

# Sanctus

Giuseppe Verdi

**Allegro** ♩ = 138

Soprano I

Alto I

Tenor I

Bass I

Soprano II

Alto II

Tenor II

Bass II

Piano

*f* *f* *f*

San - ctus,

San -

San -

The musical score is written for Soprano I, Alto I, Tenor I, Bass I, Soprano II, Alto II, Tenor II, Bass II, and Piano. The tempo is Allegro with a quarter note equal to 138 beats per minute. The key signature is one flat (B-flat major or F minor). The piano part features a driving eighth-note accompaniment in both hands, marked with a forte (*f*) dynamic and accents. The vocal parts are mostly silent, with the Bass I part singing "San - ctus," and the Tenor II and Bass II parts singing "San -" at the end of the page.

5

*ff* *mf*  $\text{♩} = 112$

San - - - ctus, san - ctus, san- ctus,

*ff* San - - - ctus,

*ff* ctus, san - - - ctus,

*ff* ctus, san - - - ctus,

*p*

10

san - ctus, Do - mi-nus De - us Sa - ba-oth, ple - ni

*mf*

sanc - tus, sanc - tus, san - ctus,

*mp*

san - ctus, san - ctus, san - ctus Do - mi -

*mp*

san - ctus,

15

sunt coe - li et ter - ra glo - - - - ri - a

Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li

*mf*  
san - ctus, san - ctus, sanc - tus, Do - mi - nus

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

san - ctus, san - ctus Do - mi - nus De - us

*mp*  
san - ctus, san - ctus,

20

tu - a,

et ter - ra glo - - - ri - a tu - a,

De - us Sa - ba - oth, ple - ni sunt coe - li et ter - ra glo -

*mf* san - ctus, san - ctus, sanc - tus, Do - mi - nus De - us Sa - ba - oth,

Sa - ba - oth, *mf* san - ctus, san - ctus,

Sa - ba - oth, De - us Sa - ba - oth,

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

*mp* san - ctus, san - ctus, san - ctus, Do -

26

ple - ni sunt coe - li et ter - - - - ra glo -

ple - ni sunt

ri - a tu - a.

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

san - ctus Do - mi - nus De - us Sa - ba - oth, ple - ni sunt coe - li

*mf*  
san - ctus, san - ctus, san - ctus Do - mi - nus

De - us Sa - ba - oth.

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

*mf*

32

ria tu a.

coe li et ter ra.

tu a.

et ter ra. Ho san na in ex cel sis, in ex cel sis,

De us Sa ba oth. Ho san na in ex cel sis,

Sa ba oth. Ho san na in ex cel sis

Ho

*ff*

*ff*

*ff*

*ff*

*f*

37

*ff*  
Ho - san - na in ex - cel - sis.

*ff*  
Ho - san - na in ex - cel - sis.

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

*ff*  
Ho - san - na in ex - cel - sis.

*mp*  
sis. Be - ne - di -

sis, Ho - san - na, Ho - san - na.

sis, Ho - san - na.

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

42

*mp*  
Be - ne - di - ctus, — be - ne - di - ctus,

*mp*  
Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,

*mp*  
Be - ne - di - ctus, qui

*mp*  
Be - ne - di -

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

*mp*  
Be - ne - di - ctus, qui ve - nit in

48

be - ne - di - ctus, qui ve - nit in no - mi - ne Do - mi - ni,  
be - ne - di - ctus, \_\_\_\_\_ qui ve -  
ve - nit in no - mi - ne Do - mi - ni,  
ctus, \_\_\_\_\_ be - ne - di - ctus,  
- mi be - ne di - ctus, \_\_\_\_\_  
no - mi - ne Do - mi - ni, be - ne di -  
Be - ne - di - ctus, qui ve - nit \_\_\_\_\_

54

be - ne - di - ctus, be - ne - di - ctus,

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

be - ne - di - ctus,

be - ne - di - ctus, be - ne - di - ctus,

be - ne - di - ctus, be - ne - di - ctus,

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

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

be - ne - di - ctus, qui

The piano accompaniment consists of two staves. The right hand features chords and melodic lines, while the left hand provides harmonic support with chords and moving lines. Dynamics include *ff* (fortissimo) and *f* (forte).

59

be - ne - di - ctus, \_\_\_\_\_

be - ne - di ctus, qui ve - nit in

be - ne - di -

be - ne - di - ctus, qui ve - nit in

ctus, \_\_\_\_\_ be - ne - di - ctus,

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

be - ne - di - ctus, be - ne - di - ctus,

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

64

— be - ne - di - ctus, be - ne - di -

no - mi - ne Do - mi - ne, be - ne -

ctus, be - ne - di - ctus,

no - mi - ne Do - mi - ni, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, be - ne -

be - ne - di - ctus, in ve - nit in

68

ctus, \_\_\_\_\_ be - ne -

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

be - ne-di - ctus, \_\_\_\_\_ qui \_\_\_\_\_ ve - nit in no - mi - ne Do - mi -

di - - ctus, \_\_\_\_\_ qui \_\_\_\_\_ ve - nit in no - mi - ne Do - mi -

di - - ctus, \_\_\_\_\_ be - ne -

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

di - - ctus, \_\_\_\_\_ qui \_\_\_\_\_ ve - nit in no - mi - ne Do - mi -

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

73

- di - ctus.  
 Do - mi - ni.  
 - ni.  
 ni, in no - mi - ne.  
 di - ctus, be - ne - di -  
 Do - mi - ni, be - ne - di - ctus, be - ne -  
 - ni, be - ne - di - ctus, be - ne  
 - ni, in no - mi - ne, in no - mi - ne

Musical score for page 15, starting at measure 73. The score includes vocal staves and a piano accompaniment. The lyrics are:

78

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

*p* Ple - - - ni sunt coe - li et

- ctus.

di - - ctus.

*p* di - - ctus. Ho - san - - na,

Do - mi - ni.

85

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

ter - ra glo - - - ri - -

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. Each staff begins with a treble clef and a key signature of one flat. The lyrics are 'ter - ra glo - - - ri - -'. The melody is simple, with a long note on 'ra' and a long note on 'ri'. A fermata is placed over the final note of each staff.

*p* Ho - san - - na,

*p* Ho - san - - na,

*p* Ho - san - - na, Ho - san -

*p* Ho - san - - na,

This section contains four vocal staves (Soprano, Alto, Tenor, Bass) in a B-flat major key signature. Each staff begins with a treble clef and a key signature of one flat. The lyrics are 'Ho - san - - na,'. The melody is simple, with a long note on 'na'. A fermata is placed over the final note of each staff. The first three staves have a piano (*p*) dynamic marking.

This section contains a piano accompaniment for the 'Hosanna' section. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one flat. The melody is simple, with a long note on 'na'. A fermata is placed over the final note of the treble staff.

90

a tu - - - a,  
Ho - san - -  
Ho - san - -  
na, Ho - san - -  
Ho - san - -

95

ple - - - ni sunt coe - - -

ple - - - ni sunt

ple - - - - ni sunt

ple - - - ni sunt

This system contains four vocal staves. The first three are soprano, alto, and tenor parts, and the fourth is the bass part. Each staff has a treble clef and a key signature of one flat. The lyrics are: 'ple - - - ni sunt coe - - -' for the soprano, 'ple - - - ni sunt' for the alto, 'ple - - - - ni sunt' for the tenor, and 'ple - - - ni sunt' for the bass. The music features long, sustained notes with a slur over the first two measures of each line.

- na, Ho - san - - na,

This system contains four vocal staves, continuing from the previous system. Each staff has a treble clef and a key signature of one flat. The lyrics are: '- na, Ho - san - - na,' for the soprano, '- na, Ho - san - - na,' for the alto, '- na, Ho - san - - na,' for the tenor, and '- na, Ho - san - - na,' for the bass. The music features long, sustained notes with a slur over the last two measures of each line.

This system contains the piano accompaniment for the second system of music. It consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The key signature is one flat. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

100

li et ter - ra glo - - - -

li et ter - ra glo - - - -

li et ter - ra glo - - - -

li et ter - ra glo - - - -

Ho - san - - - na,

Ho - san - - - na,

Ho - san - - - na, Ho -

Ho - san - - - na, Ho - -

105

ri - - a tu - - - a.

-ri - - a tu - - - a.

-ri - - a tu - - - a.

-ri - - a tu - - - a.

*p*  
Ho

san - - - na,

san - - - na,

*p*

110

Musical score for measures 110-114, vocal staves. The score consists of four staves (Soprano, Alto, Tenor, Bass) with rests in all measures.

Musical score for measures 110-114, vocal staves with lyrics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Soprano staff has the lyrics "san - - na," in measures 110 and 111. The other staves have rests.

Musical score for measures 110-114, vocal staves with lyrics and dynamics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Soprano staff has the lyrics "Ho - san - - na," in measures 112 and 113, with a *p* dynamic marking above measure 112. The other staves have rests.

Musical score for measures 110-114, vocal staves with lyrics and dynamics. The score consists of four staves (Soprano, Alto, Tenor, Bass). The Bass staff has the lyrics "Ho - san -" in measures 112 and 113, with a *p* dynamic marking above measure 112. The other staves have rests.

Musical score for measures 110-114, piano accompaniment. The score consists of two staves (Right Hand, Left Hand). The right hand has a melodic line with a slur over measures 110-111 and a *p* dynamic marking above measure 112. The left hand has a rhythmic accompaniment.

115

Ho - san - - na, Ho - san - - na,  
Ho - - san - - - - - na,  
Ho - san - - na, Ho - san - - na,  
Ho - - san - - - - - na,

Ho -  
Ho -  
Ho -  
na, Ho -

120

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "Ho -". Each staff begins with a whole rest for three measures, followed by a half note on the final measure. A dynamic marking of *f* is placed above the final note of each staff.

Four vocal staves with lyrics "san - na in ex - cel - sis,". Each staff begins with a half note, followed by a quarter note, then a half note with a slur over it, and finally a whole rest. A dynamic marking of *f* is placed above the first note of each staff.

Piano accompaniment for the vocal parts. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The left hand provides a steady accompaniment with chords and single notes.

124

The musical score is divided into two systems. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The second system contains four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key and 4/4 time. The lyrics are: "san - na in ex - cel - sis, Ho -". The piano accompaniment features a complex texture with many beamed sixteenth notes. Dynamics include *ff* (fortissimo) and *sfz* (sforzando).

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 -

Ho -

Ho -

Ho -

Ho -

128

san - - na,  
san - - na,

The piano accompaniment features a complex texture with many notes per measure, primarily using chords and arpeggiated patterns. The right hand often plays chords with some melodic movement, while the left hand provides a steady harmonic foundation with similar chordal textures. The overall style is characteristic of a 19th-century vocal and piano setting.

132

This musical score is for the hymn "Hosanna in Excelsis". It consists of four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The music is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The lyrics are "Ho - san - na in ex - cel - - -". The vocal parts are arranged in two systems of two staves each. The piano accompaniment is at the bottom, featuring chords and arpeggiated figures. The score includes various musical notations such as rests, notes, beams, and slurs.

136

This musical score consists of two systems. The first system contains four staves: three vocal staves (Soprano, Alto, Tenor) and one piano staff. Each vocal staff begins with a whole note rest followed by the text "sis!". The piano staff in the first system is empty. The second system contains five staves: three vocal staves (Soprano, Alto, Tenor) and two piano staves. Each vocal staff begins with a whole note rest followed by the text "sis!". The piano part in the second system features a complex texture with chords and moving lines in both the right and left hands, including a long note in the right hand and a melodic line in the left hand.