

## Inter vestibulum: Sanctus

Guerrero

Superius



.

Altus



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Tenor

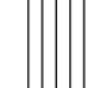
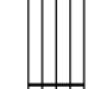
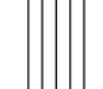
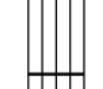
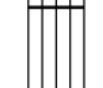
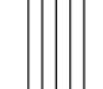
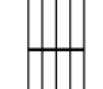


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Bassus



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Inter vestibulum: Sanctus

Guerrero

6

#

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

San - ctus, — San - ctus, San - - ctus, — San - ctus      San - ctus, — San - ctus, San - - -

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

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

## Inter vestibulum: Sanctus

Guerrero

13

ctus

b

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

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

ctus

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

b.

Do -

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

## Inter vestibulum: Sanctus

Guerrero

19

The musical score for "Inter vestibulum: Sanctus" by Guerrero, page 19, features three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The time signature is common time throughout. The vocal parts sing in unison. The lyrics are as follows:
   
 Top staff: Ple - ni sunt cæ - li et ter - ra
   
 Middle staff: Ple - ni sunt cæ - li et ter - -
   
 Bottom staff: Ple - ni sunt cæ - li et
   
 The lyrics continue with "ba - oth." for all three staves.

25

ple-ni sunt cæ-li et ter - - - ra, glo - ri - a tu - a, —  
 - ra ple - ni\_ sunt cæ - li, et ter - - - ra, glo - ri - a  
 ter - - ra ple - ni sunt cæ - li et ter - ra glo - ri - a tu -  
 cæ - li et ter - ra, ple - ni sunt cæ - li et ter - ra glo - - -

The musical score consists of three staves. The top staff is for the Soprano voice, the middle staff for the Alto voice, and the bottom staff for the Bass voice. Each staff has a basso continuo line below it. The vocal parts are in common time. The key signature changes from G major to A major at the beginning of the second line. The vocal parts sing in a three-part setting, with the Bass part providing harmonic support.

## Inter vestibulum: Sanctus

Guerrero

31

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

## Inter vestibulum: Sanctus

Guerrero

37

# h

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

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

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

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

Ho - san - na in ex -

Ho - san - na in ex -

45

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

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

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

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

## Inter vestibulum: Sanctus

Guerrero

53

#

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.

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

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