

Misatango

4 - Sanctus

Martín Palmeri

Rubato (♩ = 84)
Fraseggiato "tanguedo"

Piano

The piano introduction consists of two systems of music. The first system (measures 1-5) features a treble clef staff with a key signature of two flats and a common time signature. It begins with a series of eighth and sixteenth notes, followed by a half note, and ends with a triplet of eighth notes. The bass clef staff has a whole note rest in the first measure, followed by eighth and sixteenth notes. The second system (measures 6-10) continues the melodic and harmonic development, including a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The music is marked with a 'rit.' (ritardando) and a '3' (triplet) in the final measure.

This section contains the vocal melody and piano accompaniment for the 'Sanctus'. The vocal line (Soprano, S.) begins at measure 11, marked 'a tempo' and 'Solo'. The lyrics are 'San - ctus, San - ctus, San - ctus, Do - minus De - us'. The piano accompaniment starts at measure 11 with a 'rit.' (ritardando) and 'mp' (mezzo-piano) dynamic. It features a series of eighth and sixteenth notes, with a '5' (quintuplet) in the bass. The piano part includes a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic in the final measure. The piano part also includes a 'rit.' (ritardando) and a '3' (triplet) in the final measure.

The piano accompaniment for the 'Sanctus' continues with a series of eighth and sixteenth notes. The key signature remains two flats and the time signature is common time. The piano part includes a 'mp' (mezzo-piano) dynamic and a '5' (quintuplet) in the bass. The piano part also includes a 'rit.' (ritardando) and a '3' (triplet) in the final measure.

The piano accompaniment for the 'Sanctus' concludes with a series of eighth and sixteenth notes. The key signature remains two flats and the time signature is common time. The piano part includes a 'mp' (mezzo-piano) dynamic and a '5' (quintuplet) in the bass. The piano part also includes a 'rit.' (ritardando) and a '3' (triplet) in the final measure.

tutti

f

30

S. **f** San - - - - - ctus, -

A. **f** San - - - - - ctus, -

T. **f** San - - - - - ctus, -

B. **f** San - - - - - ctus, -

San - - - - - ctus, -

32

S. *cresc.* San - - ctus, - San - - ctus, - Do - mi - nus

A. *cresc.* San - - ctus, - San - - ctus, - Do - mi - nus

T. *cresc.* San - - ctus, - San - - ctus, - Do - mi - nus

B. *cresc.* San - - ctus, - San - - ctus, - Do - mi - nus

37

S. *mf*
De - us Sa - ba-oth. San - ctus, San-ctus, San -

A. *mf*
De - us Sa - ba - oth. Sanctus, Sanctus, Sanctus, Sanctus,

T. *mf*
De - us Sa - ba - oth. Sanctus, Sanctus, Sanctus, Sanctus,

B. *mf*
De - us Sa - ba-oth. San - ctus, San-ctus, San -

43

S. *mp* *f*
ctus, San - ctus, San - ctus, Do - minus De - us

A. *mp* *f*
Sanctus, Sanctus, San - ctus, Do - minus De - us

T. *mp* *f*
Sanctus, Sanctus, San - ctus, Do - minus De - us

B. *mp* *f*
ctus, San - ctus, San - ctus, Do - minus De - us

48 *rall.* $\text{♩} = 128$ $\text{♩} = 128$

S. Sa - ba - oth.

A. Sa - ba - oth. *mf* Pleni sunt cae - li et ter - ra gloria tu-a. Ple-ni sunt cae - li

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

B. Sa - ba - oth. *mf* Pleni sunt cae - li. *mf* Pleni sunt cae - li et ter -

rall. *mf*

Più lento ($\text{♩} = 110$) *mf cresc.* *rall.*

S. Hosanna in ex-celsis. Hosanna in excelsis. In ex-

A. *mf cresc.* Hosanna in excel-sis. Hosanna in excelsis. Ex-

T. *mf cresc.* Hosanna in ex-celsis. Hosanna in excelsis. In ex-

B. *mf cresc.* Hosanna in excel-sis. Hosanna in excelsis. Ex-

mf

75 *rall.*

S. cel - - - sis.

A. cel - - - sis.

T. cel - - - sis.

B. cel - - - sis.

rall.

The image shows a musical score for a vocal quartet (Soprano, Alto, Tenor, Bass) and piano. The score is in B-flat major (two flats) and 4/4 time. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The tempo is marked 'rall.' (rallentando). The lyrics are 'cel - - - sis.' for all voices. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The score is divided into two systems, with the first system ending at measure 75 and the second system starting at measure 76. The piano part has a fermata over the final chord in the first system.