

Sanctus

From Missa Ut Re Mi Fa So La

Giovanni da Palestrina

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Sanctus (from Missa Ut Re Mi Fa So La) –Palestrina

Editorial Decisions

Bar Lines

- Bar lines were retained in the full score to aid the conductor with vertical alignment of parts
- A dotted, rather than solid, bar line is used to reduce their emphasis and to remind that they must not imply metric stress
- The individual partbooks have no bar lines

Note Length

- Non-diplomatic score = reduced note lengths that resemble half the length of the white mensural notation used. Reflects modern note values.
- Long notes that cross bars were retained in the full score rather than using a tie across the bar. These match the note lengths used in the singers' partbooks.
- The number indicating long sections of rests refers to the amount of whole rests (measures in the full score).

Slurs and Beams

- Modern editorial practice is to slur notes together that are sung on the same syllable. However, no slurs are used in this edition to match the original partbooks and to avoid resultant note groupings.
- Modern editorial practice is to beam notes together to show placement within a bar. However, no beams are used to avoid metric groupings.

Latin Text

- The Latin pronunciation guide is based on Ecclesiastical Latin, and may vary if using regional Latin pronunciation (i.e. British, French, German, Spanish, etc)
- In two-syllable words the stress will always be placed on the first syllable
- In polysyllabic words, the location of the stress varies, so diacritical accents (á,é,ó) have been used to indicate the stressed syllable
- Modern punctuation has been used to reflect the structure of the Latin text phrases

Chromatic Notes

- Chromatic notes on the staff were retained from the prints used for this edition
- Chromatic notes above the staff are suggested *musica ficta*
- Chromatic notes on the staff in parenthesis are courtesy accidentals
- Accidentals are repeated on every pitch because the singers' partbooks do not have bar lines, so they can not follow modern rules of applying accidentals through a bar

Rehearsal Letters

- Rehearsal letters have been added to aid in the rehearsal process
- Where possible, rehearsal letters fall at moments when all voice parts are singing, aiding the singer not only in knowing where the conductor is starting, but also so they have a reference pitch from which to find their subsequent pitch
- Most rehearsal letters fall at phrase endings rather than beginnings because that is when most voices are singing
- When rehearsal letters fall in the middle of a note a () is included in both the score and partbook to indicate that the rehearsal letter comes in the middle of long note. An example can be found at rehearsal [J] in the Alto 1 part

Sanctus

from *Missa Ut Re Mi Fa So La*

Giovanni Palestrina (1525-1594)

Musical score for the first system of the Sanctus. The score is written for six voices: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. The lyrics are: San - ctus, San - ctus. The Soprano 1 part has a melodic line with some grace notes. The Soprano 2 part has a simple harmonic line. The Alto 1 part has a more active melodic line. The Alto 2 part has a similar active line. The Tenor and Bass parts have a simple harmonic line.

Musical score for the second system of the Sanctus. The score is written for six voices: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. The lyrics are: San - ctus, San - ctus. A box labeled 'A' is placed above the Soprano 1 staff. The Soprano 1 part has a melodic line with some grace notes. The Soprano 2 part has a simple harmonic line. The Alto 1 part has a more active melodic line. The Alto 2 part has a similar active line. The Tenor and Bass parts have a simple harmonic line.

Musical score for the third system of the Sanctus. The score is written for six voices: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, and Bass. The lyrics are: ctus Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth. A box labeled 'B' is placed above the Soprano 1 staff. The Soprano 1 part has a melodic line with some grace notes. The Soprano 2 part has a simple harmonic line. The Alto 1 part has a more active melodic line. The Alto 2 part has a similar active line. The Tenor and Bass parts have a simple harmonic line.

C **D**

S. 1 us Sá - ba - oth, Sá - ba - oth, Dó - mi - nus De - us Sá -

S. 2 Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá -

A. 1 mi - nus De - us, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De -

A. 2 Sá - ba oth, Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us,

T. De - us, De - us Sá - ba - oth, Dó - mi - nus De - us Sá -

B. Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us,

S. 1 ba - oth, Dó - mi - nus De - us Sá - ba - oth,

S. 2 ba - oth, Dó - mi - nus De - us Sá - ba - oth,

A. 1 - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba -

A. 2 Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth,

T. - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó -

B. Dó - mi - nus De - us Sá - ba

E **F**

S. 1 oth, Dó - mi - nus De - us Sá - ba - oth, Sá -

S. 2 De - us Sá -

A. 1 oth, Dó - mi - nus De - us Dó - mi - nus De - us Sá - ba - oth,

A. 2 De - us Sá - ba - oth, Sá - ba - oth Dó - mi - nus De - us Sá -

T. mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, Dó -

B. oth, Dó - mi - nus De - us, Dó - mi - nus De - us, Dó - mi - nus De -

G

S. 1 ba oth. Ple - ni sunt cœ -

S. 2 ba oth Ple -

A. 1 Dó - mi - nus De - us Sá - ba

A. 2 ba - oth, Dó - mi - nus De - us Sá - ba - oth. Ple - ni

T. mi - nus De - us Sá - ba - oth.

B. - us Sá - ba - oth.

H

S. 1 - li, cœ - li et ter - ra, ple - ni sunt cœ - li, ple - ni sunt cœ - li

S. 2 ni sunt cœ - li et ter - ra, ple - ni sunt cœ - li et

A. 1 Ple - ni sunt cœ - li, ple - ni sunt cœ - li, ple -

A. 2 sunt cœ - li et ter - ra, Ple - ni sunt cœ - li, ple - ni sunt cœ - li et

T.

B.

I

J

S. 1 et ter - ra gló - ri - a tu - a, gló - ri - a tu - a, gló - ri - a tu -

S. 2 ter - ra gló - ri - a

A. 1 nisunt cœ - li et ter - ra gló - ri - a tu -

A. 2 ter - ra gló - ri - a tu - a,

T.

B.

K

S. 1 a, gló - ri - a tu a, gló - ri - a tu - a, gló -

S. 2 tu - a, gló - ri - a tu -

A. 1 a, gló - ri - a tu - a, gló - ri - a tu - a,

A. 2 gló - ri - a tu - a, gló - ri - a tu - a, gló - ri - a

T.

B.

L

S. 1 ri - a tu - a, gló - ri - a tu - a.

S. 2 a, gló - ri - a tu - a. Ho - sán -

A. 1 gló - ri - a tu - a, gló - ri - a tu - a. Ho - sán - na

A. 2 tu - a, gló - ri - a tu - a. Ho - sán -

T. Ho - sán - na

B.

M

S. 1 Ho - sán - na in ex - cél -

S. 2 na in ex - cél - sis, in ex - cél - sis, ho -

A. 1 in ex - cél - sis, in ex - cél -

A. 2 na in ex - cél - sis, ho - sán - na in ex - cél - sis,

T. in ex - cél - sis, ho - sán - na in ex - cél - sis, ho - sán -

B. Ho - sán - na in ex - cél - sis,

Soprano 1

Sanctus

from *Missa Ut Re Mi Fa So La*

Giovanni Palestrina (1525-1594)

San - ctus, San - ctus

A
San - ctus, San - ctus

B
Dó-mi-nus De - us Sá-ba-oth, Dó - mi-nus De -

C
us Sá - ba - oth, Sá - ba - oth, Dó - mi-nus De -

D
us Sá - ba - oth, Dó-mi-nus De - us Sá - ba -

E
oth, Dó-mi-nus De - us Sá - ba -

F
oth, Sá - ba - oth, Dó-mi-nus De - us Sá - ba -

G
ba - oth. Ple - ni sunt cœ -

H
- li, cœ - li et ter - ra, ple-nisunt cœ - li, ple-

Soprano 2

Sanctus

from *Missa Ut Re Mi Fa So La*

Giovanni Palestrina (1525-1594)

A
San - ctus, San - ctus, San - ctus, San - ctus

B **C**
Dó - mi-nus De - us Sá - ba - oth, Dó - mi-nus De - us Sá - ba - oth,

D **E**
Dó - mi - nus De - us Sá - ba - oth, Dó - mi - nus De - us Sá - ba - oth, De -

F **G**
- us Sá - ba - oth Ple - ni sunt coe - li

H **I**
et ter - ra, ple - ni sunt coe - li et ter - ra

J **K**
gló - ri - a tu - a, gló - ri - a tu - a, gló - ri -

L **M**
a tu - a. Ho - sán - na in ex - cél - sis, in ex -

N
cél - sis, ho - sán - na in ex - cél - sis, in ex - cél - sis,

O **P**
ho - sán - na in ex - cél - sis, in ex cél - sis.

J

- ri - a tu - a, gló - ri - a tu - a, gló - ri - a tu -

K

- a, gló - ri - a tu - a, gló -

L

- ri - a tu - a. Ho - sán - na in ex -

M

cél - sis, in

N

ex - cél - sis, in ex - cél - sis, ho - sán - na

O

in ex - cél - sis, ho - sán - na in ex - cél - sis ho

P

sán - na in ex - cél - sis, ho - sán - na in ex -

cél - sis.

Alto 2

Sanctus

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San - - - ctus, San ctus, _____

A
San - ctus, _____ San - - -

B
- ctus Dó - mi-ne De - us Sá - ba-oth, Dó-mi-nus De - us

C
Sá - ba oth, Dó-mi-nus De-us Sá - ba - oth, Dó-mi-nus De -

D
- us, Dó-mi-nus De - us Sá - ba - oth, Dó-mi-nus De-us Sá-ba -

E **F**
oth, _____ De - us Sá - ba-oth, Sá - ba - oth _____ Dó-mi-nus

G
De - us Sá - ba - oth, Dó-mi-nus De-us Sá - ba - oth.

H
Ple - ni sunt cœ - li et ter - ra, Ple - ni sunt cœ -

I



li, ple-nisunt coe-li et ter - ra gló-ri - a tu -

J



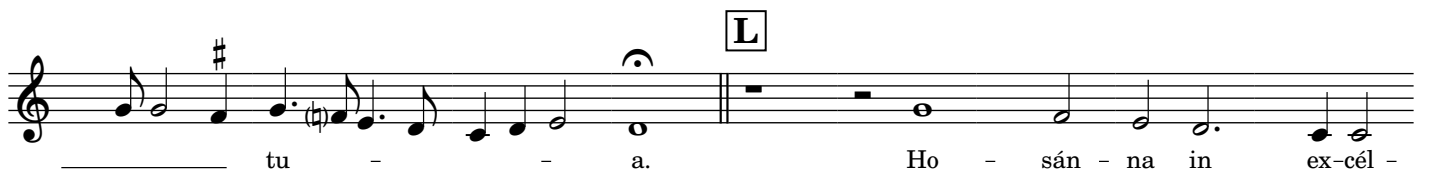
a, gló-ri - a tu -

K



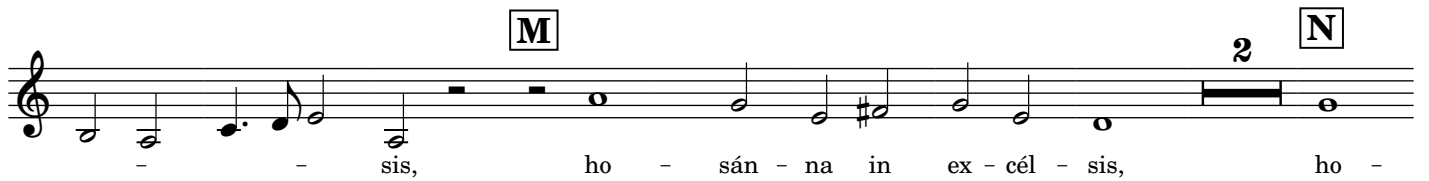
a, gló-ri - a tu - a, gló-ri - a tu - a, gló-ri - a

L



tu - a. Ho - sán - na in ex-cél -

M **N**



sis, ho - sán - na in ex - cél - sis, ho -



sán - na in ex - cél - sis,

O **P**



ho-sán-na in ex - cél - sis, ho-sán-na in ex - cél - sis, ho - sán - na in ex-cél -



sis, in ex - cél - sis.

Bass

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San - ctus, San - ctus, San -

ctus Dó - mi-nus De - us Sá - ba-oth, Dó - mi-nus De - us Sá -

- ba - oth, Dó - mi-nus De - us, Dó - mi-nus De - us

Sá - ba oth, Dó - mi-nus De - us, Dó - mi-nus De - us, Dó -

mi-nus De - us Sá - ba - oth.

Ho - sán-na in ex - cél -

sis, ho - sán-na in ex - cél - sis, in ex - cél - sis,

ho-sán-na in ex - cél - sis, ho-sán-na in ex - cél - sis,

ho - sán - na in ex - cél - sis.