

Sanctus

from *Missa brevis*, K.192

Wolfgang Amadeus Mozart

Edited and Arranged by

PATRICK LIEBERGEN

SATB Voices with Keyboard

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Editor's Note

Wolfgang Amadeus Mozart (1756-1791) was one of the most significant composers of the Viennese Classical style and is revered today as one of the greatest composers of all time. Mozart was a tremendously talented composer in the many forms of the Classical era. His contributions to sacred choral music consisted of nineteen masses including his *Requiem*, an incomplete mass and several mass movements, eight miscellaneous large-scale sacred works including four litanies and two settings of vespers, approximately twenty motets, one complete oratorio, and seven cantatas.

"Sanctus" is found in Mozart's *Missa brevis*, K. 192 (186f). Composed for use in the main worship service of the Catholic Church, a *missa brevis* (brief mass) was quite concise and few instruments were employed. In this type of mass, it was common for the voices to sing throughout the work without pausing for the instruments to play alone.

Originally scored in F major for SATB solos, SATB chorus, two violins, cello, two trumpets (which Mozart added later), three trombones, bass and organ, the entire mass is about 20 minutes in duration. It was set in 1774 by Mozart at the age of eighteen while serving as concertmaster for the Archbishop of Salzburg. This mass is sometimes called the "Small Credo Mass" because of the four-note motive from the Gregorian chant "Lucis creator" used throughout the "Credo." The "Do-Re-Fa-Mi" idea was later used by Mozart as the main theme in the finale of his "Jupiter" Symphony.

The source for this edition is W. A. Mozarts *Sämtliche Werke*, I/i, published by Breitkopf and Härtel (1876-1905). This edition includes a keyboard reduction of the instrumental parts as the accompaniment. Modern clefs, metronomic and dynamic indications and an English version of the original Latin text have also been added by the editor.

The normally stressed syllables should always be emphasized while performing the very joyful message of the text. Accent marks are indicated over those syllables in the following Latin pronunciation guide.

Latin Pronunciation Guide

San-ctus, San-ctus, San-ctus,
Sáhnk-toos, Sáhnk-toos, Sáhnk-toos,

Do-mi-nus De-us Sa-ba-oth.
Dáw-mee-noos Déh-oos Sáh-bah-awt.

Ple-ni sunt coe-li et ter-ra glo-ri-a tu-a.
Pléh-nee soont chéh-lee eht téh-rah gláw-ree-ah toó-ah.

Ho-san-na in ex-cel-sis.
Aw-sáh-nah een eh-kshéhl-sees.

Sanctus

from *Missa brevis*, K.192
for SATB Voices with Keyboard

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English Setting by
Patrick M. Liebergen

WOLFGANG AMADEUS MOZART
(1756–1791)

*Edited and Arranged by
Patrick M. Liebergen*

Andante (♩ = ca. 76)

Soprano

Alto

Tenor

Bass

Keyboard

mp

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mp

San - ctus, San - ctus,
Ho - ly, Ho - ly,

mp

San - ctus, San - ctus,
Ho - ly, Ho - ly,

mp

San - ctus, San - ctus,
Ho - ly, Ho - ly,

mp

San - ctus, San - ctus,
Ho - ly, Ho - ly,

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San - ctus Do - mi - nus
Ho - ly, ly, are

San - ctus Do - mi - nus
Ho - ly, ly, are

San - ctus Do - mi - nus
Ho - ly, ly, are

San - ctus Do - mi - nus
Ho - ly, ly, are

De - us Sa - ba - oth. Ple - ni sunt
you, Lord, God of Hosts. We give you

De - us Sa - ba - oth.
you, Lord, God of Hosts.

De - us Sa - ba - oth.
you, Lord, God of Hosts.

De - us Sa - ba - oth.
you, Lord, God of Hosts.

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caeli, ple - ni sunt caeli, sunt
glo - ry, we give you glo - ry, you

Ple - ni, ple - ni sunt
Glo - ry, glo - ry, you

Ple - ni sunt caeli, ple - ni sunt caeli, sunt
We give you glo - ry, we give you glo - ry, you

Ple - ni, ple - ni sunt
Glo - ry, glo - ry, you

f

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poco rit.

caeli et terra glo - ri - a tu - a.
glo - ry for - ev - er, glo - ry for - ev - er.

caeli et terra glo - ri - a tu - a.
glo - ry for - ev - er, glo - ry for - ev - er.

caeli et terra glo - ri - a tu - a.
glo - ry for - ev - er, glo - ry for - ev - er.

caeli et terra glo - ri - a tu - a.
glo - ry for - ev - er, glo - ry for - ev - er.

poco rit.

23 Allegro (♩ = ca. 108)

f

Ho - san - na, ho - san - na, ho - san - na in ex - cel - sis, ho - san - na,
 Ho - san - na, ho - san - na, ho - san - na in the high - est, ho - san - na,

f

Ho - san - na, ho -
 Ho - san - na, ho -

Allegro (♩ = ca. 108)

f

26

ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na in ex - cel -
 ho - san - na in the high - est. Ho - san - na, ho - san - na in the high -

san - na ho - san - na in ex - cel - sis. Ho - san - na, ho - san - na in ex - cel -
 san - na, ho - san - na in the high - est. Ho - san - na, ho - san - na in the high -

f

Ho - san - na, ho - san - na, ho - san - na in ex -
 Ho - san - na, ho - san - na, ho - san - na in the

29

sis, in ex-cel-sis. Ho-san-na, ho-
est, in the high-est. Ho-san-na, ho-

sis. Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis. Ho-
est. Ho-san-na, ho-san-na, ho-san-na in the high-est. Ho-

cel-sis. Ho-san-na, ho-san-na in ex-cel-sis, in ex-cel-sis,
high-est. Ho-san-na, ho-san-na in the high-est, in the high-est,

f
Ho-san-na, ho-san-na, ho-san-na in ex-cel-sis.
Ho-san-na, ho-san-na, ho-san-na in the high-est.

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san-na, ho-san-na in ex-cel-sis. *rit.*
san-na, ho-san-na in the high-est.

san-na, ho-san-na in ex-cel-sis.
san-na, ho-san-na in the high-est.

Ho-san-na, ho-san-na in ex-cel-sis.
Ho-san-na, ho-san-na in the high-est.

Ho-san-na, ho-san-na in ex-cel-sis.
Ho-san-na, ho-san-na in the high-est.

rit.

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