

Sanctus

Three-part canon from the Tournai Mass (14th c.)

Arranged for voice and piano by Alex Ness

Introduction

Over the last year or so, I've been arranging early music repertoire for myself to sing while playing the piano. I'd like to share this wonderful music with you, and to encourage you to rearrange it to your own tastes and abilities: for example, by transposing it to a different register, changing the instrumentation, or making the counterpoint simpler or more complex. MuseScore and MusicXML source files are available to make such alterations as painless as possible.

Source

I transcribed the composition from Manuscript B-Tc 476, available on IMSLP here:

[http://imslp.org/wiki/Manuscript_B-Tc_476_\(Anonymous\)](http://imslp.org/wiki/Manuscript_B-Tc_476_(Anonymous))



Text

Latin text

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt cæli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Pronunciation (IPA)

saŋktus saŋktus saŋktus
dominus deus sabaot
pleni sunt tʃeli et tera gloria tua
hosana in ekʃelsis
benediktus kwi venit in nomine domini
hosana in ekʃelsis

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Sanctus (three-part canon)

♩ = 40

from the Tournai Mass

Anon., arr. Alex Ness

A (Sing part 1)

San - ctus, San - ctus, San - ctus Do - mi - nus De - us

5

Sa - ba - oth. Pleni sunt cae - li et ter - ra

9

glo - ri - a tu - a Ho - san - na in ex - cel - sis,

in ex - cel - sis, in ex - cel - sis. Be - ne - di - ctus

qui ve-nit in no - mi-ne Do - mi - ni. Ho - san - na

in _____ ex - cel - sis,

in ex - cel - sis, In ex - cel - sis.

B (Sing part 2)

San - ctus, San - ctus, San - ctus

Do - mi - nus De - us Sa - ba - oth. Ple - ni - sunt cae - li

et ter - ra glo - ri - a tu - a Ho-san-na in ex - cel -

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

Be-ne - di - ctus qui ve - nit in no - mi-ne Do - mi - ni.

Ho - san - na in _____

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

C (Sing part 3)

San - ctus, San - ctus,

San - ctus Do - mi - nus De - us Sa - ba - oth.

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

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

61

in ex - cel - sis. Be - ne - di - ctus qui ve - nit in no - mi - ne

This system contains measures 61, 62, and 63. The vocal line (bass clef) features a triplet of eighth notes in measure 61, followed by quarter notes in measure 62, and a quarter note followed by a triplet of eighth notes in measure 63. The piano accompaniment (grand staff) includes a triplet of eighth notes in the right hand of measure 61, and various rhythmic patterns including eighth and quarter notes in measures 62 and 63.

64

Do - mi - ni. Ho - san - na in _____

This system contains measures 64, 65, 66, and 67. The vocal line (bass clef) has a triplet of eighth notes in measure 64, followed by quarter notes in measure 65, and a quarter note followed by a triplet of eighth notes in measure 66. Measure 67 shows a quarter note followed by a triplet of eighth notes. The piano accompaniment (grand staff) features a triplet of eighth notes in the right hand of measure 64, and various rhythmic patterns including eighth and quarter notes in measures 65, 66, and 67.

68

ex - cel - sis.

This system contains measures 68, 69, 70, and 71. The vocal line (bass clef) has a quarter note followed by a triplet of eighth notes in measure 68, and a quarter note followed by a triplet of eighth notes in measure 69. Measure 70 shows a quarter note followed by a triplet of eighth notes, and measure 71 shows a quarter note followed by a triplet of eighth notes. The piano accompaniment (grand staff) includes a triplet of eighth notes in the right hand of measure 68, and various rhythmic patterns including eighth and quarter notes in measures 69, 70, and 71.