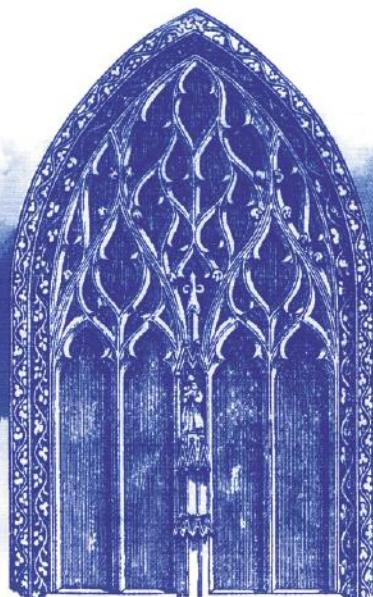




GRAHAM LACK



SANCTUS

For 12-voice Choir a cappella

Musikverlag  
**hayo**

Graham Lack

# Sanctus

for choir  
(SSSAAATTB BBB)  
a cappella

HY 2039 G

Musikverlag høy

This 12-voice *a cappella* setting calls for a proficient choir capable of sustaining long, held chords. At first sight, the high tessitura of the opening gesture may seem overly demanding. By casting perhaps the topmost pitches in the soprano and alto parts as soli (thus allowing the remaining singers to 'rove' or migrate to a lower echelon in this intended haze of sound), and encouraging a discrete use of head voice or even falsetto among the tenors and basses, a thrilling choral effect is produced – one that will never overburden the singers. The dotted rhythms should be crisp, whilst the homophonic, antiphonal passages must engender a polychoral mood. Towards the close, the three soli at 'Hosanna' are intended for single sopranos and an alto, although a larger choir may preferably direct pairs of voices to take the lower two lines at least if secure soloists are not available. Certainly the most telling effect of the top *a'* is best gained by one soprano only. The standard Latin words are enhanced by a slight departure from the text: a repetition of 'Sanctus' to the final chord. This textual reiteration functions as an 'Amen' and points up the liturgical significance of the work, although the setting is designed as an atmospheric addition to any concert programme of sacred music.

The Choir of Queens' College, Cambridge to whom the work is dedicated gave the première on 21st July 1990 in the spacious acoustics of the Church of Groß St. Martin in Cologne. The concert was broadcast by West German Radio (WDR). A review appearing in the *Oberbayerisches Volksblatt* after a subsequent performance in the monastery church at Kloster Reisach in southern Bavaria on 25th July that year described the work as "a remarkable 12-voice composition in which classical forms combine with multi-coloured surfaces and whispered litanies" continuing, "the result is one of rich poetical truth, occasionally submerging itself in a remote and mellow major tonality. Strict and austere, it is far removed from sugary post-modernism."

Dieser 12-stimmige *a cappella*-Satz bedarf eines erfahrenen Chors, der die durch das Stück hindurch auftretenden lang gehaltenen Akkorde meistert. Auf den ersten Blick wirkt vielleicht auch die hohe Lage der Eröffnungsgeste als Herausforderung. Indem jedoch die höchsten Töne in den Sopran- und Altpartien als Soli gesungen werden können (und die übrigen Sängerinnen somit in eine tiefere Stimme in dieser durchaus beabsichtigten Klangwolke "überblenden" können), und indem die Tenöre und Bässe vorsichtig Kopfstimme oder sogar Falsetto einsetzen, wird ein spannender Klangeffekt hervorgerufen, der keinem der Sänger zu viel abverlangt. Die punktierten Rhythmen sollten "knackig" sein, die homophonen Passagen dagegen eine alternierend-polychorale Stimmung erzeugen. Zum Ende des Werks hin sollten die Soli bei "Hosanna" von einzelnen Sopranstimmen und einem Alt gesungen werden, wobei ein größerer Chor auch mit Stimmpaaren gut beraten wäre, die zumindest die zwei tieferen Partien übernehmen sollten sichere Solisten fehlen. Zweifellos wird beim Spitzenton *a'* die überzeugendste Wirkung durch eine Sopran-Solostimme erzielt. Der lateinische Standardtext erfährt eine Abweichung: eine einfache Wiederholung des "Sanctus" im Schlussakkord. Diese textliche Repetition fungiert als ein symbolisches "Amen" und betont die liturgische Bedeutung des Stücks, wenngleich diese Komposition durchaus als eine atmosphärische Bereicherung eines jeden Konzertprogramms wie auch eines jeden geistlichen Programms verstanden sein will.

Der Chor des Queens' College Cambridge, dem dieses Werk gewidmet ist, gab die Uraufführung des Sanctus am 21. Juli 1990 in der geräumigen Akustik von Groß St. Martin in Köln. Das Konzert wurde vom WDR mitgeschnitten. Eine Kritik im *Oberbayerischen Volksblatt* aus Anlass einer Folgeaufführung desselben Programms in der Klosterkirche Reisach in Oberbayern am 25. Juli im selben Jahr beschreibt das Werk als "eine bewundernswerte Komposition, in der sich klassische Formen mit vielfarbigem Flächen und geflüstert Litaneienhaftem verbinden. Das Ergebnis ist von herber Poesie und Wahrheit; manchmal wie versunken in ein spätes, mürb gewordenes Dur. Ganz streng und fern von postmoderner Zuckrigkeit."

Graham Lack

To the Choir of Queens' College, Cambridge

# Sanctus

*Mysterioso*

$\text{♩} = \pm 72$

Graham Lack

The musical score consists of five staves. The top staff is for the Soprano (S), followed by Alto (A), Tenor (T), Bass (B), and Organ/Bassoon (O) at the bottom. The vocal parts (S, A, T, B) sing the word "Sanc" in a sustained manner, indicated by a dash under the note heads. The organ/bassoon part provides harmonic support with sustained notes and rhythmic patterns. The tempo is marked as  $\text{♩} = \pm 72$ . The key signature is B-flat major, and the time signature is common time.

The image shows page 7 of a piano sheet music score. The music is arranged in ten staves across five systems. The top system consists of three staves: soprano, alto, and bass. The subsequent systems each contain two staves: treble and bass. The notation includes various note heads (solid black, open white, and black with a dot), stems, and beams. Measure numbers 1 through 10 are present above the first staff of each system. Articulation marks such as 'tus' (tutti) and dynamic markings like 'pp' (pianissimo) and 'ff' (fortissimo) are included. The bass staff in the bottom system contains a single note 'F' with a sharp sign, indicating a key change.

**2** \* Head voice or falsetto / viel Kopfstimme bzw. im Falsett

13

A musical score for voice and basso continuo. The score consists of two staves. The top staff is for the voice, starting with a G clef and a key signature of one flat. The bottom staff is for the basso continuo, starting with a C clef. The music is in common time. The vocal line features sustained notes and short melodic fragments. The basso continuo line provides harmonic support with sustained notes and occasional bass notes. The score includes lyrics in Italian and dynamic markings such as *mp*, *pp*, and *>*.

(tus) \_\_\_\_\_ *mp* Do - mi - nus \_\_\_\_\_ De -

(tus) \_\_\_\_\_ *mp* Do - mi - nus \_\_\_\_\_ De

(tus) \_\_\_\_\_ *mp* Sanc -

(tus) \_\_\_\_\_ *mp* Sanc -

(tus) \_\_\_\_\_

(tus) \_\_\_\_\_

(tus) \_\_\_\_\_

(tus) \_\_\_\_\_

(tus) \_\_\_\_\_

- tus \_\_\_\_\_ *mp* Do -

- tus \_\_\_\_\_ *mp* Sanc -

- tus \_\_\_\_\_ *mp* Sanc -

- tus \_\_\_\_\_ *pp*

- tus \_\_\_\_\_ *pp*

- tus \_\_\_\_\_ *pp*

17

A musical score for voice and basso continuo. The score consists of ten staves. The top five staves are for voices (Soprano, Alto, Tenor, Bass, Bass) and the bottom five are for basso continuo. The music is in common time, with a key signature of one flat. The vocal parts sing in four-part harmony, while the basso continuo provides harmonic support with sustained notes and bassoon entries. The vocal parts sing the Latin hymn "Sanctus, sanctus dominus". The basso continuo part includes dynamic markings *mp* and slurs.

us \_\_\_\_\_

us \_\_\_\_\_

tus \_\_\_\_\_

tus \_\_\_\_\_

(tus) Sanc - tus, sanctus Do - mi - nus

(tus) Sanc - tus, sanctus Do - mi - nus

- mi - nus De - us \_\_\_\_\_

- mi - nus De - us \_\_\_\_\_

- tus \_\_\_\_\_

- tus

mp Sanc

mp Sanc

20

Do - mi - nus      De - us \_\_\_\_\_

Do - mi - nus

Sanc >

Sanc >

(us) \_\_\_\_\_

(us) \_\_\_\_\_

(tus) \_\_\_\_\_      Do - mi - nus

Do - mi - nus      De - us

(*mp*) - tus \_\_\_\_\_

- tus \_\_\_\_\_      Sanc >

- tus \_\_\_\_\_      Sanc >



27

Sheet music for a vocal part, likely a soprano or alto, featuring ten staves of musical notation. The music is in common time (indicated by '4') and consists of eighth and sixteenth note patterns. The vocal line includes lyrics: "Sa - ba - oth" followed by "Do - mi - ne". The dynamics are marked with 'f' (fortissimo) and 'ff' (fortississimo). Measure numbers 27 through 36 are present above the staves.

The lyrics are repeated in each staff, starting with "Sa - ba - oth" and ending with "Do - mi - ne". The music is divided into measures by vertical bar lines, and each measure contains two groups of notes. The first group typically begins with a forte dynamic (f), while the second group often begins with a pianississimo dynamic (ff).

31

De - us Sa - ba - oth

De - us Sa - ba - oth

De - us Sa - ba - oth

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

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

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

De - us Sa - ba - oth

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

Music score for three voices and basso continuo, page 37.

The score consists of six staves. The top three staves are soprano, alto, and tenor voices, each in G major (two sharps). The bottom three staves are basso continuo parts, also in G major.

**Soprano (S):**

- Measures 1-3: Rests.
- Measure 4: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 5: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 6: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 7: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 8: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 9: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 10: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 11: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 12: Starts with "Ple - ni" (eighth notes), followed by a fermata.

**Alto (A):**

- Measures 1-3: Rests.
- Measure 4: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 5: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 6: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 7: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 8: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 9: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 10: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 11: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 12: Starts with "Ple - ni" (eighth notes), followed by a fermata.

**Tenor (T):**

- Measures 1-3: Rests.
- Measure 4: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 5: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 6: Starts with "tu - a" (quarter note), followed by a rest.
- Measure 7: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 8: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 9: Starts with "ter - ra glo- ri - a" (eighth notes), followed by "tu - a" (quarter note).
- Measure 10: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 11: Starts with "Ple - ni" (eighth notes), followed by a fermata.
- Measure 12: Starts with "Ple - ni" (eighth notes), followed by a fermata.

**Basso Continuo (B.C.):**

- Measures 1-3: Rests.
- Measure 4: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 5: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 6: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 7: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 8: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 9: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 10: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 11: Starts with a quarter note (indicated by a vertical bar), followed by a rest.
- Measure 12: Starts with a quarter note (indicated by a vertical bar), followed by a rest.

**Text:**

Ple - ni sunt coe - li et  
Ple - ni sunt coe - li et  
Ple - ni sunt coe - li et  
ter - ra glo- ri - a tu - a  
ter - ra glo- ri - a tu - a  
ter - ra glo- ri - a tu - a  
*mf* Ple - ni \_\_\_\_\_ sunt coe - -  
*mf* Ple - ni \_\_\_\_\_ sunt coe - -  
*mf* Ple - ni \_\_\_\_\_ sunt coe - -

39

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

*legato*

*legato*

*legato*

41

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



50                      *poco accel.*              *rall.*              *a tempo*

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

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

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

Ho - san - na      in ex - cel - sis

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

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

ff Ho - san - na in ex -

ff Ho - san - na in ex -

ff Ho - san - na in ex -

(a) \_\_\_\_\_

ff Ho - san - na in ex -

(a) \_\_\_\_\_

ff Ho - san - na in ex -

(a) \_\_\_\_\_

ff Ho - san - na in ex -

55

in ex - cel - sis, in ex - cel - sis *p*

in ex - cel - sis, in ex - cel - sis *p*

in ex - cel - sis, in ex - cel - sis *p*

in ex - cel - sis, in ex - cel - sis *p*

in ex - cel - sis, in ex - cel - sis *p*

in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

cel - sis, in ex - cel - sis, in ex - cel - sis *p*

60

*d. = d*

(**p**) Be - ne - dic - tus qui ve -

(**p**) Be - ne - dic - tus qui

(**p**) Be - ne - dic - tus qui

*d. = d*

**mp** Be - ne - dic - tus      **p** Be - ne - dic - tus qui

(**p**) Be - ne - dic - tus qui ve - nit in

(**p**) Be - ne - dic - tus qui ve - nit

*d. = d*

(**p**) Be - ne - dic - tus qui ve -

(**p**) Be - ne - dic - tus qui \_\_\_\_\_ ve - nit in

(**p**) Be - ne - dic - tus qui ve - nit

(**p**) Be - ne - dic - tus qui \_\_\_\_\_ ve -

66

- nit \_\_\_\_ in no - mi - ne \_\_\_\_ do - mi - ni \_\_\_\_ pleni sunt  
*ppp*  
 ve - nit in no - mi - ne \_\_\_\_ do - mi - ni \_\_\_\_  
 qui ve - nit \_\_\_\_ in no - mi - ne \_\_\_\_ do - mi - ni  
 - nit in no - mi - ne do - mi - ni \_\_\_\_ pleni sunt coeli  
*ppp*  
 ve - nit in no - mi - ne do - mi - ni \_\_\_\_ pleni sunt  
*ppp*  
 qui - ve - nit in no - mi - ne \_\_\_\_ do - mi - ni  
 no - mi - ne \_\_\_\_ do - mi - ni \_\_\_\_ pleni sunt coeli et  
*ppp*  
 in no - mi - ne \_\_\_\_ do - mi - ni \_\_\_\_ pleni sunt coeli  
*ppp*  
 nit in no - mi - ne \_\_\_\_ do - mi - ni \_\_\_\_ pleni sunt  
*ppp*  
 no - mi - ne do - mi - ni \_\_\_\_ pleni sunt coeli et terra  
*ppp*  
 in no - mi - ne do - mi - ni \_\_\_\_ pleni sunt coeli et  
*ppp*  
 - nit in no - mi - ne do - mi - ni \_\_\_\_ pleni sunt coe -  
*ppp*

72 *Sotto voce, parlando, con moto*

Solo *p* Ho- san - na, ho- san - na, ho -

coeli et terra gloria tua, pleni . . . \*

Solo *p* Ho- san - na, ho -

*ppp* Pleni sunt coeli et terra gloria tua, pleni . . . \*

Solo *p* Ho-

Pleni sunt coeli et terra gloria tua, pleni . . . \*

et terra gloria tua, pleni . . . \*

coeli et terra gloria tua, pleni . . . \*

*ppp* Pleni sunt coeli et terra gloria tua, pleni . . . \*

terra gloria tua, pleni . . . \*

et terra gloria tua, pleni . . . \*

coeli et terra gloria tua, pleni . . . \*

gloria tua, pleni . . . \*

terra gloria tua, pleni . . . \*

- li et terra gloria tua, pleni . . . \*

\*Jeder Sänger soll konstant die Wörter "pleni sunt coeli et terra gloria tua" in freiem Rhythmus, d.h. unabhängig voneinander und in einem selbstgewählten Tempo wiederholen.

\*Each singer should repeat constantly the words "pleni sunt coeli et terra gloria tua" in free rhythm, i.e. independently of the other singers and at a tempo of his or her own choice.

san - na in ex - cel - sis \_\_\_\_\_  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
*sempre p*

san - na in ex - cel - sis \_\_\_\_\_  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
*sempre p*

san - na in ex - cel - sis \_\_\_\_\_  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
*sempre p*

Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -

Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -

Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -

Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -  
 Ho - san - na \_\_\_\_\_ in ex - cel -

