





Orkeghem

Holy, holy, holy

(the *Sanctus* from *Missa: Prolationum*)

for SATB chorus

arr. Helge Skjeveland (©2008),  
w/English text



# Transcriber's comments

Johannes Ockeghem has mythic stature in the choral literature, but his music is seldom ever sung by choirs because of ill repute from musicologists like Glareanus, and its intimidating contrapuntal structure. But it's truly glorious — perhaps *because* of this brilliant construction, and deserves to be heard more often. My intent in doing this transcription has been to induce choirs to perform it by making it easier to present. I have taken this *Sanctus* from his exquisite *Missa: Prolationum*, and translated/set the Latin to English, transposing the music up a major third to make the range more comfortable for an SATB chorus, whereas the original was written for male chorus (with countertenors and boy sopranos). It's set up to print on 8½" × 14" paper, landscape, which makes for fewer page turns.

I'm dedicating my work herein to President Boyd K. Packer of the LDS Quorum of the Twelve Apostles, which may seem peculiar to do with a work that was originally part of a Catholic Mass. Nevertheless, it was he who made me realize that beautiful music that praises God and edifies, should be cultivated and cherished if that is its effect, and this particular music has the power to move me to tears with its beauty and power to strengthen my faith in God.

I'm also submitting this to the Mormon Tabernacle Choir or the Temple Square Chorale. Berlioz' *Requiem* has already been performed with great success — though its composer's sacred intent is dubious. Ockeghem's sincere devotional message herein deserves to be heard again, in my opinion, despite its half-millennial age.

The work of which this is but one section is a great cycle of rounds, each using greater follower intervals. The initial "Holy..." (*Sanctus*) answers at the sixth, and the sonority is therefore particularly rich. The following "all the heavens..." (*pleni sunt caeli...*) is a canonic duet where the answer comes in at the seventh below, which is almost unbelievable that it would work, musically. The "Hosanna" (*Osanna*) is a double canon at the octave, a wonderful outburst of joy in the midst of a very restrained, sweet, reverential texture. The "Blessed is He that cometh..." (*Benedictus*) is a double canon at the third, and the rhythmic intricacy of its concluding duo is a real fun challenge. Then, the "Hosanna" should be repeated to close. But the "Holy..." (pg. 1) is fine sung by itself.

The small accidentals above notes are the so-called *musica ficta* ("fictional music") that are inserted to raise or lower tones in order to avoid poor voice-leading, or to lead into the *finalis* or keynote of the mode. However, Ockeghem is reputed to have preferred the pure modes, so in some cases the *ficta* may be inappropriate. This is a decision the choir director must make, and should be dictated by taste, not musicological pedantry. The music should speak to *our* ears and hearts, not to the sensibilities of those long deceased. This is why I've supplied an optional small C with the A in the Tenor and Alto at the end of the "Holy..." and "Hosanna," respectively: It gives the full A major chord our ears prefer, whereas the presence of a third in such a final chord would've been heard as dissonant by Ockeghem and his contemporaries, who used the "open" Landini cadence for that reason.

— Helge Skjeveland,  
Orem, Utah, USA,  
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Johannes Ockeghem: *Sanctus* (from *Missa: Prolationum*)  
 after Dragan Plamenac's edition, original in C  
 (arr. Helge Skjeveland)

$\text{♩} = 60, \textit{sempre molto calmo}$

Alto *p*  
 Ho ly, ho ly, ho  
 (Sanc tus, sanc tus, sanc tus, sanc

Bass *p*  
 Ho ly, ho ly, ho  
 (Sanc tus, sanc tus, sanc

S Ho ly, ho ly, ho ly Lord of Hosts:  
 (Sanc tus, sanc tus, sanc tus Do mi nus.

A ly, Lord God of Hosts Lord God of Hosts; hosts; Lord God of Hosts:  
 tus Do mi nus De us, Do mi nus Sa ba oth.

T Ho ly, Ho ly, Ho ly Lord of Hosts:  
 (Sanc tus, sanc tus, sanc tus Do mi nus.

B ly, Lord God of Hosts Lord God of Hosts, Ho ly Lord of Hosts:  
 tus, Do mi nus, Do mi nus, De us, De us, Sa ba oth.

\*Sing the C to not use the open Landini candence, and get a full A major chord. >

*♩ = 96, con júbilo*  
*mf*

Sopranos  
 All the heavens and all the earth are full of thy glory, thy  
 (Ple ————— ni sunt cae ————— li et ter ————— ra glo

High Tenors,  
 Low Altos  
*mf*  
 All the heavens and all the earth are full of thy glo —  
 (Ple ————— ni sunt cae ————— li et ter ————— ra

*ral ————— len ————— tan ————— do* *♩ = 72, maestoso*  
*f*

S  
 [th]y glo — ry, are full of thy glo — ry! Ho — san — na, Ho — san — na, in — the high  
 [g]lo — ri — a tu — a! O — san — na, O — san — na in — ex — ce(l)

A  
*f*  
 Ho — san — na, Ho — san — na, in in the high  
 O — san — na, O — san — na, in ex — cel

T  
 [glo]ry, thy glo — ry, are full of thy glo — ry! Ho — san — na, Ho — san — na  
 [terr]a glo — ri — a tu — a! O — san — na, O — san — na

B  
*f*  
 Ho — san — na, Ho — san — na  
 O — san — na, O — san — na

high est, in the high est! in the high est! in the high est! in the high est!  
 — elsis, in ex — cel — sis! in ex — ce(l) (el) sis!

est! in the high est, in the high est!  
 sis! in ex — ce(l) sis, in ex — cel sis!

in the high est, in the high est! in the high // est!  
 in ex — cel sis, in ex — cel sis, in ex — cel // sis!

in, in the high est, in the high est!  
 in excel sis, in ex — cel sis!

\*see comment →

\*Sing the C not to use the open Landini candence, and get a full A major chord.

Fine, 2<sup>nda</sup> volta

*♩ = 40, affettuoso*

Sopranos  
 Bles — sed, bles — sed, bles — sed, bles — sed, bles — sed, bles — sed  
 Bene — dic — tus, be — ne — dict — us, be — ne — dic — tus, be — ne — dic — tus

Altos  
 Bles — sed, bles — sed, bles — sed, bles — sed, bles — sed, bles — sed  
 Bene — dic — tus, be — ne — dic — tus, be — ne — dic — tus, be — ne — dic — tus

*♩ = 40, affettuoso*

Tenors  
 is — he that co — meth, that co — meth, that co — meth, that co —  
*qui ve — nit, qui — ve — nit, qui — ve — nit, qui — ve — nit,*

Basses  
 is — he that co — meth, that co — meth, that co — meth, is — he that co — meth, he that co — meth, he that co —  
*qui ve — nit, qui — ve — nit, qui — ve — nit, qui — ve — nit,*

*♩ = 48*

S  
 in the name, in the name, in the name of the Lord, in the  
*in no — mi — ne, no — mi — ne — Lord, in the*

T  
 — meth, in the name, in the name, the name in the name of the Lord in the name  
*nit in no — mi — ne, no — mi — ne Do — mi — ni, Do —*

B  
 — meth he that co — meth,  
*nit*

*ral — len — tan — do*

S  
 name of the Lord, in the name of the Lord  
*mi — ni.*

T  
 (n)ame of the Lord, in the name of the Lord.  
*mi — ni.*

*Osanna ut supra,  
 dal fine.*