

# SANCTUS

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

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

Adagio (♩ = ca. 72-76)

PIANO

3 SOPRANO I  
*mp*

San - ctus,

*cresc.*

San - ctus,

SOPRANO II  
*mp*

San - ctus,

*cresc.*

San - ctus,

ALTO  
*mp*

San - ctus,

*cresc.*

San - ctus,

*cresc.*

NOTE: The two measure introduction was added by the arranger and is optional.

\* Also available for S.A.T.B. (47543) and S.S.A.B. (47544).  
PianoTrax 11 Accompaniment CD available (47188).

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*mf*

San - ctus Do - mi - nus Sa - ba - oth!

*mf*

San - ctus Do - mi - nus Sa - ba - oth!

*mf*

San - ctus Do - mi - nus Sa - ba - oth!

*mf*

*cresc.* *rit.* *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a

*cresc.* *rit.* *f*

Ple - ni sunt coe - li et ter - ra glo - ri - a

*cresc.* *rit.* *f*

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

9

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

tu - a.

tu - a.

*mf*

Detailed description: This block contains the first three vocal staves for measures 9-11. The top staff has lyrics 'tu - a. Ho - san - na in ex - cel - sis, ho -' and a dynamic marking of *mf*. The middle and bottom staves have lyrics 'tu - a.' and 'tu - a.' respectively. A large red watermark 'Preview Only' is overlaid on the page.

Allegro vivace (♩ = ca. 126-132)

*mp* *mf*

Detailed description: This block shows the piano accompaniment for measures 9-11. It features a treble and bass clef. The right hand has a melodic line with a dynamic marking of *mf* at the end. The left hand has a rhythmic accompaniment. A large red watermark 'Preview Only' is overlaid on the page.

12

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

*f*

Detailed description: This block contains the next three vocal staves for measures 12-14. The top staff has lyrics 'san - na in ex - cel - sis, ho - san - na in ex -' and a dynamic marking of *f*. The middle and bottom staves are empty. A large red watermark 'Preview Only' is overlaid on the page.

*f*

Detailed description: This block shows the piano accompaniment for measures 12-14. It features a treble and bass clef. The right hand has a melodic line with a dynamic marking of *f*. The left hand has a rhythmic accompaniment. A large red watermark 'Preview Only' is overlaid on the page.

15

(end solo) ALL *mp* *sub. f*

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

Ho -

Ho -

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 -

21

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.

The musical score for measures 21-23 features three vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor range, respectively. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. A large red watermark is overlaid diagonally across the page.

24

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

The musical score for measures 24-26 continues the vocal and piano parts. The vocal parts end with a fermata on the word 'Ho'. The piano accompaniment continues with chords and a bass line. The key signature and time signature remain the same as in the previous measures. A large red watermark is overlaid diagonally across the page.

27

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

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

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

sub. *mp*

sub. *mp*

sub. *mp*

sub. *mp*

30

san - na in ex - cel - sis.

san - na in ex - cel - sis.

san - na in ex - cel - sis.

*mf* *p*

*mf* *p*

*mf* *p*

*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*

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*

39

40

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.* 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.