

Sanctus — O sapientia

LOYSET COMPÈRE

San- ctus, san-

9

ctus, san-
san- ctus, san- ctus, san-
ctus, san-
ctus, san-

15

ctus, san-
ctus, san- ctus,
ctus, san- ctus, san-
ctus, san-

For notes and translation, see page 4.

21

ctus, san-
san- ctus, san- ctus, san-
ctus, san-
ctus, san-

Detailed description: This system contains measures 21 through 26. It features four staves: a vocal line (top), a piano line (second), a harpsichord line (third, marked with an 8), and a bass line (bottom). The key signature has two flats (B-flat and E-flat). The vocal line begins with a fermata over the first measure. The lyrics are: 'ctus, san-' (measures 21-22), 'san- ctus, san- ctus, san-' (measures 23-24), 'ctus, san-' (measures 25-26).

27

ctus, san- ctus,
ctus, Do-
ctus, san- ctus,
ctus, san- ctus, Do-

Detailed description: This system contains measures 27 through 32. It features four staves: a vocal line (top), a piano line (second), a harpsichord line (third, marked with an 8), and a bass line (bottom). The key signature has two flats. The vocal line begins with a fermata over the first measure. The lyrics are: 'ctus, san- ctus,' (measures 27-28), 'ctus, Do-' (measures 29-30), 'ctus, san- ctus,' (measures 31-32), and 'ctus, san- ctus, Do-' (measures 33-34).

33

De-
mi- nus De- us
De- us
mi- nus.

Detailed description: This system contains measures 33 through 43. It features four staves: a vocal line (top), a piano line (second), a harpsichord line (third, marked with an 8), and a bass line (bottom). The key signature has two flats. The vocal line begins with a fermata over the first measure. The lyrics are: 'De-' (measures 33-34), 'mi- nus De- us' (measures 35-36), 'De- us' (measures 37-38), and 'mi- nus.' (measures 39-43).

44

oth.
ba- oth. sunt
Ple- ni
Ple- ni sunt

Detailed description: This system contains measures 44 through 49. It features four staves: a vocal line (top), a piano line (second), a harpsichord line (third, marked with an 8), and a bass line (bottom). The key signature has two flats. The vocal line begins with a fermata over the first measure. The lyrics are: 'oth.' (measures 44-45), 'ba- oth. sunt' (measures 46-47), 'Ple- ni' (measures 48-49), and 'Ple- ni sunt' (measures 50-51).

44

oth.
ba- oth. sunt
Ple- ni
Ple- ni sunt

50

glo- ri- a tu-
cae- li
glo- ri- a tu-
cae- li

56

a. O- san- na in
O- san-
a. O- san-
O- san-

62

ex- cel- sis. ex- cel- sis.
na in ex- cel- sis. ex- cel- sis.
na in ex- cel- sis. ex- cel- sis.
na in ex- cel- sis. ex- cel- sis.

1st ending* 2nd ending*

(*) See notes on page 4. If omitting *O sapientia*, use 1st ending.

69

O sa- pi- en- ti- a, quae ex o- re al- tis- si- mi pro- di- sti,

O sa- pi- en- ti- a, quae ex o- re al- tis- si- mi pro- di- sti,

O sa- pi- en- ti- a, quae ex o- re al- tis- si- mi pro- di- sti,

O sa- pi- en- ti- a, quae ex o- re al- tis- si- mi pro- di- sti,

74

ve- ni ad do- cen- dum nos vi- am pru- den- ti- ae.

ve- ni ad do- cen- dum nos vi- am pru- den- ti- ae.

ve- ni ad do- cen- dum nos vi- am pru- den- ti- ae.

ve- ni ad do- cen- dum nos vi- am pru- den- ti- ae.

Sources: MS 2268 (Librone 2), MS 2266 (Librone 4), Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Milan

Note values halved (to bar 68). Transposed down a tone.

In the source, the section from bar 69 is notated in breves, all marked with a fermata.

Text: The section from bar 69 is based on the Advent antiphon for 17th December.

Translation:

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

O wisdom, which came forth from the mouth of the most high, come to teach us the way of prudence.

Lynn Halpern Ward (*The "Motetti Missales" Repertory Reconsidered*, Journal of the American Musicological Society, Vol. 39, No. 3 - Autumn 1986) has suggested that this piece may be part of a *motetti musicali* cycle: a Milanese practice of substituting the movements of a mass with motets. In some of the known *motetti musicali* cycles, the *Sanctus* is the one regular mass movement which remains, and it is followed (as here) by a simple homophonic piece, to be performed at the Elevation. In its two sources, this piece is grouped with other motets from this conjectural cycle: In Librone 2, it includes *O sapientia* (i.e. the 2nd ending) and there is a clear indication that it should be followed by the next piece, *Ave virgo gloriosa*, which provides the final resolution; in the fire-damaged Librone 4, it uses the 1st ending, omitting *O sapientia*, and appears between *O admirabile commercium* and *Suscipe verbum*. Whether or not all the components of Ward's proposed cycle were ever performed as a unit, it seems likely that they were used in the groupings in which they appear in the Libroni.