe—cit Do—mi-nus,

8 9 10 11 12 13 14

Sop.

haec di-es, quam fe-cit, haec di-es, quam fe—cit Do—mi-nus: ex-sul-

15 16 17 18 19 20 21

Sop.

te— mus__in e— a. A-le-lu-ja, _

22 23 24 25 26 27

Sop.

al-le-lu-ja, al-le-lu-ja al-le-lu-

28 29 30 31 32 33 34

Sop.

ja, a— le-lu-ja. Haec di-es, quam fe-cit,

35 36 37 38 39 40 41 42

Sop.

haec di-es, quam fe-cit, haec di-es, quam fe—cit Do—mi-nus: et lae-

43 44 45 46 47 48

Sop.

te-mur, lae-te-mur in e— a. Al-le-lu-ja, _

49 50 51 52 53 54 55 56

Sop.

al-le-lu-ja, al-le-lu-

57 58 59 60 61

Sop.

ja, _ al-

Sop.

62 63 64 65 66

le - lu - ja, al - le - lu - ja.

Detailed description: This is a musical score for a soprano voice part, spanning five measures (62-66). The notation is in treble clef. Measure 62 contains a quarter note 'le', a quarter note 'lu', and a quarter note 'ja', followed by a comma. Measure 63 contains a quarter note 'al'. Measure 64 is a complex rhythmic passage consisting of a series of eighth notes. Measure 65 contains a quarter note 'le', a quarter note 'lu', and a quarter note 'ja', followed by a period. Measure 66 contains a quarter note 'al', a quarter note 'le', a quarter note 'lu', and a quarter note 'ja', followed by a period. A horizontal line is drawn under the word 'al' in measure 64, extending across measures 64, 65, and 66. The lyrics are positioned below the notes.

HAEC DIES

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♩ = 120

Alto

1 2 3 4 5 6 7

Haec di-es, quam fe-cit, haec di-es, quam fe-cit Do-mi-nus,

Al.

8 9 10 11 12 13 14

haec di-es, quam fe-cit, haec di-es, quam fe-cit Do-mi-nus:

Al.

15 16 17 18 19 20 21

ex-sul-te-mus, et lae-te-mur in e-a. Al-le-lu-

Al.

22 23 24 25 26 27 28 29 30

ja, a-le-lu-ja, a-le-lu-ja, al-le-lu-ja, al-le-lu-ja.

Al.

31 32 33 34 35 36 37 38

Haec di-es, quam fe-cit, haec di-es quam fe-cit, haec

Al.

39 40 41 42 43 44 45 46

di-es, quam fe-cit Do-mi-nus: ex-sul-te-mus in e-a.

Al.

47 48 49 50 51 52 53 54

Al-le-lu-ja, al-le-lu-ja, al-

Al.

55 56 57 58 59 60 61 62 63

le-lu-ja, al-le-lu-ja,

Al.

64 65 66

al-le-lu-ja.

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♩ = 120

Tenore

1 2 3 4 5 6 7

Haec di-es, quam fe-cit, haec di-es, quam fe—cit Do—mi-nus,

Te.

8 9 10 11 12 13 14 15

haec di-es, quam fe-cit, haec di-es, quam fe—cit Do—mi-nus: ex·sul-

Te.

16 17 18 19 20 21 22 23

te-mus, et lae-te-mur in e— a. Al-le-lu—ja, a-le-lu-

Te.

24 25 26 27 28 29 30 31 32

ja, a-le-lu—ja, al-le-lu—ja, al-le-lu—ja. Haec

Te.

33 34 35 36 37 38 39 40

di-es, quam fe-cit, haec di-es quam fe-cit, haec di-es, quam fe—cit

Te.

41 42 43 44 45 46 47

Do—mi-nus: et lae-te-mur, lae-te—mur in e— a.

Te.

48 49 50 51 52

Al-le-lu·ja, al-le-lu—ja,

Te.

53 54 55 56 57 58 59 60

al— le-lu—ja, al-

Te.

61 62 63 64 65 66

le-lu—ja, al— le-lu—ja.

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♩ = 120

Basso

1 Haec di-es, quam fe-cit, 2 3 4 5 haec di-es, quam fe—cit 6 7 Do—mi·nus,

Ba.

8 haec di—es, quam fe—cit, 9 10 11 12 haec di—es, quam fe—cit 13 14 Do—mi·nus:

Ba.

15 ...et lae—te—mur in e— a. 16 17 18 19 20 21 Al—le—lu—

Ba.

22 ja, 23 al—le—lu—ja, 24 25 26 27 al—le—lu—ja, al—le—lu—ja, —

Ba.

28 al—le—lu—ja. 29 30 31 32 33 34 Haec di—es, quam fe—cit,

Ba.

35 haec di—es, quam fe—cit, 36 37 38 39 40 41 haec di—es, quam fe—cit Do—mi·nus:

Ba.

42 et lae—te—mur in e— a. 43 44 45 46 47 48


Ba.

49 Al·le·lu·ja, — 50 51 52 53

Ba.

54 al—le—lu—ja, 55 56 57 58 59 60 61 62 al—le—lu—

Ba.



63 64 65 66

ja, al-le-lu-ja.

Detailed description: This is a musical score for a Bass (Ba.) part, spanning measures 63 to 66. The notation is in bass clef. Measure 63 contains a quarter note 'ja,'. Measure 64 features a complex rhythmic pattern with a dotted quarter note 'al' followed by a series of eighth notes. Measure 65 continues with a dotted quarter note 'le' and a quarter note 'lu'. Measure 66 concludes with a quarter note 'ja.' and a final double bar line. The lyrics are written below the staff, with a long horizontal line under 'al-le-lu-ja.' connecting the notes across measures 64, 65, and 66.

HAEC DIES

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♩ = 120

BC

Measures 1-6 of the piano accompaniment. The score is in 3/4 time. The right hand features a melodic line with eighth-note patterns and rests, while the left hand provides harmonic support with chords and moving bass lines. Measure numbers 1 through 6 are indicated above the staff.

Bc

Measures 7-11 of the piano accompaniment. The right hand continues the melodic development with more complex rhythmic patterns. The left hand maintains a steady accompaniment. Measure numbers 7 through 11 are indicated above the staff.

Bc

Measures 12-18 of the piano accompaniment. Measure 14 contains a first ending bracket. Measure 18 ends with a fermata. Measure numbers 12 through 18 are indicated above the staff.

Bc

Measures 19-23 of the piano accompaniment. The piece concludes with a final cadence in measure 23. Measure numbers 19 through 23 are indicated above the staff.

24 25 26 27 28

Bc

Measures 24-28: The right hand (treble clef) features a melodic line with eighth and quarter notes, including a dotted quarter note in measure 24. The left hand (bass clef) provides a rhythmic accompaniment with eighth and quarter notes, and rests in measures 25 and 26. Measure 25 includes a '7' time signature. Measure 26 has a '6/8' time signature. Measure 27 has a '7/8' time signature. Measure 28 has a '7/8' time signature. The key signature has one sharp (F#).

29 30 31 32 33

Bc

Measures 29-33: The right hand continues the melodic line with eighth and quarter notes. The left hand features a rhythmic accompaniment with eighth and quarter notes, and rests in measures 29 and 30. Measure 31 includes a '7' time signature. Measure 32 has a '7/8' time signature. Measure 33 has a '7/8' time signature. The key signature has one sharp (F#).

34 35 36 37 38 39

Bc

Measures 34-39: The right hand features a melodic line with eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes, and rests in measures 34 and 35. Measure 36 has a '7/8' time signature. Measure 37 has a '7/8' time signature. Measure 38 has a '7/8' time signature. Measure 39 has a '7/8' time signature. The key signature has one sharp (F#).

40 41 42 43 44 45

Bc

Measures 40-45: The right hand features a melodic line with eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes, and rests in measures 40 and 41. Measure 42 has a '7/8' time signature. Measure 43 has a '7/8' time signature. Measure 44 has a '7/8' time signature. Measure 45 has a '7/8' time signature. The key signature has one sharp (F#).

46 47 48 49 50

Bc

Measures 46-50: The right hand features a melodic line with eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes, and rests in measures 46 and 47. Measure 48 has a '7/8' time signature. Measure 49 has a '7/8' time signature. Measure 50 has a '7/8' time signature. The key signature has one sharp (F#).

51 52 53 54 55 56

Bc

Measures 51-56: The right hand features a melodic line with eighth and quarter notes. The left hand provides a rhythmic accompaniment with eighth and quarter notes, and rests in measures 51 and 52. Measure 53 has a '7/8' time signature. Measure 54 has a '7/8' time signature. Measure 55 has a '7/8' time signature. Measure 56 has a '7/8' time signature. The key signature has one sharp (F#).

57 58 59 60 61

Bc

This system of music contains measures 57 through 61. It is written for a grand piano (Bc) with a treble and bass clef. The right hand (treble clef) features a melodic line with eighth-note patterns and some sixteenth-note runs. The left hand (bass clef) provides harmonic support with chords and some eighth-note accompaniment. Measure numbers 57, 58, 59, 60, and 61 are indicated above the staff.

62 63 64 65 66

Bc

This system of music contains measures 62 through 66. It continues the piece for the grand piano (Bc). The right hand has a more active melodic line with sixteenth-note passages. The left hand has a steady accompaniment of eighth notes. Measure numbers 62, 63, 64, 65, and 66 are indicated above the staff. The system concludes with a double bar line.