

Seth Houston, choral composer

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Sanctus

for SATB chorus
a cappella

*commissioned by William C. Evans and the
Sherwood High School Chamber Chorus,
Sandy Spring, Maryland*

Seth Houston
www.sethhouston.com
2005

Notes

Much of Houston's music takes inspiration from the outdoors. The main theme of *Sanctus* came to Houston while he was walking on the beach on a beautiful day near Half Moon Bay, California. Houston had recently moved to San Francisco, and it was a time of great joy and promise. This Sanctus theme recurs throughout the piece in a loose Rondo form. Other sections of the piece include a more meditative setting of "Sanctus" that culminates in a majestic "Dominus Deus Sabaoth"; a pastoral "Pleni sunt coeli"; and a rhythmic "Hosanna", largely in 7/8 time. *Sanctus* was commissioned by William C. Evans and the Sherwood High School Chamber Chorus in Sandy Spring, Maryland.

Text and Translation

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth.
Pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.*

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

About the Composer

Seth Houston is a choral director, composer, and performer living in Boulder, Colorado. Currently completing a master's degree in choral conducting at the University of Colorado, Houston also holds degrees in composition and religion from Oberlin College. Houston has been teaching middle school and high school choirs in Waldorf schools since 2001, and also founded and directed the youth chorus *Big Sky*. Houston's choral compositions are widely performed and have been featured on *A Prairie Home Companion*, in *Sing Out!* magazine, and in the choral collection *Northern Harmony*.

Sanctus

Commissioned by William C. Evans and the Sherwood High School Chorus, Sandy Spring, Maryland

Seth Houston, 2005

Tempo markings: $\text{♩} = 104$, *tempo rubato*, *mp*, $\text{♩} = 96$, *f*, $\text{♩} = 88$, *mp*, $\text{♩} = 96$, *accel.*

Vocal parts: Soprano, Alto, Tenor, Bass. Lyrics: Sanctus, Sanctus, Sanctus.

Piano part: *mp*, *f*, *mp*. Includes a rehearsal mark: "Piano for rehearsal only".

In order to keep the score legible, I have omitted slurs from the piano reduction. Most of the piece, with the exception of most of letters H through J, is legato.

Tempo markings: *rit.*, *p*, $\text{♩} = 92$, *rit.*, $\text{♩} = 76$.

Vocal parts: Soprano, Alto, Tenor, Bass. Lyrics: Sanctus, Sanctus, Sanctus.

Piano part: *p*, *f*. Includes a rehearsal mark: "rit. 3".

A ♩ = 88

p

13

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

13

A ♩ = 88

cresc. poco a poco

19

Sanc - - - tus, Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc - - - tus,

Sanc - tus, *cresc. poco a poco* Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - - - tus, Sanc - tus, *cresc. poco a poco* Sanc - tus, Sanc - tus, Sanc - tus,

Sanc - tus, *cresc. poco a poco* Sanc - tus, Sanc - tus, Sanc - tus, Sanc - tus,

19

cresc. poco a poco

Sanctus

40 *f fp* *f* *f*

♩ = 84 *♩* = 76

Sab - ba-oth, Sanc - tus, Do - mi-nus De - us

Sab - ba-oth, Sanc - tus, Do - mi-nus De - us

Sab - ba-oth, Sanc - tus, Do - mi-nus De - us

Sab - ba-oth, Sanc - tus, Do - mi-nus De - us

44 *mp* *accel.* *rit.* *f* *mp* *mp* *f* *mp*

♩ = 104 *♩* = 84 *♩* = 92

Sab - ba-oth, Sanc - tus, Sanc - - -

Sab - ba-oth, Sanc - tus, Sanc - - -

Sab - ba-oth, Sanc - tus, Sanc - - -

Sab - ba-oth, Sanc - - - tus, Sanc - - -

Sanctus

♩ = 84 rit. ♩ = 76

50 *mf* *rit.* *p*

tus, Sanc - - - - tus,

tus, Sanc - - - - tus,

tus, Sanc - - - - tus,

tus, Sanc - - - - tus,

50 *mf* *rit.* *p*

♩ = 84 rit. ♩ = 76

E ♩ = 116

poco rit.

57 *mp* *mf* *p*

melody

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

mp *mf* *p*

melody

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

mp *mf* *p*

mf *p*

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

57 ♩ = 116 *poco rit.*

melody
mf

63 *poco accel.* *p*

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

63 *poco accel.* *mf* *p*

rit. *molto rit.* *f* *mp* **F** ♩ = 112

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

69 *rit.* *molto rit.* *f* *mp* **F** ♩ = 112

Sanctus
accel.

$\text{♩} = 116$ *rit. poco a poco*

74

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

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

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

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

74 *accel.* $\text{♩} = 116$ *rit. poco a poco*

accel. $\text{♩} = 126$ ***f***

79

a, et ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a,

a, et ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a,

a, et ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a,

a, et ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a, ter - ra glo - ri - a,

79 *accel.* $\text{♩} = 126$ ***f***

Sanctus

G $\text{♩} = 108$ *mf* *poco accel.* *rit.* $\text{♩} = 96$ *f* $\text{♩} = 100$ *mf* *accel.*

83
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -

G $\text{♩} = 108$ *mf* *poco accel.* *rit.* $\text{♩} = 96$ *f* $\text{♩} = 100$ *mf* *accel.*

83
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -
Sanc - - - - - tus, Sanc - - - - -

88 $\text{♩} = 108$ *rit.* *f* $\text{♩} = 92$ *p* *rit.*

88
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -

88 $\text{♩} = 108$ *rit.* $\text{♩} = 92$ *p* *rit.*

88
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -
- - - - - tus, Sanc - - - - -

H *pp* 160, Detached, Rhythmic *mf*

tus, Ho - san - na, *mp*

tus, Ho -

tus, *pp* *mf* *f* *mf*

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

H *mf* = 160, Detached, Rhythmic *f* *mf*

f *mp*

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

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

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

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

f *mf* *f* *mp*

Sanctus

121

115 *mp*

mf *mp*

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

115

mp

mf *f* *mf* *mp* *f*

121

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

121

f

127 *ff* *f* **J**

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

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

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

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

127 *ff* *f* **J**

132 *ff* *mp* *f*

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

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

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

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

132 *ff* *mp* *f*

♩ = 104 rit.

138

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

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

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

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

138

ff *f* *ff* *f* *ff* *f* *ff*

The musical score consists of two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter at measure 138 with the lyrics 'cel - - - - sis!' and continue through measure 141 with 'Ho - san - na in ex - cel - sis!'. The piano accompaniment provides harmonic support, with dynamics ranging from *f* to *ff*. The second system continues the piano accompaniment from measure 138 to 141. The tempo is marked as 104 beats per minute with a *rit.* (ritardando) instruction. The key signature has one sharp (F#) and the time signature is 4/4.

☺

