

MARS HILL COLLEGE CHORAL SERIES

SANCTUS

OTTO HENRY



RED-SACRED-SACRED-SACRED-SACRED-SACRED-SACRED-SACRED-SACRED

## . . . Program Note

The *Sanctus* is an aleatoric mass movement in which the pitches are selected by the performers and the durations are cued by the conductor. The score is divided graphically into three pitch boxes, high, middle and low. The numbered vertical arrows are conductor's cues for entrances, cutoffs, pitch changes and dynamic changes. In the first section, no tempo or duration is specified except by horizontal spacing. Vertical arrows joined by a bar are to be executed in quick succession. At the beginning, the pitches of the four soloists (SATB) are individually selected according to the positions of the lines in relation to the pitch boxes. At 2, the respective choral sections enter individually at the unison. At 3, the choral sections glide at individual rates above and below the central pitch sustained by the soloist. The conductor may want to double the central pitch after it has been established by the soloist. The choral parts should dwell on the central pitch from time to time, and should progress no further than a major third above and below it. The central pitch changes at 11. The basses leap up an octave, the altos rise a half-step, the tenors go down a whole tone and the sopranos go down a fifth. Shortly after conductor's cue 15, the basses begin a rapid fluctuation above and below the center pitch, *agitato*. The other parts repeat this in succession. At A1, the basses intone in unison on the center pitch while the other parts begin a gradually descending glide to the lowest note ( P.4), out of which the soprano and tenor and later the alto and bass glissando upwards into the high range.

At letter B (p.7), a measured 4/4 has to be maintained for synchronization of the parts. In this section, the beat is equal to the single square box. For example, in the beginning alto part, "Be" is two beats, "ne" is one beat, "dic" is six beats, etc. At. B6, the conductor once more cues the durations ("Hosanna", etc.)

# SANCTUS

from the MASS for mixed chorus and soloists

OTTO HENRY (1973)

The score is divided into three vertical sections: high range, middle range, and low range. The high range section includes SOLO TENOR and SOLO SOPRANO parts. The middle range section includes SOLO ALTO. The low range section includes SOLO BASS and OTHER BASSES. The score is marked with measures 4 through 9. The SOLO BASS part starts at measure 1 with a pitch selection and holds throughout. The SOLO TENOR and SOLO SOPRANO parts enter at measure 4. The SOLO ALTO part enters at measure 5. The OTHER BASSES enter at measure 2. The SOLO STEADY part enters at measure 3. The score includes dynamic markings of *pp* and *ppp*, and includes the text 'sa' for the vocal line.

high range

middle range

low range

1 SOLO BASS selects pitch holds throughout

2 OTHER BASSES enter on solo's pitch (unison) individually

3 SOLO STEADY rest begin slow glides above, below, individually

4 SOLO TENOR ① sa *pp*

5 SOLO ALTO ① sa *pp*

6 SOLO TENOR ② sa *ppp*

7 SOLO SOPRANO ① sa *pp* ③ 7

8 SOLO SOPRANO ③ 8

9 SOLO SOPRANO ② sa *ppp*

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10 11 12 13 14 15 16 17 18 19

③

(nc) sop. steady

down p 5th

tu

f

④

(nc) tenors steady

down 1 whole step

tu

f

④

19

④

18

f

up 1/2 step

altos steady

12

(nc)

basses octave leap

tu

f

④

SOLO BASS steady on pitch

rest begin rapid fluctuation above below solo's pitch

11

(nc)

basses steady on unison

A1

2

3

4

5

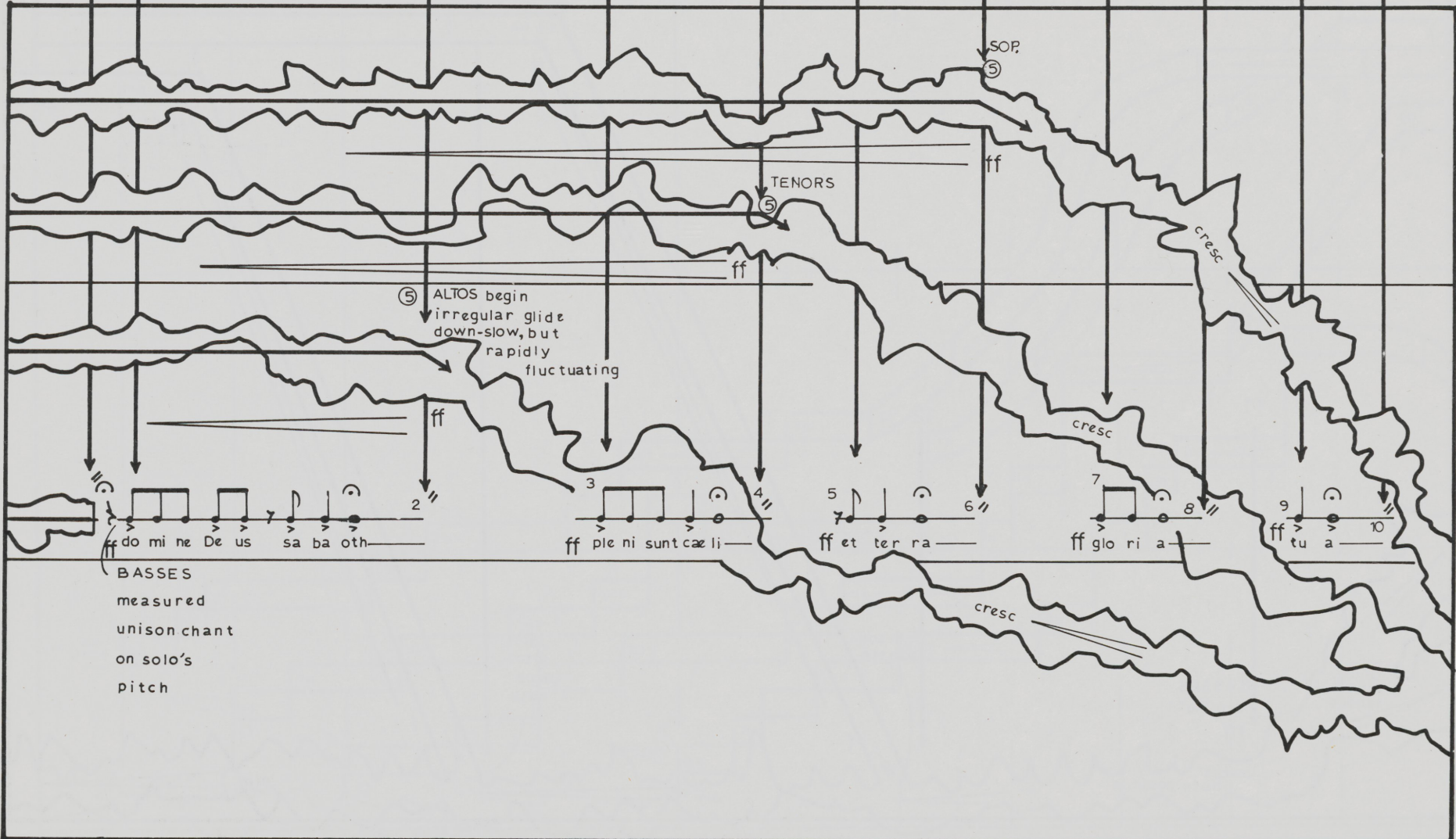
6

7

8

9

10



⑤ ALTOS begin  
irregular glide  
down-slow, but  
rapidly  
fluctuating

SOP  
⑤

TENORS  
⑤

BASSES  
measured  
unison chant  
on solo's  
pitch

ff do mi ne De us sa ba oth

ff ple ni sunt cae li

ff et ter ra

ff glo ri a

ff tu a

cresc

cresc

cresc

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

(13) 14 (15) 16

sa na

ff

ex cel sis

ff

11

12

sop  
altos  
tenors

BASSES  
Join ("u")

fff

lowest  
note possible

ho

f

dim.

in

f

dim.

solo sop.  
soloten.

solo alto,  
solo bass

17 B 1 4 4

2 3 4

measured quasi 4/4

altos 1 p

tenors 2 p

sop. 3 p

basses 4 p

do f

ne do f

do

me no me no mi ne

in no in no f

nit nit nit nit f

ve in in in f

que que que que f

tus tus tus que ve

dic tus que ve

ne ne ne ne

be be be be

(s) dim. (s) (-s)

