

O ANTIQUI SANCTI
Engelhardt

SSAA, accompanied

WW1632

O ANTIQUI SANCTI

SSAA with Bass and Percussion



Music by
Hildegard von Bingen

Arranged by
Michael Engelhardt



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About the Work

Hildegard von Bingen's *Ordo Virtutum* (*Play of the Virtues*) is possibly the first sacred musical morality play ever written (c. 1151). The plot is quite basic – Anima (Soul), the main character, finds herself in a cosmic tug-of-war between the Virtues and the Devil, and the forces of good eventually triumph in the end.

The Prophets and Patriarchs open the play by raising the question, “Who are these, who seem like clouds?” *O Antiqui Sancti* is the chorus that the Virtues boldly sing in response. Every note of the original chant melody is represented but it has been radically adapted, making use of contemporary harmony and groove.

Hildegard's historical footprint is worth noting. Born in Germany in 1098, she was a Benedictine abbess, a mystic, a visionary, a philosopher, and is credited with founding the field of natural science in Germany. And yes, she also composed quite a bit of music. In 2012, Pope Benedict XVI officially named her as a Doctor of the Catholic Church.

Special thanks to Donna Peterson Tallman and the Elmhurst College Women's Chorus for commissioning this work.

-Michael Engelhardt

O Antiqui Sancti

from Ordo Virtutum

(Patriarche et Prophete)
Qui sunt hi, qui ut nubes?

Virtutes
*O antiqui sancti,
quid admiramini in nobis?
Verbum dei clarescit in forma hominis,
et ideo fulgemus cum illo,
edificantes membra sui
pulchri corporis.*

(Patriarchs and Prophets:
Who are these, who seem like clouds?)

Virtues:
O ancient holy ones,
why do you marvel at us?
The Word of God gleams brightly within
the human form,
and therefore we shine with him,
enhancing the parts of his beautiful body.

-St. Hildegard von Bingen (1098-1179)

About the Composer

Michael Engelhardt (b. 1974) is a contemporary choral artist whose mission is to bring choral music to larger audiences by creating music that appeals to the common listener. He frequently combines historical choral material with elements of pop, soul, and electronic music to create new (and sometimes daring) sounds. His works have been performed at Carnegie Hall, on national television and radio stations, ACDA National and Regional Conferences, and multiple All-State conferences.

In line with his desire to bring “choir to the people,” he founded a social singing movement called Beer Choir in 2014. The project is focused on bringing people of all skill levels together to sing in public spaces for fun, social connectivity, and artistic outlet. The organization has chapters in major cities across the United States.

A native of Woodstock, Illinois, Michael holds degrees from Millikin University (Decatur, Illinois) and Southern Illinois University Edwardsville.

Duration: Approx. 3:15

O Antiqui Sancti

from *Ordo Virtutum*
SSAA with Bass and Percussion

St. Hildegard von Bingen (1098-1179)

Arranged by MICHAEL ENGELHARDT (b. 1974)

Expansive (♩ = 152)

Susp. Cymbal
Snare

Percussion (Mallets)

pp *p*

Low Tom, dampened

*Soprano 1

*Soprano 2

*Alto

**Bass Instrument

pp *p*

8

mp

mp

ti - qui sanc - ti, quid ad - mi - ra -

mp

ti - qui sanc - ti, quid ad - mi - ra -

mp

ti - qui sanc - ti, quid ad - mi - ra -

mp

* Straight tone, except when notated with ♪

** Almost any bass instrument will work - synth, electric bass, organ, double bass, etc.
It should sound one octave lower than written. If using a stringed instrument,
re-articulate as necessary during long, sustained notes.

Separate percussion and bass parts are found on pages 13-16.

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16

mi - ni in no - bis?

mf

mf

mf

mf

27

24

sus. cym.

f

Bright, angular

f

Bright, angular

f

Bright, angular

f

f

Ver - bum

Ver - bum

Ver - bum

Ver - bum

sim.

30

De - i cla - re - scit

35

in - for - ma ho - mi - nis, re - scit in - for - ma ho - mi - nis, ho -

41

sus. cym.

ho - mi - nis, mi - nis, ho - mi - nis,

mp

47

50

p

Pulsing lightly

p

Pulsing lightly

p

et i - de - o, et i - de - o, et i - de - o,

p

63  (crash. cym.)

mf

S1 *mf* mem - bra

S2 *mf* mem - bra

A1 *driving mf* ae - di - fi-can - tes, ae - di - fi-can - tes,

A2 *driving mf* ae - di - fi-can - tes, ae - di - fi-can - tes, ae - di - fi-can -

mf

68 *fill* 

f

f

su - i pul - chri

f

su - i pul - chri

f

ae - di - fi-can - tes pul - chri

f

- tes pul - chri

f

73 *fill* *no crash* *fill*

ff

cor - po - ris. —

cor - po - ris. —

cor - po - ris. —

cor - po - ris. —

ff

Detailed description: This block contains measures 73 through 77 of a musical score. At the top, a percussion line features a crash cymbal at measure 74, with 'fill' markings above measures 73 and 77, and 'no crash' above measure 74. Below this are four vocal staves, each with a long note in measure 73 and a melodic phrase in measures 74-77. The lyrics 'cor - po - ris. —' are written under each vocal staff. A bass line is at the bottom, starting with a melodic phrase in measure 73 and a long note in measure 74, followed by a melodic phrase in measures 75-77. Dynamics include 'ff' (fortissimo) at the beginning of measure 74 and below the bass line in measure 75.

78 *sim.*

O

O

O

O

Detailed description: This block contains measures 78 through 82 of a musical score. At the top, a percussion line features a crash cymbal at measure 81. Below this are four vocal staves, each with a long note in measure 78 and a melodic phrase in measures 79-82. The lyrics 'O' are written under each vocal staff. A bass line is at the bottom, featuring a melodic phrase in measures 78-82. Dynamics include 'sim.' (sforzando) above measure 79.

84

84

an - ti - qui sanc - ti, quid

an - ti - qui sanc - ti, quid

an - ti - qui sanc - ti, quid

an - ti - qui sanc - ti, quid

90

90

ad - mi - ra - mi - ni

ad - mi - ra - mi - ni

ad - mi - ra - mi - ni

ad - mi - ra - mi - ni

fill -----

97

98

in no - - - bis, in

in no - - - bis, in

in no - - - bis, in

in no - - - bis, in

102

105

no - bis, in no - bis, in no -

no - bis, in no - bis, in no -

no - bis, in no - bis, in no -

no - bis, in no - bis, in no -

107

mf

mf

mf

mf

bis, no bis,

bis, no bis,

bis, no bis,

bis, no bis,

mf

114

mp

pp

mp

pp

pp

pp

no bis?

no bis?

no bis?

no bis?

mp

pp

(Susp. Cym., Snare
Low Tom)

*Commissioned by the Elmhurst College Women's Chorus
Donna Peterson Tallman, Conductor*

13

O Antiqui Sancti

from *Ordo Virtutum*

Expansive (♩ = 152)

Arranged by MICHAEL ENGELHARDT (b. 1974)

Susp. Cymbal
Snare

Percussion (Mallets)

pp

p

Low Tom, dampened

8

mp

16

 mf

25

sus. cym.

27

4

sim.

30

35

41

sus. cym.

- *mp*

47

50

p

53

59 *fill* 63 *(crash. cym.)*
mf

65

70 *fill* *f* *fill* *no crash*

77 *fill* 78 *sim.*

83

89

96 *fill* 98

102 105

109 *mf* *mp*

116 *pp*

O Antiqui Sancti

from *Ordo Virtutum*

Arranged by MICHAEL ENGELHARDT (b. 1974)

Expansive (♩ = 152)

*Bass Instrument

pp *p*

9 *mp*

20 *mf* *f* 27

28

34

39

44 *mp*

50 *p*

The musical score is written for a Bass instrument in 2/2 time. It begins with a tempo marking of 'Expansive (♩ = 152)'. The score consists of several lines of music, each starting with a measure number. The dynamics range from *pp* (pianissimo) to *f* (forte). There are several slurs indicating sustained notes. A key signature change to one flat occurs at measure 27. The score ends with a double bar line and a repeat sign.

* Almost any bass instrument will work - synth, electric bass, organ, double bass, etc.
It should sound one octave lower than written. If using a stringed instrument,
re-articulate as necessary during long, sustained notes.

56

62

63

mf

69

f

ff

76

78

83

89

96

98

104

105

mf

114

mp

pp