



Personent Hodie

SSATB chorus
with organ and optional handbells

Katherine Saxon

5 minutes 30 seconds

Personent hodie
Voices puerulae
Laudantes iucunde
Qui nobis est natus,
Summo Deo datus,
Et de virginio
Ventre procreatus.

In mundo nascitur;
Pannis involvitur;
Praesepi ponitur
Stabulo brutorum
Rector supernorum;
Perdit spolia
Princeps Infernorum.

Magi tres venerunt;
Munera offerunt;
Parvulum inquirunt,
Stellulam sequendo,
Ipsum adorando,
Aurum, thus et myrrham
Ei offerendo.

Omnes clericuli,
Pariter pueri,
Cantent ut angeli:
"Advenisti mundo:
Laudes tibi fundo
Ideo: Gloria
In excelsis Deo."

Resound today
Voices of boys,
Praising merrily.
He who is born to us,
Given by the Supreme God,
And of a virgin's
Womb born.

He was born into the world,
Wrapped in rags,
Placed in a manger
In a stable for animals,
The Ruler of Heaven;
Has lost his spoils
The Prince of Hell.

Three Wise Men came;
They offered gifts;
They sought the Child,
Following the Star
In total adoration.
Gold, incense, and myrrh
They offered.

All clerics,
Together with the boys,
Sing like the angels:
"You have come into the world;
I pour out praises to you.
Therefore: Glory
In the highest to God."

This arrangement combines the medieval aesthetic for independence of voice with contemporary diatonic harmonic practices. Bells were often a critical part of Medieval and Renaissance processions. Here the repetition of the fifth in the bells sets the tempo for the processional chant. The descending bell patterns in the second half of the composition mimics the practice of pealing bells to announce important events. The premier performance used the carillon in the Williams College Chapel and the coordination was attempted with the use of a walkie-talkie. The use of handbells facilitates much easier coordination, but the part can be performed by a carillon.

There are no dynamic markings given in the score. Instead, I want the entire work to grow in volume as it grows and transforms in complexity to its ecstatic conclusion.

If performed as a processional the choir should start at the back of the space, where the tenors and basses will perform the opening incipit. Then the two soloists sing their duet from the front of the space. After the duet the procession of the choir to the front of the space begins.

Personent Hodie

processional for SSATB chorus with organ and optional handbells

Freely $\text{J}=84 - 96 \text{ ad lib.}$

TENORS AND BASSES

Piae Cantiones, 1582
arr. Katherine Saxon

Music for Tenors and Basses and Bells. The Tenors/Basses part consists of two staves: a bass staff in common time and a soprano staff in common time. The Bells part is on a soprano staff in common time.

Text: Per - so - nent ho - di - e Vo - ces pu - er - u-lae

4

Music for Bass (B) and Bassoon (Bl). The Bass part has two staves: a bass staff in common time and a soprano staff in common time. The Bassoon part is on a soprano staff in common time.

Text: Lau-dan - tes iu-cun - de Qui no - bis est na - tus, Sum - mo

Bl

Music for Soprano (S) and Alto (A). The Soprano part has two staves: a soprano staff in common time and a bass staff in common time. The Alto part has two staves: a soprano staff in common time and a bass staff in common time.

Text: In time solo
Per-so-nent ho - di - e Vo-ces pu - er - u-lae

S.

Music for Bass (B) and Bassoon (Bl). The Bass part has two staves: a bass staff in common time and a soprano staff in common time. The Bassoon part is on a soprano staff in common time.

Text: Per-so-nent ho - di - e Vo-ces pu - er - u -
De - o da-tus. Glo - ri - a

Bl

Music for Soprano (S) and Alto (A). The Soprano part has two staves: a soprano staff in common time and a bass staff in common time. The Alto part has two staves: a soprano staff in common time and a bass staff in common time.

Text: Lau-dan - tes iu-cun - de Qui no - bis est na - tus, Sum - mo De - o da - tus, Et de vir, -
lae Lau-dan - tes iu-cun - de Qui no - bis est na - tus, Sum - mo De - o da - tus, Et de

S.

Music for Soprano (S) and Alto (A). The Soprano part has two staves: a soprano staff in common time and a bass staff in common time. The Alto part has two staves: a soprano staff in common time and a bass staff in common time.

Text: vir, - vir, et de vir, - vir, et de vir - gi - ne - o Ven - tre pro - cre - a - tus
vir, - vir, - vir, et de vir, - vir, et de vir - gi - ne - o Ven - tre pro - cre - a - tus

28 (Processional Begins)

S. In mun - do nas - ci - tur; Pan - nis in - vol - vi - tur; Prae - se - pi

A. In mun - do nas - ci - tur; Pan - nis in - vol - vi - tur; Prae - se -

T. 8 In mun - do nas - ci - tur; Pan - nis in - vol - vi - tur; Prae - se - pi

B. In mun - do nas - ci - tur; Pan - nis in - vol - vi - tur; Prae - se -

Bl.

Org.

33

S. po - ni - tur Sta - bul - o bru - to - rum Re - ctor su - per - no - rum;

A. pi po - ni - tur Sta - bul - o bru - to - rum Re - ctor su - per - no - rum;

T. 8 po - ni - tur Sta - bul - o bru - to - rum Re - ctor su - per - no - rum;

B. pi po - ni - tur Sta - bul - o bru - to - rum Re - ctor su - per - no - rum;

Bl.

Org.

38

S. Per - di - dit spo - li, Per - di - dit spo - li, Per - di - dit
A. Per - di - dit spo - li, Per - di - dit spo - li, Per - di -
T. 8 Per - di - dit spo - li, Per - di - dit spo - li, Per - di -
B. Per - di - dit spo - li, Per - di - dit spo - li, Per - di -
Org. {

43

S. spo - li - a Prin - ceps In - fer - no - rum. Ma - gi tres ven - er - runt;
A. dit spo - li - a Prin - ceps In - fer - no - rum. Ma - gi tres ven - er -
T. 8 spo - li - a Prin - ceps In - fer - no - rum. Ma - gi tres ven - er - runt;
B. dit spo - li - a Prin - ceps In - fer - no - rum. Ma - gi tres ven - er -
Bl.
Org. {

48

S. Mun - er - a of - fe - runt; Par - vu - lum in - qui - runt, Stel - lu - lam se -
A runt; Mun - er - a of - fe - runt; Par - vu - lum in - qui - runt, Stel - lu - lam se -
T 8 Mun - er - a of - fe - runt; Par - vu - lum in - qui - runt, Stel - lu - lam se -
B runt; Mun - er - a of - fe - runt; Par - vu - lum in - qui - runt, Stel - lu - lam se -
Bl
Org.

Perusal Score

do not copy

53

S. quen - do, Ip - sum a - dor - an - do, Au - rum, thus, thus, thus
A quen - do, Ip - sum a - dor - an - do, Au - rum, thus, thus
T 8 quen - do, Ip - sum a - dor - an - do, Au - rum, thus,
B quen - do, Ip - sum a - dor - an - do, Au - rum, thus,
Bl
Org.

58

S. Au - rum, thus, thus, thus Au - rum, thus et myr - rham Ei of - fer -
A et Au - rum, thus, thus, thus Au - rum, thus et myr - rham Ei of - fer -
T thus, thus Au - rum, thus Au - rum, thus, et myr - rham Ei of - fer -
B thus, thus Au - rum, thus Au - rum, thus et myr - rham Ei of - fer -
Bl
Org.

63

S. en - dō: Om - nes cle - ri - cul - i, Pa - ri - ter pu - er - i,
A en - dō: Om - nes cle - ri - cul - i, Pa - ri - ter pu -
T en - dō: Om - nes cle - ri - cul - i, Pa - ri - ter pu - er - i,
B en - dō: Om - nes cle - ri - cul - i, Pa - ri - ter pu - er - i,
Bl
Org.

68

S. Can - tent ut an - gel - i: 'Ad - ve - ni - sti mun - do: Lau - des ti - bi
 A er - i, Can - tent ut an-gel - i: 'Ad - ve - ni - sti mun - do: Lau - des ti - bi
 T 8 Can - tent ut an - gel - i: 'Ad - ve - ni - sti mun - do: Lau - des ti - bi
 B Can - tent ut an - gel - i: 'Ad - ve - ni - sti mun - do: Lau - des ti - bi
 Bl
 Org.

73

S. fun - do I - de - o - o, I - de - o - o,
 A fun - do I - de - o - o, I - de - o - o
 T 8 fun - do I - de - o - o, I - de - o - o
 B fun - do I - de - o - o, I - de - o - o
 Bl
 Org.

78

S. I - de - o: Glo - ri - a In ex - cel - sis De - o! Per - so - nent
A o, I - de - o: Glo - ri - a In ex - cel - sis De - o! Per - so -
T 8 o, I - de - o: Glo - ri - a In ex - cel - sis De - o! Per - so -
B I - de - o: Glo - ri - a In ex - cel - sis De - o! Per - so - nent
Bl
Org.

83

S. ho - di - e Vo - ces pu - er - u - lae Lau - dan - tes iu - cun - de
A nent ho - di - e Vo - ces pu - er - u - lae Lau - dan - tes iu - cun - de
T 8 nent ho - di - e Vo - ces pu³ - er - u - lae Lau - dan - tes iu - cun - de
B ho - di - e Vo - ces pu - er - u - lae Lau - dan - tes iu - cun - de
Bl
Org.

88

S. Qui no - bis est na - tus, Sum - mo De - o da - tus, Et de vir, -

A. Qui no - bis est na - tus, Sum - mo De - o da - tus, Et de

T. Qui no - bis est na - tus, Sum - mo De - o da - tus,

B. Qui no - bis est na - tus, Sum - mo De - o da - tus,

Bl.

Org.

93

S. vir, - vir, et de vir, - vir, et de vir - gi - ne - o

A. vir, - vir, - vir, et de vir, - vir, - vir, et de vir - gi - ne - o³

T. Et de vir, - vir, et de vir, - vir, - et de vir - gi - ne³ - o

B. Et de vir, - vir, - vir, et de vir, - vir, - gi - ne - o³

Bl.

Org.

98

Soprano I

S.I. Om - nes cle ³ - ri - cul -

Soprano II

S.II. Ven - tre pro - cre - a - tus Om - nes cle - ri - cul - i,

A

A. Ven - tre pro - cre - a - tus Om - nes cle - ri - cul -

T

T. Ven - tre pro - cre - a - tus Om - nes cle - ri -

B

B. Ven - tre pro - cre - a - tus Om - nes cle - ri - cul - i,

Bl

Bl.

Org.

102

S.I. i, Pa - ri³ - ter pu³ - er - i, Can-tent ut an - gel - i:

S.II. Pa - ri - ter pu - er - i, Can - tent ut an - gel - i:

A. i, Pa - ri - - ter pu - er - i, Can - - tent ut an-gel - i:

T. cul - i, Pa - ri - ter pu - er - i, Can - tent ut an-gel - i:

B. Pa - ri - ter pu - er - i, Can - tent ut an - gel - i:

Bl. - - - -

Org. { - - - -

106

S.I. 'Ad - ve - ni - sti mun - do: Lau - des ti - bi fun - do

S.II. 'Ad - ve - ni - sti mun - do: Lau - des ti - bi fun - do

A. 'Ad - ve - ni - sti mun - do: Lau - des ti - bi fun - do

T. 'Ad - ve - ni - sti mun - do: Lau - des ti - bi fun - do

B. 'Ad - ve - ni - sti mun - do: Lau - des ti - bi fun - do

Bl.

Org.

110

S.I. I - de - o: 3 3

S.II I - de - o - o, I - de - o - o, I - de - o:

A I - de - o - o, I - de - o - o, I - de - o:

T I - de - o - o, 3 3

B I - de - o - o, I - de - o - o, -3 0,

Bl

Org.

The musical score consists of seven staves. The top three staves (S.I., S.II, A) are in treble clef, while the bottom four (T, B, Bl, Org.) are in bass clef. The key signature is two sharps. Measure 110 begins with a rest followed by eighth-note patterns. The vocal parts sing 'I - de - o' in a rhythmic pattern of eighth notes. The piano part (Bl) features a continuous eighth-note run. The organ part (Org.) has sustained notes with grace notes. Measures 111 and 112 show similar patterns, with the vocal parts adding '- o, - o,' and the piano part continuing its eighth-note run. Measure 113 concludes with sustained notes and grace notes in the organ part.

115

S.I. Glo - ri - a In ex - cel - sis De - - - o.'

S.II. Glo - ri - a In ex - cel - sis De - - - o.'

A. Glo - ri - a In ex - cel - sis De - - - o'

T. Glo - ri - a In ³ ex - cel - sis De - - - o.'

B. Glo - ri - a In ex - cel - sis De - - - o.'

Bl.

Org. Glo - ri - a In ex - cel - sis De - - - o'

Handbells

Personent Hodie

processional for SSATB chorus with organ and optional handbells

Handbells Used: 6



Piae Cantiones, 1582
arr. Katherine Saxon

A musical score for handbells consisting of eight staves of music. The staves are numbered 4, 8, 18, 29, 35, 45, 50, 55, 65, and 70 from top to bottom. Each staff uses a treble clef and a key signature of two sharps. Measure numbers are placed in boxes above the staves. Measures 18 and 55 each contain a measure of silence indicated by a horizontal bar. Measures 45, 50, and 65 each contain a measure where all six bells ring simultaneously. Measures 18, 55, and 70 end with a repeat sign and a double bar line, suggesting a repeat of the previous measure.

82



87



92



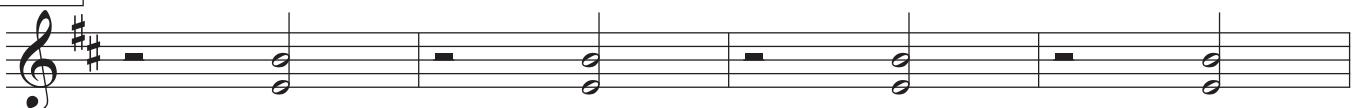
97



101



106



110



113



116

