

Performance Notes
for SANCTUS



The text of Sanctus dates from the early Christian church, and became an integral part of the Mass by the eleventh century. Historically, the Mass has been divided into two sections: those whose texts were appropriate for a specific feast (the Proper), and those which could be used at any time (the Ordinary) of which Sanctus is a part.

An approximate phonetic pronunciation of the Latin text is as follows:

Sáhnk-toos, Sáhnk-toos, Sáhnk-toos, Dó-mee-noos Déh-oos Sah-bah-ōt.

Pleh-nee soont chay-lee et téhr-rah glo-ree-ah too-ah:

Ho-sahn-nah een ex-chell-sees.

Behn-neh-deek-toos kwee vén-neet een nō-moe-néh Dó-mee-nee:

Ho-sahn-nah een ex-chell-sees.

This piece should be performed very legato, with careful attention given to the natural rise and fall of the phrases, as well as purity of vowels and tone.

A.S.

For Dr. Harold Owen
SANCTUS
 Three-Part Mixed, accompanied

AUDREY SNYDER

Legato $\text{♩} = \text{c. } 72$

I

II

III

Legato $\text{♩} = \text{c. } 72$

mp

Ped. Ped. Ped. (sim. ad lib. throughout)

[3] *mp*
 Sanc - tus,
 Ho - ly,

mp
 Sanc - tus,
 Ho - ly,

mp
 sanc
 ho

[3]

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tus
ly

Do - mi - nus De - us
Lord _____ Sa
God _____ ba -
of

tus
ly

Do - mi - nus De - us,
Lord _____ God, _____ De
God _____ us Sa - ba -
of

tus
ly

Do - mi - nus De - us,
Lord _____ God, _____ De
God _____ us Sa - ba -
of

tus
ly

Do - mi - nus De - us
Lord _____ Sa
God _____ ba -

11

mf

glo - ri - a tu - a: Ho - san-na in ex - cel - sis.
 full of thy glo - ry. Ho - san-na in the high - est.

glo - ri - a tu - a: Ho - san-na in ex - cel - sis.
 full of thy glo - ry. Ho - san-na in the high - est.

glo - ri - a tu - a: Ho - san-na in ex - cel - sis.
 full of thy glo - ry. Ho - san-na in the high - est.



15

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
 Blessed is he that com - eth in the name of the

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
 Blessed is he that com - eth in the name of the

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi -
 Blessed is he that com - eth in the name of the

15



A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp. Measure 19 starts with a piano dynamic (mp) and lyrics "ni: Lord. Ho - san - na, Ho - san - na," followed by a piano dynamic (mp). Measure 20 continues with lyrics "ni: Lord. Ho - san - na, Ho - san - na," followed by a piano dynamic (mp). Measure 21 starts with a piano dynamic (mp) and lyrics "ni: Lord. Ho - san - na, Ho - san - na," followed by a piano dynamic (mp). Measure 22 starts with a piano dynamic (mp) and lyrics "san - na in ex - cel - sis est. slight rit. san - na in the high sis est. slight rit. san - na in ex - cel sis est. slight rit. san - na in the high sis est." Measures 23 and 24 continue with the same pattern of piano dynamics and lyrics, with measure 24 ending with a piano dynamic (mp).

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