

Mozart, Sanctus, Mass C major

Wolfgang Amadeus Mozart (1756-1791)

The musical score is arranged in a system with ten staves. The vocal parts (S1, A1, T1, B1, S2, A2, T2, B2) are in 4/4 time, marked *legato* and *mf*. The piano parts (Piano 1 and Piano 2) are in 4/4 time, marked *mp*. The Tempo part is marked *p*. The lyrics for the vocal parts are "Sanc - tus, Sanc - tus,". The tempo part consists of a steady eighth-note pattern.

♩ = 40

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus

Sanc - tus,

Sanc - tus,

Sanc - tus,

Do - mi - nus De - us

Do - mi - nus De - us

Do - mi - nus De - us

Do - mi - nus De - us

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 Sa - ba-oth,

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

⁸ Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Sa - ba-oth, Do - mi - nus De - us Sa - ba-oth. Ple - ni

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

⁸ Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Do - mi - nus, Do - mi - nus De - us Sa - ba-oth. Ple - ni,

Piano accompaniment with complex rhythmic patterns in the final system.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "sunt coe - li et ter - ra, ple - ni". The piano part features a complex texture with multiple voices in the right hand and a bass line in the left hand. The score is in a key with two flats and a common time signature. The lyrics are placed below the vocal staves, and the piano accompaniment is shown in a grand staff format at the bottom.

sunt coe - li et ter - ra

sunt coe - li et ter - ra

sunt coe - li et ter - ra

sunt coe - li et ter - ra

sunt coe - li et

sunt coe - li et

sunt coe - li et

sunt coe - li et

sunt coe - li et

glo - ri - a glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

ter - ra glo - ri - a tu - a.

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

cel - sis, o - san - na, o - san - na, o -

In ex - cel -

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

o - san - na o - san - na o - san - na

The musical score consists of ten staves. The first two staves are empty. The third staff is a vocal line with lyrics: "sis, in ex - cel - sis, o - san - na". The fourth staff is a piano accompaniment line with lyrics: "cel - sis, o - san - na, o - san - na, o -". The fifth and sixth staves are empty. The seventh staff is a vocal line with lyrics: "In ex - cel -". The eighth staff is a vocal line with lyrics: "san - na in ex - cel - sis, o - san -". The ninth staff is a piano accompaniment line with lyrics: "o - san - na o - san - na o - san - na". The tenth and eleventh staves are empty. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

In ex-
 O - san - sa in ex - cel - sis, o -
 in ex - cel - sis, o - san - na,
 - san - na in ex - cel sis, o - san - na,
 sis, in ex - cel - sis, o -
 na, in ex - cel -
 in ex - cel sis,

The score consists of two systems of vocal and piano parts. The first system (measures 1-8) is in G major. The vocal parts enter with the lyrics "In ex- O - san - sa in ex - cel - sis, o - in ex - cel - sis, o - san - na,". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system (measures 9-16) continues the vocal lines with lyrics " - san - na in ex - cel sis, o - san - na, sis, in ex - cel - sis, o - na, in ex - cel - in ex - cel sis,". The piano accompaniment continues with similar rhythmic patterns. The key signature changes to G minor for the final two measures (15-16).

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

The musical score consists of ten staves. The first four staves are vocal parts with lyrics. The fifth staff is a piano accompaniment line. The sixth and seventh staves are vocal parts with lyrics. The eighth and ninth staves are piano accompaniment lines. The tenth staff is a piano accompaniment line. The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings.

- sis, in ex - cel - sis, O - san - sa, o - san - nsa, o -
 - san - na, o - san - na, o - san - na, o - san - na,
 - sis, o - san - na, o - san - na, o - san - na,
 - sis, in ex - cel -
 - san - na in ex - cel - sis, o - san -
 - sis, o - san - na, o - san - na, o -
 in ex - cel - sis, o - san - na, o - san - na, o -
 - sis in ex - cel -

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



cel - sis.

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

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

san - na, o - san - na, o - san - na,

cel - sis, in ex - cel -

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

in ex - cel - sis, o - san -

in ex - cel - sis,

in ex - cel - sis,

in ex - cel - sis,

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

The musical score consists of ten staves. The first two staves are vocal lines. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line. The sixth staff is a piano accompaniment line. The seventh staff is a piano accompaniment line. The eighth staff is a piano accompaniment line. The ninth staff is a piano accompaniment line. The tenth staff is a piano accompaniment line. The score is in a key signature of one flat (B-flat) and a time signature of 4/4. The lyrics are: "o - san - na, in ex -", "- san - na, o - san - na, in ex - cel - sis,", "o - san - na, in ex - cel -", "sis,", "na, o -", "- na in ex - cel - sis, in ex - cel - sis, in ex -".

glo-ri-a, glo-ri-a tu-a. in ex-cel-sis, in ex-cel-sis, o-san-na, o-san-na, o-san-na

- cel-sis. o - san-

o - san - na. o - san - na,

- sis, o - san - na, o - san - na, o - san - na in ex-

in ex-

- san-na, o - san na, o-

cel-sis, o - san - na, o - san - na,

o-san - na, o - san - na, o - san - na, o-

in ex-

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

o - san - na, o - san - na, o - san -

8 - cel - sis, in ex - cel - sis, in ex - cel - sis, o - san - na, o -

8 - san - na, o - san -

o - san - na, o - san - na, o - san - na, in ex -

8 - cel - sis, o - san -

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

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

na, o - san - na,

sis, o - san - na in ex -

8 - san - na in ex - cel sis, o - san - na,

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

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

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

8 o - san - na, o - san - na, o - san - na, o -

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

o - san - na, o - san - na, in ex - cel-
 - cel - sis, o - san - na, o - san - na in ex - cel-
 8 o-san-na, o-san-na, o-san-na, o-san-na in ex-cel-sis, o-san-na, o-san-na in ex-cel-sis, o - san-
 - san - na in ex - cel-
 o - san - na, o - san - na, in ex - cel-
 o - san - na, o - san - na in ex - cel-
 8 - san - na, in ex - cel-
 - san - na, in ex - cel-

The musical score consists of two systems of vocal and piano parts. The first system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The second system includes a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano accompaniment features a prominent eighth-note pattern in the right hand and a more melodic line in the left hand. The vocal lines are written in a simple, clear style with lyrics underneath. The score concludes with a final chord in the piano part.

- sis, O - san-

- sis, o - san-

⁸ - na, o-san-na, o - san-na in ex-cel-sis, o-san-na in ex-cel-

- sis, o - san - na in ex-

- sis, o - san-

- sis, o - san-

⁸ - sis, o - san-

- sis, o - san - na in ex-

-

-

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

The musical score consists of two systems of vocal and piano parts. The first system includes a vocal line with lyrics: "san - na, o - na, o - san - na o - san - na, o - san - na, o - san - na, o - san - na, o -". The piano accompaniment features a complex rhythmic pattern in the right hand and a simpler bass line in the left hand. The second system continues the vocal line with lyrics: "cel sis, na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o - san - na, o -". The piano accompaniment continues with similar rhythmic patterns. The score concludes with a key signature change to two flats (B-flat and E-flat) and a final piano accompaniment flourish.



- cel - sis, in ex-cel - sis, in ex-cel-sis.



- cel - sis, in ex-cel - sis, in ex-cel-sis.



⁸ - sis, in ex-cel-sis, in ex-cel-sis.



- cel - sis, in ex-cel-sis, in ex-cel-sis.



in ex-cel - sis, in ex-cel - sis, in ex-cel-sis.



in ex-cel - sis, in ex-cel - sis, in ex-cel-sis.



⁸ in ex-cel-sis, in ex-cel-sis, in ex-cel-sis.



in ex-cel - sis, in ex-cel - sis, in ex-cel-sis.

