

# Sanctus / Benedictus (Sacrae Symphoniae 1597)

Giovanni Gabrieli (c.1555-1612)

The musical score consists of ten staves, each representing a different vocal part. The parts are: S1 (Soprano 1), A1 (Alto 1), T1 (Tenor 1), B1 (Bass 1), S2 (Soprano 2), A2 (Alto 2), T2 (Tenor 2), B2 (Bass 2), A3 (Soprano 3), and B3 (Bass 3). The music is in common time, with a key signature of one flat. The vocal parts are primarily silent, with occasional entries of melodic fragments or sustained notes. The first entry of S1 at measure 1 includes dynamic markings *mf* and *legato*. Subsequent entries of S1, A1, T1, and B1 also include *mf* and *legato* markings. The bass parts (B1, B2, B3) feature sustained notes with dynamics *mf* and tempo marks  $\text{♩} = 100$ . The alto parts (A1, A2) have melodic lines with sustained notes and *mf* dynamics. The tenor parts (T1, T2) are mostly silent. The soprano parts (S1, S2, S3) have brief entries with *mf* dynamics. Measure numbers 8 and 16 are indicated above the staff.

7

- us Sa - ba-oth.

us Sa - ba - oth.

ba-oth.

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

Sanc - tus Do - mi-nus De -

Sanc - tus Do - mi -

Sanc - tus, Sanc - tus

Sanc - tus, Do - mi -

8

12

us Sa - ba - oth.

- nus De - us Sa - ba - oth.

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

- nus De - us Sa - ba - oth.

Sanc - tus, Do - mi-

8 Sanc - tus, sanc-

Sanc - tus, Do -

Sanc - tus, Do - mi - nus

17

Ple- ni sunt cae - li et

Ple- ni sunt cae - li

Ple- ni sunt cae - li et

Ple- ni sunt cae - li et

Ple- ni sunt cae - li

Ple- ni sunt cae - li

Ple- ni sunt cae - li et

Ple- ni sunt cae - li et

- nus De - us Sa - ba-oth. Ple- ni sunt cae - li et

- tus, Do - mi-nus De - us Sa-ba - oth. Ple- ni sunt cae - li et

- mi-nus De-us Sa - ba - oth. Ple- ni sunt cae - li

De - us Sa - ba - oth. Ple- ni sunt cae - li et

23

Music score for three voices (Soprano, Alto, Bass) in G major, common time.

The vocal parts are:

- Soprano:** ter - ra glo - ri - a tu - a. Ho-san-
- Alto:** et ter - ra glo - ri - a tu- a. Ho - san - na,
- Bass:** ter - ra glo - ri - a tu - a. Ho - san -

The vocal parts are repeated in a cycle, with each part taking a turn to sing the next line of the phrase. The bass part starts the cycle, followed by the alto, and then the soprano. The cycle repeats until the end of the page.

28

- na in ex - cel - sis. Be- ne - di - ctus qui ve - nit  
 ho - san - na in ex - cel - sis. Be- ne - di - ctus qui ve - nit  
 8 - na in ex - cel - sis. Be- ne - di - ctus qui ve - nit  
 - na in ex - celsis. Be- ne - di - ctus qui ve - nit  
 - san-na in ex - cel - sis. Be-  
 - san-na in ex - cel - sis. Be-  
 - san - na in ex - cel - sis. Be-  
 - san-na in ex - cel - sis. Be-  
 - na in ex - cel - sis.  
 8 Ho - san - na in ex-cel - sis.  
 - na, ho-san - na in ex-cel - sis.  
 - na in ex - cel - sis.

34

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

in no-mi-ne, Do-

<sup>8</sup> in no-mi-ne, in no-mi-ne

in no-mi-ne, in no-mi-ne

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

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

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

- ne - dic - tus qui ve- nit in no - mi - ne,

in no-mi-ne,

<sup>8</sup> in no-mi-ne,

in no-mi-ne,

in no-mi-ne,

40

mi - ni. Ho-san - na in ex-cel - sis. Ho-

mi - ni. Ho-san-na in ex-cel - sis. Ho-

<sup>8</sup> Do - mi - ni. Ho-san - na in ex - cel - sis. Ho-

Do - mi - ni. Ho-san - na in ex - cel - sis. Ho-

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.

in no-mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis.

<sup>8</sup> in no-mi-ne Do - mi - ni. Ho-san - na in ex - cel - sis.

in no-mi-ne Do - mi - ni. Ho - san - na in ex-cel-sis.

in no-mi-ne Do - mi - ni. Ho - san - na in ex - cel - sis.

46

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

The musical score consists of ten staves of music. The top staff is in treble clef, the bottom staff is in bass clef. The music is in common time. The lyrics are written below each staff, corresponding to the musical notes. The score includes various musical markings such as quarter and eighth notes, rests, and dynamic changes. Measure numbers 46 and 8 are indicated at the beginning of the score.