

SANCTUS

Michael McGlynn

S. I, II & III are all solo soprano parts.
The three soloists should be placed throughout the venue. Harp is optional.

1 *Slowly, from a distance*

Soprano I

Soprano II

Soprano III

Soprano/Alto

Tenor/Bass

1 oo

9

S. I

S. II

S. III

SA

TB

Oh*

f

Do - mi - nus De - us sa - bba - oth

Do - mi - nus De - us sa - bba - oth

sa - bba - oth

"Oh*" indicates a form of harmonic singing.
Form the mouth into an "oh" shape, lifting the soft palate. Without moving the mouth-shape, move the tongue slowly into the shape "ee" [as "she"], sending the sound through the nose. The lower the voice the stronger the sound.

Note: Soprano II and III may be situated in various parts of the venue. This piece may be prefigured by a finger cymbal gently struck 3 times or more, just as the drone starts, and ended with a similar cymbal figure as the piece ends.

Becoming quieter

S. I
 & $\flat\flat$ 30 *sann - a in ex - cel - sis O - sa - nna in ex - cel - sis*

S. II
 & $\flat\flat$ 30 *sann - a in ex - cel - sis O - sa - nna in ex - cel - sis*

S. III
 & $\flat\flat$ 30 *sann - a in ex - cel - sis O - sa - nna in ex - cel - sis*

SA
 & $\flat\flat$ 30 *sann - a in ex - cel - sis O - sa - nna in ex - cel - sis*

TB
 ? $\flat\flat$ 30 *sann - a in ex - cel - sis O - sa - nna in ex - cel - sis*

Harp
 & $\flat\flat$ 30 *P*

S. I
 & $\flat\flat$ 37 *no break* **Sustain until * in SATB** 3 4

S. II
 & $\flat\flat$ 37 *sis no break* 3 4

S. III
 & $\flat\flat$ 37 *sis no break* 3 4

SA
 & $\flat\flat$ 37 *sis no break* 3 4

TB
 ? $\flat\flat$ 37 *no break* 3 4

Solo
 ? $\flat\flat$ 37 *Freely, as chant.* **F** *San - ctus San - ctus San - ctus Do - mi - ne De - us*