

Missa Ascendo ad Patrem

Sanctus, for 5 voices

Giovanni Pierluigi da Palestrina (1525-1594)

The musical score consists of five staves, each representing a voice: Cantvs (top), Altvs, Tenor, Qvintvs, and Bassvs (bottom). The music is in common time, with a key signature of one sharp (F#). The vocal parts are as follows:

- Cantvs:** This part is mostly silent, with a single note at the beginning of the first measure.
- Altvs:** Starts with a short note followed by a sustained tone. The lyrics "Sanc - tus," are repeated three times.
- Tenor:** A single note at the beginning of the first measure.
- Qvintvs:** Starts with a short note followed by a sustained tone. The lyrics "Sanc - tus," are repeated three times.
- Bassvs:** Starts with a short note followed by a sustained tone. The lyrics "Sanc - tus," are repeated three times.

Below the staff, the lyrics "Sanc - tus," are written out in full, corresponding to the sustained notes in each part.

The musical score continues from measure 5. The vocal parts are as follows:

- Cantvs:** Sustained note.
- Altvs:** Sustained note.
- Tenor:** Sustained note.
- Qvintvs:** Sustained note.
- Bassvs:** Sustained note.

Below the staff, the lyrics "Sanc - tus," are written out in full, corresponding to the sustained notes in each part.

10

tus,
tus, Do - mi - nus De - us
Do - mi-nus De - us Sa - ba - oth, Sa - ba -
tus, Do - mi - nus De - us Sa - ba - oth, Sa -

15

Do - mi-nus De - us Sa - ba - oth,
Sa - ba - oth, De - us Sa - ba - oth, Do - mi - nus De - us Sa -
oth, Do - mi-nus De - us Sa - ba - oth, Do - mi - nus De - us Sa -
ba - oth, Do - mi-nus De - us Sa -
ba - oth, Do - mi - nus De - us

20

Do - mi-nus De - us Sa - ba -
ba - oth, Do - mi-nus De - us Sa - ba - oth,
Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth,
Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth,
Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth,
Sa - ba - oth, Do - mi-nus De - us Sa - ba - oth,

25

oth. Ple - ni sunt coe -
oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe -
Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe -
oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe -
oth. Ple - ni sunt coe - li et ter - ra, et ter -

31

li et ter - - - ra
li et ter - - - ra glo - ri - a tu -
li et ter - - - ra glo - ri - a tu -
ple - ni sunt coe - li et ter - ra glo - ri - a tu -
ra glo - ri - a tu -

36

glo - ri - a tu - - - a. Ho - san - na in ex -
a, glo - ri - a tu - - - a. Ho - san - na in ex -
- a, glo - ri - a tu - - - a. Ho - san - na, ho - san - na,
- a, glo - ri - a tu - - - a. Ho - san - na, ho - san - na in ex -
- a, glo - ri - a tu - - - a. Ho - san - na,

42

cel - sis,
ho-san - na in ex - cel - sis,
cel - sis, ho-san - na in ex - cel - sis, ho-san - na in ex - cel - sis,
ho-san - na in ex - cel - sis, ho - san - na in ex - cel - sis,
cel - sis, ho-san - na in ex - cel - sis, ho-san - na in ex - cel - sis,
ho-san - na in ex - cel - sis, ho-san - na in ex - cel - sis,

Benedictus, for 4 voices

Cum quatuor vocibus

I
Cantvs I

Be - ne - di - ctus qui ve - nit, qui

Cantvs II

Altvs

Quintvs

Be - ne - di - ctus qui ve - nit, qui

6

5

ve - nit,
Be - ne - di - cts qui ve - nit, be -
ve - nit, qui ve - nit,
Be - ne - di - cts qui ve - nit,

10

be - ne - di - cts qui ve - nit, qui ve -
ne - di - cts qui ve - nit, be - ne - di - cts
be - ne - di - cts qui ve - nit, be - ne - di -
be - ne - di - cts qui ve - nit, be - ne - di -

15

nit, qui ve - nit, in no - mi - ne,
qui ve - nit, qui ve - nit, in no - mi - ne
ctus qui ve - nit, qui ve - nit, in no - mi - ne Do -
ctus qui ve - nit, qui ve - nit, in no - mi - ne Do -

20

in no - mi-ne Do

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

mi - ni,

Do - mi -

mi - ni, in no - mi - ne,

25

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

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

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

in no - mi - ne, in

29

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

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

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

no - mi-ne Do - mi - ni.

[à 5]

34 Cantvs

This section contains five staves of music for a five-part choir (Cantus, Alto, Tenor, Quintus, Bassus) and a basso continuo part. The music is in common time (indicated by '3'). The vocal parts sing the phrase 'Ho - san - na in ex - cel - sis,' while the basso continuo provides harmonic support.

Cantus: Ho - san - na in ex - cel - sis,

Altvs: Ho - san - na in ex - cel - sis, in ex - cel -

Tenor: Ho - san - na in ex - cel - sis, ho - san - na in ex -

Qvintvs: Ho - san - na in ex - cel - sis, ho - san - na in ex -

Bassvs: Ho - san - na in ex - cel - sis,

39

This section continues the musical setting. The basso continuo part is explicitly labeled 'cel' (cello). The vocal parts sing the phrase 'cel - sis, ho - san - na, ho - san - na in ex - cel - sis,' while the basso continuo provides harmonic support.

cel - sis, ho - san - na, ho - san - na in ex - cel -

- sis, ho - san - na, ho - san - na in ex - cel -

cel - sis, ho - san - na, ho - san - na in ex - cel - sis,

cel - sis, ho - san - na, ho - san - na, ho - san - na,

ho - san - na, ho - san - na,

46

A musical score for a vocal or instrumental piece. The score consists of five staves. The top four staves are in treble clef, and the bottom staff is in bass clef. Measure numbers 46 through 50 are indicated above the staves. The lyrics "hosanna in excelsis" are repeated multiple times across the measures. The music includes various note values (eighth and sixteenth notes), rests, and dynamic markings like a sharp sign indicating key changes. Measure 46 starts with a quarter note followed by eighth notes. Measures 47 and 48 show eighth-note patterns. Measure 49 begins with a quarter note, followed by eighth and sixteenth-note patterns. Measure 50 concludes with a half note.

sis, ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
sis, ho - san - na in ex - cel - sis.
ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.
ho - san - na in ex - cel - sis, ho - san - na in ex - cel - sis.