

# Sanctus

for unaccompanied SATB chorus

Joseph Gentry Stephens

$\text{♩} = 55$

SOPRANO  
ALTO  
TENOR  
BASS

Sanc - tus, Sanct - tus, Sanc - tus,  
Sanc - tus, Sanc - tus, Sanc - tus,  
Sanc - tus, Sanc - tus, Sanct - tus,  
Sanc - tus, Sanc - tus, Sanc - tus,

11

Stretch the tempo

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

22

a tempo

- - - tus, Sanc - tus, Sanc - tus, Do - mi - nus  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus  
Sanc - tus, Sanc - tus, Sanc - tus, Do - mi - nus

34

De - us Sa - ba - oth. De - us Sa - ba - oth.

De - us Sa - ba - oth. De - us Sa - ba - oth.

De - us Sa - ba - oth. De - us Sa - ba - oth.

De - us Sa - ba - oth. De - us Sa - ba - oth.

43

Ple - ni sunt coe - li, coe - li et ter - ra. Ple - ni sunt coe - li glo - ri - a

Ple - ni sunt coe - li, coe - li et ter - ra. Ple - ni sunt coe - li glo - ri - a

Ple - ni sunt coe - li, coe - li et ter - ra. Ple - ni sunt coe - li glo - ri - a

Ple - ni sunt coe - li, coe - li et ter - ra. Ple - ni sunt coe - li glo - ri - a

Very broad with emphasis

50

tu - a. Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san -

tu - a. Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san -

tu - a. Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san -

tu - a. Ho - san - na, Ho - san - na in ex - cel - sis. Ho - san -

59 Slowly fading away

-na Sanctus, -na Sanctus, -na Sanctus, -na Sanctus, -na Sanctus, -na Sanctus,

65

Sanctus, Sanctus, Sanctus, Sanctus, Sanctus, Sanctus,

January 2006

*Performance Note:*

*Dynamic, tempo and other markings are intentionally omitted from unaccompanied works in order to allow each work to evolve in each performance. The lack of such markings harkens back to the traditions of chant and early choral styles in which melodic, harmonic and textual devices determined the interpretation of the overall work.*

*For more information about the composer and other choral music visit [www.stephensmusic.com](http://www.stephensmusic.com).*