

PERFORMANCE NOTES

The **Sanctus** or **Trisagion** (“*Thrice Holy*”) is a prayer sung by the congregation and is the culmination of the celebrant’s Preface to the Eucharistic meal or Communion. It is the fourth section of the Ordinary of the Mass, those sections of the Mass which remain mostly unchanged throughout the Liturgical year.

The words of the **Sanctus** are adapted from the praises of two seraphim found in Isaiah 6:3 and are also found in Revelations 4:8. As early as the 2nd century it was used in the Hebrew liturgy and by the 7th century, in the Roman rite. It is found almost universally in every Christian rite.

The **Benedictus** follows the **Sanctus** and although it is considered a separate section of the Ordinary of the Mass, it is considered an extension of the **Sanctus** and, is thus, set musically in this manner.

In Latin, all vowel sounds should be pure and unchanging. The “H” in “*Hosanna*” is silent as if in saying the word “honest”. Below is a pronunciation and translation guide for use with this composition.

Sanctus, Sanctus, Sanctus

Sáhnk-toos, Sáhnk-toos, Sáhnk-toos
(*Holy, Holy, Holy*)

Dominus Deus Sabaoth.

Dáw-mee-noos Déh-oos, Sáh-bah-awt.
(*Lord God of Hosts.*)

Pleni sunt caeli et terra

Pléh-nee soont chéh-lee eht téh-ráh
(*Heaven and Earth are full*)

gloria tua.

gláw-ree-ah toó-ah.
(*of Thy glory.*)

Hosanna in excelsis.

(_) aw-sáh-nah een eh-kshéhl-sees
(*Hosanna in the highest.*)

Benedictus qui venit

Beh-neh-deék-toos kwee véh-neet
(*Blessed who comes*)

in nomine Domini.

een náw-mee-neh Dáw-mee-nee.
(*in the name of the Lord.*)

Hosanna in excelsis.

(_) aw-sáh-nah een eh-kshéhl-sees.
(*Hosanna in the highest.*)

Sherri Porterfield currently teaches junior high vocal music at Frontier Trail Junior High in Olathe, Kansas. She received a B.S.E. in Music Education from Memphis State University and is completing a Master’s in Choral Conducting at the University of Missouri - Kansas City. Her choirs have won many awards, and she is in demand as a guest conductor, clinician and adjudicator. She has been composing since 1987 and has over 30 published choral compositions available to date.

In addition to the SANCTUS, Alfred Publishing Co., Inc., has published two of her other settings of the Ordinary of the Mass:

KYRIE	SATB	No. 7724
	3-PART	No. 7725
AGNUS DEI	SATB	No. 7735 (a cappella)

(For further information on Latin pronunciations, translations and usage, see TRANSLATIONS AND ANNOTATIONS OF CHORAL REPERTOIRE, VOLUME I: SACRED LATIN TEXTS by Ron Jeffers, 1988, Earthsongs.)

SANCTUS

for S.A.T.B. voices and piano*

By SHERRI PORTERFIELD
(ASCAP)

Andante ($\text{♩} = 84$)

PIANO

5

9

SOP. *mp*

ALTO *mp*

TENOR

BASS

* Also available 3-part mixed (7871).

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A musical score for voice and piano. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of four systems of music, each with two staves. The vocal line features sustained notes and short melodic fragments. The piano accompaniment provides harmonic support with sustained notes and rhythmic patterns. The vocal parts are labeled with lyrics: "Sanc - tus, Sanc - tus, Sanc - tus," and "Sanc - tus, Sanc - tus, Sanc - tus." Measure 13 ends with a decrescendo. Measure 17 begins with a dynamic marking of *mp*. A large red diagonal watermark reading "Preview Only Legal Use Requires Purchase" is overlaid across the entire page.

13

Sanc - tus. *decresc.*

Sanc - tus. *decresc.*

Sanc - tus. *decresc.*

tus, Sanc - tus. *decresc.*

13

decresc.

17

mp

Sanc - tus, — Sanc - tus, —

mp

Sanc - tus, — Sanc - tus, —

mp

Sanc - tus, — Sanc - tus, —

mp

Sanc - tus, — Sanc - tus, —

mp

Sanc - tus, — Sanc - tus, —

17

mp

21

Sanc - tus, _____

Sanc - tus, _____

Sanc - tus, Sanc - tus, _____

Sanc - tus, Sanc - tus, _____

21

mf

rit. e decresc.

Do - mi - nus De - us Sa - ba - oth. _____

rit. e decresc.

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

rit. e decresc.

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

rit. e decresc.

25

rit. e decresc.

29 *a tempo*
mp

gradual cresc.

Ple - ni sunt coe - li,

mp a tempo

Ple - ni sunt coe - li,

gradual cresc.

Ple - ni sunt coe - li,

mp a tempo

Ple - ni sunt coe - li,

gradual cresc.

Ple - ni sunt coe - li,

a tempo

Ple - ni sunt coe - li,

mp gradual cresc.

Ple-ni sunt coe - li,

gradual cresc.

Ple-ni sunt

29 *a tempo*

gradual cresc.

33

Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra

Ple - ni sunt coe - li et ter - ra, et ter - ra

coe - li, sunt coe - li et ter -

ra

33

37

Glo - ri - a tu - a. Ho -

Glo - ri - a tu - a. Ho -

Glo - ri - a tu - a. Ho -

Glo - ri - a tu - a. Ho -

Glo - ri - a tu - a. Ho -

37

A musical score for four voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 37 starts with a forte dynamic (f). The vocal parts sing "Glo - ri - a" followed by a short休止符, then "tu" with a fermata over the note, "a." with a fermata over the note, and finally "Ho -". The piano accompaniment consists of simple chords. Measures 38-40 show a repeating pattern of "Glo - ri - a" followed by "tu", "a.", and "Ho -". The vocal entries are sustained notes with fermatas.

41

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

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

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

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

41

A musical score for four voices (SATB) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. Measure 41 starts with a forte dynamic (f). The vocal parts sing "san - na in ex - cel - sis," followed by a comma, and then "Ho - san - na". The piano accompaniment consists of simple chords. Measures 42-44 show a repeating pattern of "san - na in ex - cel - sis," followed by a comma, and then "Ho - san - na". The vocal entries are sustained notes with fermatas.

A musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of five systems of music. The first four systems are in common time, while the fifth system begins in common time and ends in 6/8 time.

System 1: Measures 46-49. The vocal parts sing "in ex - cel sis." The piano accompaniment consists of eighth-note chords. Measure 49 ends with a fermata over the piano part.

System 2: Measures 46-49. The vocal parts sing "in ex - cel sis." The piano accompaniment consists of eighth-note chords. Measure 49 ends with a fermata over the piano part.

System 3: Measures 46-49. The vocal parts sing "in ex - cel sis." The piano accompaniment consists of eighth-note chords. Measure 49 ends with a fermata over the piano part.

System 4: Measures 46-49. The vocal parts sing "in ex - cel sis." The piano accompaniment consists of eighth-note chords. Measure 49 ends with a fermata over the piano part.

System 5: Measures 50-54. The vocal parts sing "in no - mi - ne tutti." The piano accompaniment consists of eighth-note chords. The vocal parts sing "dic - tus qui ve - nit in no - mi - ne" in measure 50. The vocal parts sing "in no - mi - ne" in measure 51. The vocal parts sing "in no - mi - ne" in measure 52. The vocal parts sing "in no - mi - ne" in measure 53. The vocal parts sing "in no - mi - ne" in measure 54.

* Solo may also be performed by a soprano.

54

cresc.

, *mf* 57

Do - mi - ni. _____ Ho - san -

cresc.

mf

Do - mi - ni. _____ Ho -

cresc.

Do - mi - ni. _____ Ho

cresc.

, *mf*

54

cresc.

57

Do - mi - ni. _____ Ho

58

, gradual cresc.

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

, gradual cresc.

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

gradual cresc.

mf

Sanc tus, Ho - san - na

gradual cresc.

san - na, Ho - san - na

58

gradual cresc.

na, Ho - san - na

62 , *f* rit. to end

in ex - cel sis, Ho - san - na , *f* rit. to end

in ex - cel sis, Ho - san - na , *f* rit. to end

in ex - cel sis, Ho - san - na , *f* rit. to end

in ex - cel sis, Ho - san - na

62

in ex - cel sis, Ho - san - na , *f* rit. to end

66 *div.*

in ex - cel sis. *cresc.*

66

in ex - cel sis. *cresc.*

7870

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