

Sanctus

Franchino Gaffurio (1451-1522) ?

Source: Milan, Archivio della Veneranda Fabbrica del Duomo, Sezione Musicale, Librone II, fol. 135v/136r; facs. ed. New York, Garland, 1987. The original is a minor third lower; accidentals and text in square brackets are editorial.

The *Librone* are four manuscript choir books in large format (so the entire choir could read from a single book) copied around the turn of the 15th century under the direction of Gaffurio, the cathedral choirmaster. They contain works by many of the great composers of the late 1400s, as well as Gaffurio himself, almost all of whose output is found nowhere else. Then, as now, he was better known as the theorist Franchinus Gaffurius (the Latin form of his name), than as a composer.

This isolated *Sanctus* (not part of a unified setting of the entire Ordinary of the Mass, or of the shortened version used in the Ambrosian Rite at Milan) is one of two pieces from *Librone II* which had not been transcribed into modern notation at the time of the facsimile edition, and a search of the literature has not revealed any indication that it has been done since. It is anonymous in the manuscript, but is written in Gaffurio's hand, as was all the music in the *Librone* which is attributed to him; and since it is unique to this source, there is no evidence it was written by anyone else.

Sanctus

Franchino Gaffurio?
Edited by Michael P. McDonald

Cont[ra]tenor
or
alt[u]s

Tenor

Cont[ra]tenor
or
gravis

San - - - ctus San - - -

San - - -

San - - -

3

[S]An - - - ctus

ctus [San - - -

ctus San -

ctus San - - -

7

San - - - ctus

ctus] [San - - - ctus] [San - - - ctus]

ctus

ctus San -

Sanctus

10

Musical score for measures 10-12. The system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (alto clef), and a bass line (bass clef). The key signature is B-flat major. The lyrics are: San - - - - - ctus D[o - mi] - - - n[u]s de -
D[o - mi] - n[u]s De - - - - -
- - - - - ctus d[o - mi] - n[u]s De -

13

Musical score for measures 13-15. The system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (alto clef), and a bass line (bass clef). The key signature is B-flat major. The lyrics are: D[o - mi] - n[u]s De - - - - - us Sa - - -
- - - - - us Sa -
- - - - - us D[o - mi] - n[u]s Deus
- - - - - us [Do - mi - nus De - - - - - us] Sa -

16

Musical score for measures 16-18. The system consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (alto clef), and a bass line (bass clef). The key signature is B-flat major. The lyrics are: ba - - - - - oth.
ba - - - - - oth. _____
Sa - ba - - - - - oth. **Pleni tacet.**
ba - oth.

Sanctus

4

Ple - ni - ni sunt
Ple - ni - ni sunt

23

ni su[n]t ce - li
ce - li et ter -
ce - li et ter -

27

glo - ri - a [glo - ri - a, glo - ri - a, glo - ri - a]
ra glo - ri - a [glo - ri - a, glo - ri - a, glo - ri - a]
ra glor - ri - a [glo - ri - a, glo - ri - a, glo - ri - a]

31

tu - a,] tu - [a, tu] - a
tu - a.
ri - a] tu - a.

Sanctus

O - San - na _____

O - San - na _____

O - San - na _____ [o - sa - - - - na]

O - San - na _____

40

_____ i[n] ex-cel - - - - sis.

_____ in ex-cel - - - - sis.

_____ in ex - - - cel - - - - sis.

_____ in ex - cel - - - - sis.

The manuscript does not include a *Benedictus* or second *Osanna*. In some Masses copied in the *Librone*, the scribe has indicated that the *Benedictus* text is to be sung to the same music as the *Pleni* section, as is often the case in chant; such a setting is included on the next page for those who would not wish to sing a truncated version. The second *Osanna* is, as was almost always the case, simply a repeat of the first.

Sanctus

6

45

[Be - ne - di - ctus qui - ve -

[Be - - - - - ne - di - - - - - ctus qui - - - - -

[Be - - - - - ne - - - - - di - - - - -

Detailed description: This block contains the first system of the musical score, measures 45 through 49. It features three staves: a vocal line (top), a piano accompaniment line (middle), and a bass line (bottom). The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal line begins with a rest for four measures, then enters with the lyrics "[Be - ne - di - ctus qui - ve -". The piano accompaniment provides a rhythmic and harmonic foundation with eighth and sixteenth notes. The bass line follows a similar pattern, with lyrics "[Be - - - - - ne - - - - - di - - - - -".

50

- - - - - nit in no - mi - ne Do -

- - - - - ve - - - - - nit in no - mi - ne

- - - - - ctus qui - - - - - ve - - - - - nit

Detailed description: This block contains the second system of the musical score, measures 50 through 54. It continues the three-staff format. The vocal line has lyrics "- - - - - nit in no - mi - ne Do -". The piano accompaniment continues with eighth and sixteenth notes. The bass line has lyrics "- - - - - ctus qui - - - - - ve - - - - - nit".

55

mi - ni, no - mi - ne Do - mi - ni, in - no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do - mi - ni.]

Do - mi - ni, no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.]

in no - mi - ne Do - mi - ni, no - mi - ne Do - - - mi - - - ni.]

Detailed description: This block contains the third system of the musical score, measures 55 through 59. The vocal line has lyrics "mi - ni, no - mi - ne Do - mi - ni, in - no - mi - ne Do - mi - ni, Do - mi - ni, in no - mi - ne Do - mi - ni.]. The piano accompaniment continues with eighth and sixteenth notes. The bass line has lyrics "in no - mi - ne Do - mi - ni, no - mi - ne Do - - - mi - - - ni.].

Repeat Osanna