

SANCTUS

(from the HARMONIEMESSE)

by Franz Joseph Haydn

Arranged by Russell Robinson

The HARMONIEMESSE was written by Franz Joseph Haydn, one of the greatest classical composers in history. (The classical period of music history is generally considered to have begun around 1750, the year of J. S. Bach's death, and ended around 1820.) Haydn was born in 1732 in a small village in Austria and sang as a choirboy at the illustrious St. Stephen's Cathedral in Vienna when he was young. Haydn lived a long and productive life, writing all types of music—from church music to orchestral music. He died in Vienna in 1809 at the age of 77.

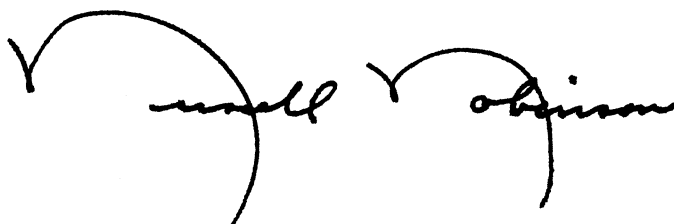
The HARMONIEMESSE (*Harmony Mass*) was one of six later masses that Haydn wrote, and it dates from 1802. The Sanctus from this mass was originally written for four-part chorus and orchestra. Only the Latin text is used in this arrangement since these classics should never be sung in English. A basic English translation follows, however:

Holy, Holy, Holy, Lord God of hosts,
Heaven and earth sing His praises.
Glory in the highest. Hosanna in the highest.

This arrangement has been written for Three-Part Mixed voices, so Part III (the boy's part) has a limited range. An introduction has been added to aid the initial entry of the voices. (The original has no introduction, beginning with measure 9.) The accompaniment has been arranged to capture the original flavor of the orchestra yet has been kept simple enough to make it accessible for the pianist. The optional repeat (measures 39–74) has been added by the arranger and is not in the original work.

In performance, the Sanctus should start slowly and then immediately become faster at measure 38. When forming the vowels, "Sanctus" should be pronounced *sawn-ktoos*, placing the accent on the first syllable. Rather than using a pure *oh* sound, "Dominus" should be pronounced *daw-mee-noos*, again placing the accent on the first syllable. (For further help with vowel pronunciation and vocal warm-ups, see *WARM-UPS BY THE DOZEN* by Russell Robinson - SVM01026).

Enjoy this wonderful Haydn classic!



The image shows two handwritten signatures in black ink. The first signature is 'Russell' and the second is 'Robinson'. Both signatures are written in a cursive, flowing style.

From the "Harmoniemesse"
SANCTUS
Three-Part Mixed, accompanied

FRANZ JOSEPH HAYDN (1732-1809)
Arranged by RUSSELL ROBINSON (ASCAP)

Performance time: approx. 3:45

PART I

PART II

PART III

ACCOMP.

Adagio (♩ = 72)

mp

5

5

9 *mp*
San - ctus, San-ctus, San - ctus, San-ctus,
mp
San - ctus, San - ctus, San - ctus, San - ctus,
mp
San - ctus, San - ctus, San - ctus, San - ctus,

9
mf
San - ctus Do - mi - nus De - us, De - us
mf
San - ctus Do - mi - nus De - us, De - us
mf
San - ctus Do - mi - nus De - us, De - us

15
mf

Sa - ba - oth.

Sa - ba - oth.

Sa - ba - oth.

Musical score for the first system, featuring vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are in soprano, alto, and bass clefs. The piano accompaniment is in grand staff. A fermata is placed over the first measure of the vocal lines. The piano part includes a triplet in the right hand.

San - ctus, San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus, San - ctus,

23

23

Musical score for the second system, featuring vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal lines are in soprano, alto, and bass clefs. The piano accompaniment is in grand staff. The system begins with a measure number of 23. The vocal lines are marked with *mp* (mezzo-piano). The piano part is also marked with *mp*. The system concludes with a fermata over the final measure.

28 *mf*

Do - mi - nus De - us, De - us Sa - ba-oth,

Do - mi - nus De - us, De - us Sa - ba-oth,

Do - mi - nus De - us, De - us Sa - ba-oth,

32

De - us, De - us Sa - ba - oth.

De - us, De - us Sa - ba - oth.

De us, De - us Sa - ba - oth.

32

Allegro (♩ = 110)

The first system of the score consists of five staves. The top three staves are vocal staves (Soprano, Alto, and Bass) in treble clef with a key signature of two sharps (F# and C#). They contain whole rests. The bottom two staves are piano accompaniment in bass clef with the same key signature. The piano part begins with a piano (p) dynamic and features a rhythmic pattern of eighth and sixteenth notes.

The second system of the score consists of five staves. The top three staves are vocal staves with lyrics. The lyrics are: "Ple - ni sunt coe - li et ter - ra, glo - ri - a, glo - ri - a". The dynamics are marked with a forte (f) dynamic. The bottom two staves are piano accompaniment. The piano part continues with a rhythmic pattern of eighth and sixteenth notes, with some chords in the right hand.

45

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

45

49

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

49

53

Ho - san - na in ex - cel - sis. Ho -
san - na Ho - san - na in ex - cel -
Ho - san - na in ex - cel - sis. Ho -
53

59

mp 59
san - na, Ho - san - na in ex -
mp sis. Ho - san - na in ex -
mp san - na, Ho - san - na in ex -
59

cel - sis, in ex - cel - sis.

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

cel - sis, in ex - cel - sis.

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. Dynamics include *f* (forte) and *pp* (pianissimo). The lyrics are: "cel - sis, in ex - cel - sis." and "cel - sis. Ho - san - na in ex - cel - sis."

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

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

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

67

This system continues the musical score with three vocal staves and piano accompaniment. It begins with a measure number of 67. The vocal parts continue with the lyrics: "Ho - san - na in ex - cel - sis,". The piano accompaniment provides harmonic support. Dynamics include *f* and *pp*. The system concludes with another measure number of 67.

71 1. *optional repeat* 2.

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

71 1. *optional repeat* 2.

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