

Sanctus

for SATB (divisi) chorus with chamber orchestra

Timothy Corlis

Con brio $\text{♩} = 66$

The score is written for SATB (divisi) chorus with chamber orchestra. The tempo is *Con brio* with a quarter note equal to 66 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into three systems, each with a 5-measure bar line. The instruments and their parts are:

- Flute 1:** Rests in the first two systems, then a trill in the third system.
- Oboe 1:** Rests in all systems.
- B♭ Clarinet 1:** Rests in the first system, then a trill in the second system, and another trill in the third system.
- Bassoon 1:** Rests in all systems.
- F Horn 1 & F Horn 2:** Rests in all systems.
- Timpani:** Rests in all systems.
- Percussion 1 & 2:** Rests in the first system, then play "large sus. cym." with "yam mallets" in the second system, and a trill in the third system.
- Harp:** Plays a continuous arpeggiated pattern. Dynamics: *pp*, *p*, *mp*, *mf*. Chords: D^b C^b B^b / E^b F^b G^b A^b.
- Piano:** Plays a continuous arpeggiated pattern. Dynamics: *pp*, *p*, *mp*, *mf*. Includes *sim.* (sustained) markings.
- Organ:** Rests in all systems.
- Soprano & Alto:** Sing "Sanctus" in a *f* (forte) dynamic, marked "solo or semi-chorus".
- Tenor & Bass:** Rests in all systems.
- Violin I & II:** Rests in the first system, then play a trill in the second system, and a trill in the third system. Dynamics: *pp*, *p*, *mp*.
- Viola:** Rests in the first system, then plays a trill in the second system, and a trill in the third system. Dynamics: *pp*, *mp*.
- Cello:** Rests in the first system, then plays a trill in the second system, and a trill in the third system. Dynamics: *pp*, *p*, *mp*.
- Double Bass:** Rests in all systems.

4 A

Fl. 1 *tr* *mp* *f* *f*

Ob. 1

Cl. 1 *tr* *mp* *f* *mp* *mp* *mp* *mp* *mp*

Bsn. 1 *mf* *mp* *mf* *mp* *mf* *mp*

Hn. 1 (fade from the attack, like a bell tone) *fp* *fp* *fp*

Hn. 2 (fade from the attack, like a bell tone) *fp* *fp* *fp* *fp* *fp* *fp*

Timp. *tr* *pp* *f*

Perc. 1 *mp* *p* *mf* *pp* *mp* *pp* *mp*

Perc. 2 small sus. cym. yarn mallets *mp*

Hrp. *ff* *sfz* *A^b*

Pno. *ff* *sfz* *sfz* *sfz*

org. *p* *f* *mp* *pp*

S. Sanc - - - tus

A. - - - tus Sanc - - - tus

T. *all ten.* *p* *f* *ff* Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

B. *all basses* *p* *f* *ff* (Sanc) - tus Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

Vln. I *divisi* *tr* *f* *sub. p* *measured tremolo at the tip* *mp*

Vln. II *divisi* *tr* *f* *sub. p* *measured tremolo at the tip* *mp*

vla. *tr* *f* *sub. p* *measured tremolo at the tip* *mp*

vcl. *tr* *mf* *f* *sfz* *sfz* *sfz*

db. *f* *sfz* *sfz* *sfz*

8

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Timp.

Perc. 1

Perc. 2

Hrp.

Pno.

org.

S

A

T

B

Vln. I

Vln. II

vla

vcl

db

tr

pp

mf

f

mp

p

ff

sfz

ppp

medium tam-tam

(all spp.)

(all altos)

normale (free bows)

(no trill)

Lord God Al - might - - - y

Ah Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus

Ah Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus

12 **B** Cantabile ♩ = 108 *poco accel.*

Fl. 1

Ob. 1 *solo* *p* *mf* *mp* *mf*

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Timp.

Perc. 1

Perc. 2

Hrp. *p* *mf*

Pno. *p* *lightly without pedal* *cres.* *poco accel.*

org.

S. *p* *mp* *mf* *p*
Do - - - - mi - - - - nus De - - - - us

A.

T.

B.

Vln. I *pp* *mp* *mf* *mp* *unis.*

Vln. II *p* *mp* *mf* *mp* *unis.*

vla. *p* *mp* *p* *mp* *mf* *mp*

vc. *p* *mp* *p* *mp* *mf* *mp* *unis.*

db. *pizz* *p* *mf*

20 $\bullet = 112$

Fl. 1 *mf* *f* *mf*

Ob. 1 *mf* *f* *mp*

Cl. 1 *mp*

Bsn. 1

Hn. 1 *mp*

Hn. 2

Timp. *mf*

Perc. 1 *tr* *mp* *stop sound* *mf*

Perc. 2 *xylo.* *medium mallets* *p* *ff*

Hrp. *p* *mf*

Pno. $\bullet = 112$ *mf* *subito p* *mf* *subito p* *mf* *(more percussive)*

org.

S *mp* Sa - - - - - ba - - - - - oth *mf* Ah

A *mf* Ah

T

B

Vln. I *mf* *f* *sub. p* *f*

Vln. II *mf* *f* *sub. p* *f*

vla *mf* *mf* *sub. p* *f*

vc1 *divisi* *mf* *unis.* *f* *sub. p* *f*

db *p* *mf*

27 **C** **Maestoso** ♩ = 66

Fl. 1 *f* *p* *mf* *f*

Ob. 1 *f* *p* *pp* *mf*

Cl. 1 *f* *mf* *mp* *pp* *mf*

Bsn. 1 *f*

Hn. 1 (fade from the attack, like a bell tone) *fp* *fp* *fp* *fp* *fp* *f*

Hn. 2 (fade from the attack, like a bell tone) *fp* *fp* *fp* *fp* *fp* *f*

Timp. *pp*

Perc. 1 large sus. cym. *mf* *pp* *mp* *p* *pp*

Perc. 2 vibes *f* motor off

Hrp. *f* *sfz* D# / F# A#

Pno. *f* *sfz* *scad* *sim.* *cres.*

org. *p* *pp* *p* *mf*

S *f* *p* *p* *mf*
Ah

A *f* *p* *p* *mf*
Ah

T *f* Ho - - - - ly Ho - - - - ly Ho - - - - ly Lord God Al -

B *f* Ho - - - - ly Ho - - - - ly Ho - - - - ly Lord God Al -

Vln. I *mp* *ff*

Vln. II *mp* *ff*

vla. *mp* *ff*

vcl. *ff* *sfz* *sfz* *sfz*

db. *ff* *sfz* *sfz* *sfz*

31 D

Fl. 1 *f* *pp*

Ob. 1 *pp*

Cl. 1 *f* *p*

Bsn. 1

Hn. 1 *fp* *p*

Hn. 2 *fp* *p*

Timp. *f* *p* *mf* *tr*

Perc. 1 *f* *f* large tam-tam

Perc. 2

Hrp. *ff* *pp* *D₅*

Pno. *ff* *f* *pp* *hold pedal...*

org. *f* *pp* *both staves swell only* *f* 32' pedal if available

S *f* Sanc - - - tus Sanc - - - tus Sanc - tus Sanc - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - tus Sanc - tus Sanc - - - tus Sanc - - - tus Sanc -

A *f* Sanc - tus Sanc - - - tus_ Sanc - tus Sanc - tus_ Sanc - tus Sanc - - - tus Sanc - - - tus_

T might - - - y

B might - - - y

Vln. I

Vln. II

vla. *unis. (free bows)* *p* *ppp* *measured tremolo*

vcl. *(free bows)* *fff*

db *(free bows)* *fff*

40

The musical score for page 40 includes the following parts and markings:

- Fl. 1:** Flute 1 part, mostly rests.
- Ob. 1:** Oboe 1 part, mostly rests.
- Cl. 1:** Clarinet 1 part, mostly rests.
- Bsn. 1:** Bassoon 1 part, mostly rests.
- Hn. 1:** Horn 1 part, playing a sustained note with a *p* dynamic.
- Hn. 2:** Horn 2 part, playing a sustained note with a *p* dynamic.
- Timp.:** Timpani part, mostly rests.
- Perc. 1 & 2:** Percussion parts, mostly rests.
- Hrp.:** Harp part, playing a rhythmic pattern with dynamics *p*, *mp*, and *pp*.
- Pno.:** Piano part, playing a rhythmic pattern with dynamics *sim.*, *p*, and *mp*.
- org.:** Organ part, playing a sustained note with a *p* dynamic.
- S.:** Soprano vocal part, singing "tus Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus".
- A.:** Alto vocal part, singing "Sanc - - - tus Sanc - - - tus Sanc - - - tus Sanc - - - tus".
- T.:** Tenor vocal part, singing "(Sanc) - tus" with dynamics *mp* and *cres.*
- B.:** Bass vocal part, singing "(Sanc) - tus" with the instruction "baritones only".
- Vln. I & II:** Violin I and II parts, playing measured tremolos with dynamics *ppp* and *pp*.
- vla.:** Viola part, playing a rhythmic pattern with dynamics *pp* and *ppp*.
- vcl.:** Violoncello part, playing a sustained note with a *p* dynamic.
- db.:** Double Bass part, playing a sustained note with a *p* dynamic.

47

Fl. 1 *p* *f* *mf* *f*

Ob. 1 *p* *mf* *f*

Cl. 1 *mf* *f*

Bsn. 1 *sfz* *sfz* *sfz*

Hn. 1 *fp* *fp* *fp* *fp*

Hn. 2 *fp* *fp* *fp* *fp*

Timp. *p* *ff*

Perc. 1 large tam-tam *f* *p* *mf* *p* *f* *p*

Perc. 2 chimes *f*

Hrp. *f* *ff* *A3*

Pno. *f* *ff* *sim.*

org. *mp* *mf* *mf*

S *f* Ah Ah Ah

A *f* Ah Ah

T *f* *ff* Ah Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

B *f* (all basses) *ff* Ah Ho - - - - - ly Ho - - - - - ly Ho - - - - - ly

Vln. I *mp* *mf* *ff* *espressivo*

Vln. II *p* *mf* *ff* *espressivo*

Vln. II *p* *mf*

Vln. II *p* *mf*

vla. *p* *mf* *divisi*

vcl. *ff* *sfz* *sfz* *sfz*

db. *ff* *sfz* *sfz* *sfz*

51 *Molto Ritard.*

Fl. 1 *ff*

Ob. 1 *mf* *ff*

Cl. 1 *ff*

Bsn. 1

Hn. 1 *fp* *sfz mf*

Hn. 2 *fp* *sfz mf*

Timp. *f* *mf* *ff* *f*

Perc. 1 *mf* *p* *ff*

Perc. 2 *f*

Hrp.

Pno. *fff*

org. *mf* *f*

S (Ah) Lord God Al - - -

A (Ah) Lord God Al - - -

T Ho - - - - - ly Ho - - - - - ly Lord God Al - - -

B Ho - - - - - ly Ho - - - - - ly Lord God Al - - -

Vln. I *f* *ff* *fff*

Vln. II *f* *ff* *fff*

vla *f* *ff* *fff*

vcl *sfz*

db *sfz*

56 **E** Cantabile ♩ = 100

Fl. 1
Ob. 1
Cl. 1
Bsn. 1
Hn. 1
Hn. 2
Timp.
Perc. 1
Perc. 2
Hrp.
Pno.
org.
S
A
T
B
Vln. I
Vln. II
vla.
vcl.
db.

Missa Pax - Sanctus & Hosanna - Chamber Orchestra

64 *poco accel.* *poco accel.* ♩ = 112 piccolo

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Timp.

Perc. 1

Perc. 2

Hrp.

Pno.

org.

S

A

T

B

Vln. I

Vln. II

vla

vc1

db

Ho - - - - - san - na Ho - san - na Ho - san - na - in the high - - - - -

Ho - - - - - san - - - - - na Ho - san - - - - - na

Heav - en and earth full of thy Glor - y

Heav - en and earth are full of thy Glor - - - - - y Heav - en and earth

pp p mp mf p ppp

mp p mp mf

mf p mp mf

mf p mp mf

mf mp mf arco mf

xylo. mp medium mallets

unis.

78

Fl. 1 *p* *ffmf* *mp* *fmp* *p*

Ob. 1 *fmp* *p* *fmp* *p* *fmp* *p*

Cl. 1 *fp* *fp*

Bsn. 1 *fp* *fp*

Hn. 1 *fp* *pp* *fp* *pp* *fp* *pp*

Hn. 2 *pp* *fp* *pp* *fp* *pp*

Timp.

Perc. 1

Perc. 2 *fp* *pp* *fp* *pp* *fp* *pp* *fp* *pp* to small sus. cym.

Hrp. *mf*

Pno. *cres.* *mf* *cres.* *hold pedal...*

org.

S *mf* *f* *f*
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a

A *mf* *f* *f*
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a

T *f*
Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a

B *f*
Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a
plen - i sunt coe - li et ter - ra Glo - ri - a tu - a

Vln. I *mf* *fp*

Vln. II *mf* *fp*

vla *mf* *fp*

vcl *mf* *fp*

db

The musical score is divided into two systems. The first system covers measures 81-120, and the second system covers measures 121-160. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn), percussion (Tympani, Percussion 1 & 2), strings (Violin I & II, Viola, Violoncello, Double Bass), piano, and voice. Dynamic markings range from ppppp to fff. Performance instructions include 'Molto Ritard.', 'stop sound', and 'black keys, use forearm'. The voice parts have Latin lyrics: 'plen-i sunt coe-li et ter-ra' and 'Glo-ri-a tu-a'. The woodwind parts feature extensive trills and tremolos.

* singers repeat the cell "pleni sunt coeli et terra" through this section, random individual rhythmic placement, constant rhythmic values.

85 **G** **Maestoso** ♩ = 60 ♩ = 120

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1

Hn. 2

Timp.

Perc. 1

Perc. 2

Hrp.

Pno.

org.

S.

A.

T.

B.

Vln. I

Vln. II

vla.

vel.

db.

16' low reed stops (no octave couplers)

32' pedal if available

dead centre, both drums

stop sound

snare drum

rim shot on the drum skin

start near rim

move towards centre with crescendo

xylo. hard mallets

at the tip

at the tip

(bartok pizz.)

Ho - san - na Ho - san - na in ex - cel - sis

The musical score is arranged in systems. The top system includes woodwinds (Fl. 1, Ob. 1, Cl. 1, Bsn. 1, Hn. 1, Hn. 2) and Percussion (Timp., Perc. 1, Perc. 2). The middle system includes Hrp., Pno., and org. The bottom system includes vocal parts (S, A, T, B) and strings (Vln. I, Vln. II, vla, vcl, db). The score is marked with a tempo of 93 ♩ = 60 and 120 ♩ = 120. The key signature has one flat (B-flat). The time signature is 4/4. The score includes various performance instructions such as *sfz*, *p*, *mf*, *f*, *fff*, *ff*, *ffz*, *sfz*, *pizz.*, *dead centre, both drums*, *stop sound*, *rim shot - on the drum skin...*, *sim.*, *start near rim*, *move towards centre with crescendo*, *xylo. hard mallets*, *at the tip*, and *(bartok pizz.)*. The vocal parts have lyrics: *Ho - san - na Ho - san - na Ho - san - na in ex - cel - sis*. The score is numbered 93 at the beginning.

100

Fl. 1

Ob. 1

Cl. 1

Bsn. 1

Hn. 1
stopped horn

Hn. 2
stopped horn

Timp.

Perc. 1
start near rim
move towards centre with crescendo

Perc. 2
(Sno)

Hrp.
(Sno)

Pno.
cres.

org.
full organ

S
Ho - - - - - san - na Ho - - - - - san - na Ho - - - - - san - na Ho - - - - - san - na

A
Ho - - - - - san - na Ho - - - - - san - na Ho - - - - - san - na Ho - - - - - san - na

T
(T & B text spoken percussively)
Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na

B
Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na Ho - sah - na

Vln. I
(Sno)

Vln. II
divisi a3
at the tip

vla

vcl

db

