

Gaude Barbara - 4. Sanctus

Morales

The image shows a musical score for four vocal parts: Cantus, Albus, Tenor, and Bassus. The score is divided into two systems. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a common time signature (C). The Cantus part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Albus part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Tenor part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Bassus part begins with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a dotted half note G3. The second system shows the continuation of the piece. The Cantus part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Albus part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Tenor part begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a dotted half note G4. The Bassus part begins with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a dotted half note G3.

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6

ctus, *San* ctus San ctus

ctus *San* ctus

ctus *San* ctus

San ctus, *San* ctus

12

ctus, San - ctus Do - mi - nus De -

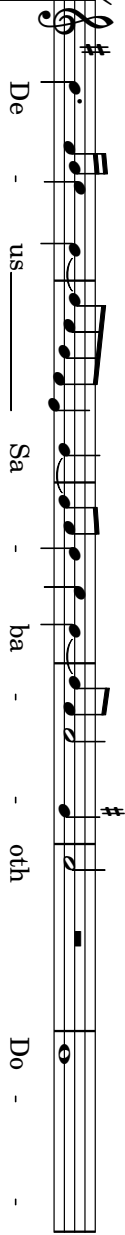
San - ctus, San - ctus Do - mi - nus

ctus San - ctus, San - ctus Do - mi - nus

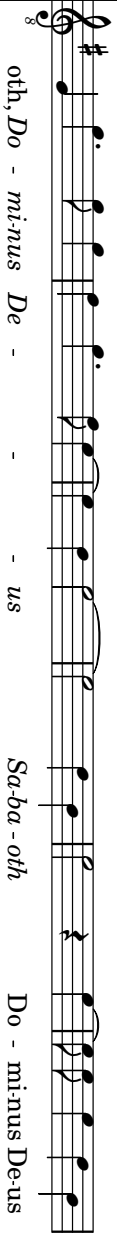
18

The musical score consists of three vocal staves and one basso continuo staff. The key signature is one sharp (F#) and the time signature is common time (C). The first staff begins with a fermata over a whole note G4. The lyrics for the first staff are: - us Sa - ba - oth, _____ Do - mi - nus. The second staff begins with a fermata over a whole note G4. The lyrics for the second staff are: De - - - us Sa - - - ba - - - oth. The third staff begins with a fermata over a whole note G4. The lyrics for the third staff are: Do - mi - nus De - us Sa - ba - oth, Do - mi - nus De - us Sa - ba - oth. The basso continuo staff is in bass clef with a key signature of one sharp. It contains a whole note G3, a fermata, and a whole rest. The piece concludes with a fermata over a whole note G3.

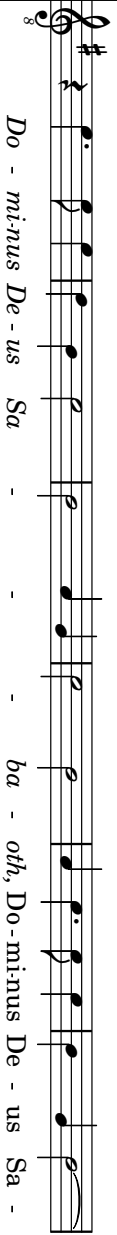
24



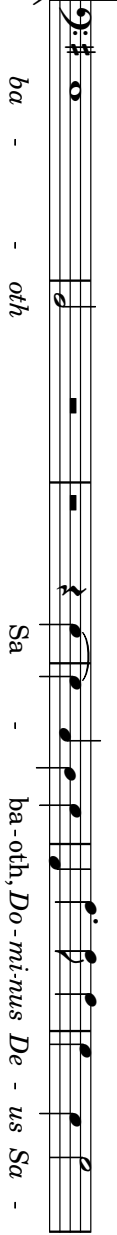
De - us Sa - ba - oth Do -



oth, *Do - minus* De - us Sa - ba - oth Do - minus De - us



Do - minus De - us Sa - ba - oth, *Do - minus* De - us Sa -



ba - oth Sa - ba - oth, *Do - minus* De - us Sa -

30

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

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

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

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

36

Ple - ni sunt cae - li et ter - ra, cae - li et ter -
 Ple - ni sunt cae -
 Ple - ni sunt cae - li et ter -

43

li et ter - ra ple - - ni sunt

ni sunt cæ - li et ter - ra ple - - ni sunt cæ - li et ter -

ra ple - - ni sunt cæ - -

49

cæ - li et ter - ra glo - ri - a

ra glo - ri - a tu - a glo - ri - a

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

55

tu - a

glo - - ri - a tu - a

tu - a

glo - ri - a - - tu - a

tu - a

glo - ri - a - - tu - a

glo - ri - a tu - a

glo - ri - a tu - a

80

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

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