

# Misatango

## 4 - Sanctus

Martín Palmeri

Rubato (♩ = 84)  
Fraseggiato "tanguero"

Piano

The piano introduction consists of two systems of music. The first system (measures 1-5) is in 3/4 time, marked 'Rubato (♩ = 84)' and 'Fraseggiato "tanguero"'. It features a treble and bass staff with a key signature of two flats. The melody in the treble staff includes triplets and a final triplet marked '3'. The bass staff provides a harmonic accompaniment. The second system (measures 6-10) continues the piece, featuring a treble staff with a triplet marked '3' and a bass staff with a triplet marked '3'. The music concludes with a triplet marked '3' in the treble staff and a triplet marked '3' in the bass staff.

a tempo

Solo

*f*

The first vocal entry (measures 11-15) is marked 'a tempo' and 'Solo'. The vocal line (Soprano) begins with a rest, followed by a long note, and then a triplet marked '3'. The piano accompaniment (measures 11-15) features a treble staff with a triplet marked '3' and a bass staff with a triplet marked '3'. The music concludes with a triplet marked '3' in the treble staff and a triplet marked '3' in the bass staff.

The second vocal entry (measures 16-21) is marked 'cresc.' and 'allarg.'. The vocal line (Soprano) begins with a rest, followed by a long note, and then a triplet marked '3'. The piano accompaniment (measures 16-21) features a treble staff with a triplet marked '3' and a bass staff with a triplet marked '3'. The music concludes with a triplet marked '3' in the treble staff and a triplet marked '3' in the bass staff.

The final section (measures 22-25) is marked '♩ = 100' and 'mp'. It features a treble and bass staff with a key signature of two flats. The melody in the treble staff includes triplets and a final triplet marked '3'. The bass staff provides a harmonic accompaniment.

Piano accompaniment for measures 26-29. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

tutti

**f***cresc.* - - - - -

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) from measures 30-34. The lyrics are: San - ctus, \_ San - ctus, \_ San - ctus, \_

Piano accompaniment for measures 30-34. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) from measures 35-39. The lyrics are: ctus, \_ Do - minus De - us Sa - ba - oth.

Piano accompaniment for measures 35-39. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

40 *mf*

S. San - - ctus, San-ctus, San - - ctus, San-ctus, San - -

A. *mf* San-ctus, San-ctus, — San-ctus, San-ctus, — Sanctus, Sanctus,

T. *mf* San-ctus, San-ctus, — San-ctus, San-ctus, — Sanctus, Sanctus,

B. *mf* San - - ctus, San-ctus, San - - ctus, San-ctus, San - -

*mf*

45 *mp* *f* *rall.* - - - - -

S. ctus, — Do - mi-nus De - us Sa - ba - oth.

A. *mp* *f* San - ctus, Do - mi-nus De - us Sa - ba - oth.

T. *mp* *f* San - ctus, Do - mi-nus De - us Sa - ba - oth.

B. *mp* *f* ctus, — Do - mi-nus De - us Sa - ba - oth.

*mp* *f* *rall.* - - - - -

50 *mf*  $\text{♩} = 128$

A. Ple - ni sunt cae - li et ter - ra glori-a tu - a. Ple - ni sunt.

T. *mf* Ple - ni sunt. cae - li et ter - ra.

B. *mf* Ple - ni sunt cae - li. *mf* Ple - ni sunt cae - li et

56 *f*

S. Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

A. *f* cae - li et ter - ra. Ple - ni sunt cae - li et ter - ra glo - ri - a tu - a.

T. *f* Ple - ni sunt. cae - li. Ple - ni sunt cae - li et ter - ra glori-a tu - a.

B. *f* ter - ra glori-a tu - a. Ple - ni sunt cae - li et ter - ra glori-a tu - a.



72

*rall.*

S. cel - sis. Ho - san - na in ex - cel - sis. In ex - cel - sis.

A. in ex-cel - sis. Ho - san - na in ex-cel - sis. Ex - cel - sis.

T. cel - sis. Ho - san - na in ex - cel - sis. In ex - cel - sis.

B. in ex-cel - sis. Ho - san - na in ex-cel - sis. Ex - cel - sis.

*rall.*