

SANCTUS

from *Mass No. 4, D.452*
for S.S.A.B. voices and piano
with optional PianoTrax CD*

Music by **FRANZ SCHUBERT** (1797-1828)
Edited and Arranged by **PATRICK M. LIEBERGEN**

Adagio (♩ = ca. 72-76)

SOPRANO I

SOPRANO II

ALTO

BARITONE

Adagio (♩ = ca. 72-76)

PIANO

mp

NOTE: The two measure introduction was added by the arranger and is optional.
See page 10 for the editor's note and pronunciation guide.

* Also available for S.A.T.B. (47543) and S.S.A. (47545).
PianoTrax 11 Accompaniment CD available (47188).

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3

mp *cresc.* *mf*

San - ctus, San - ctus, San - ctus Do - mi-nus

mp *cresc.* *mf*

San - ctus, San - ctus, San - ctus Do - mi-nus

mp *cresc.* *mf*

San - ctus, San - ctus, San - ctus Do - mi-nus

mp *cresc.* *mf*

San - ctus, San - ctus, San - ctus Do - mi-nus

cresc. *mf*

6

cresc. *rit.* *f*

Sa - ba-oth! Ple - ni sunt coe - li et ter - ra glo - ri - a

cresc. *rit.* *f*

Sa - ba-oth! Ple - ni sunt coe - li et ter - ra glo - ri - a

cresc. *rit.* *f*

Sa - ba-oth! Ple - ni sunt coe - li et ter - ra glo - ri - a

cresc. *rit.* *f*

Sa - ba-oth! Ple - ni sunt coe - li et ter - ra glo - ri - a

cresc. *rit.* *f*

Allegro vivace (♩ = ca. 126-132)

10

mp opt. SOLO or SMALL GROUP

mf

tu - a. Ho - san - na in ex - cel - sis, ho -

tu - a.

tu - a.

tu - a.

Allegro vivace (♩ = ca. 126-132)

mp

mf

san - na in ex - cel - sis, ho - san - na in ex -

f

san - na in ex - cel - sis, ho - san - na in ex -

f

(end solo) ALL
mp sub. f

15

cel - sis, in ex - cel - sis. Ho -

sub. *f*

Ho -

sub. *f*

Ho -

sub. *f*

Ho -

mp sub. f

18

san - na in ex - cel sis, ho - san - na in ex -

san - na in ex - cel - sis, ho - san - na in ex -

san - na in ex - cel - sis, ho - san - na in ex -

san - na in ex - cel - sis, ho - san - na in ex -

cel - sis, ho - san - na in ex - cel - sis,

cel - sis, ho - san - na in ex - cel - sis,

cel - sis, ho - san - na in ex - cel - sis,

cel - sis, ho - san - na in ex - cel - sis,

This block contains the musical notation for measures 21 through 23. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are 'cel - sis, ho - san - na in ex - cel - sis,' repeated for each voice part. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

in ex - cel - sis. Ho -

in ex - cel - sis. Ho -

in ex - cel - sis. Ho -

in ex - cel - sis. Ho -

This block contains the musical notation for measures 24 through 26. It includes four vocal staves and a piano accompaniment. The lyrics are 'in ex - cel - sis. Ho -' repeated for each voice part. The piano accompaniment continues with a similar rhythmic pattern, including some chordal textures in the right hand.

27

sub. *mp*

san - na in ex - cel - sis, ho -

sub. *mp*

san - na in ex - cel - sis, ho -

sub. *mp*

san - na in ex - cel - sis, ho -

sub. *mp*

san - na in ex - cel - sis, ho -

sub. *mp*

30

mf *p*

san - na in ex - cel - sis.

mf *p*

san - na in ex - cel - sis.

mf *p*

san - na in ex - cel - sis.

mf *p*

san - na in ex - cel - sis.

mf *p* *cresc.*

33 *f* 34

f Ho - san - na in ex - cel -

f Ho - san - na in ex - cel -

f Ho - san - na in ex - cel -

f Ho - san - na in ex - cel -

f

36 *sub. mp* *f*

sis, ho - san - na in ex - cel -

sub. mp *f*

sis, ho - san - na in ex - cel -

sub. mp *f*

sis, ho - san - na in ex - cel -

sub. mp *f*

sis, ho - san - na in ex - cel -

sub. mp *f*

39

40

sis. Ho - san - na,

sis. Ho - san - na,

sis. Ho - san - na,

sis. Ho - san - na, ho - san - na, ho -

42

rit. ho - san - na!

rit. ho - san - na!

rit. ho - san - na!

rit. ho - san - na!

san - na, ho - san - na!

Editor's Note

The great Austrian composer Franz Schubert was born in Vienna, where he began his musical education by studying the violin, piano, organ, singing and theory. He eventually became a member of the Court Chapel Choir and also studied music at the Stadtkonvikt, a training school for court singers. After leaving that school, he continued to study music with the esteemed Antonio Salieri and spent a few years as an elementary school teacher. With many works written and numerous contacts made with other musicians in Vienna, he ultimately spent the rest of his life composing music. Like Mozart, he lacked a secure patronage and a steady income. However, Schubert composed an incredible amount of music in his brief life of only 31 years.

Included in Schubert's works are nine symphonies, 22 piano sonatas, many short piano pieces for two and four hands, 35 chamber works, six masses, 17 operas, and over 600 songs. This publication provides the "Sanctus" movement found in Schubert's *Mass No. 4 in C Major*, D.452. It was one of four masses that he composed in his youth for performance in the Lichtental parish church, where Schubert had sung as a boy.

The source of this edition is *Franz Schubert's Werke*, Series 13, published by Breitkopf and Härtel in 1887. Originally composed in 1816 for S.A.T.B. chorus, S.A.T.B. solo voices and a small instrumental ensemble of Violin I and Violin II and continuo (cello, bass and organ), the mass was revised by Schubert in 1825 with the addition of *ad libitum* parts for oboes or clarinets, two trumpets and timpani for performance in St. Ulrich Church in Vienna. Also in 1825, Schubert sold the mass to Anton Diabelli for publication. It was the only mass published during Schubert's lifetime, and he dedicated that publication to Michael Holzer, his teacher and the organist and choirmaster at the Lichtental Church.

This arrangement of "Sanctus" includes a keyboard reduction of the instrumental parts from Schubert's 1825 version as the accompaniment. Modern clefs and the metronomic indications have also been added to this publication. Additionally, the dynamic indications provided here have been derived from the original choral and instrumental parts by the editor.

Intended by Schubert for use in the main worship service of the Roman Catholic Church, this tuneful chorus is a rather concise statement of the "Sanctus" text. Because Schubert set this movement as part of a *missa brevis* (brief mass), few instruments were employed and it was common for the voices to sing through the work without pausing for the instruments to play alone. This exuberant "Sanctus" should be performed very energetically while emphasizing the normally stressed syllables of the Latin text. Those syllables are underlined in the following pronunciation guide.

Pronunciation Guide

San-ctus, San-ctus, San-ctus,
sank-tus, sank-tus, sank-tus,

Do-mi-nus Sa-ba-oth.
do-mi-nus sa-ba-ot,

Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.
ple-ni sunt fe-li et te-ra glo-ri-a ta.

Ho-san-na in ex-cel-sis.
 o-sa-na in e-kel-sis.

Please see *Alfred's IPA Made Easy* (42789) for further explanation of the International Phonetic Alphabet.