

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) is in 3/4 time, featuring a rubato tempo with a quarter note equal to 84 beats. The melody is characterized by a "tanguedo" style, with frequent chromatic alterations and a slow, expressive feel. The second system (measures 6-10) continues the melodic development, incorporating triplets and a forte (f) dynamic. The bass line provides a steady accompaniment with eighth and sixteenth notes.

a tempo

Solo

f

a tempo

cresc. - - - - -

11
S.

San - ctus, San - ctus, San - ctus, Do - minus De - us

This section features a vocal solo (S.) and piano accompaniment. The vocal line begins at measure 11 with a forte (f) dynamic and a tempo marking of "a tempo". The lyrics are "San - ctus, San - ctus, San - ctus, Do - minus De - us". The piano accompaniment includes a ritardando (rit.) marking at the start, followed by a mezzo-piano (mp) section with five-measure melodic phrases. The section concludes with a fortissimo (ff) dynamic and a crescendo (cresc.) marking.

♩ = 100

The piano accompaniment for the second system is in 3/4 time with a tempo of 100 beats per minute. It features a mezzo-piano (mp) dynamic and a steady eighth-note accompaniment in the bass line, with chords in the treble line.

29

The final system of the piano accompaniment (measures 29-32) shows a continuation of the eighth-note bass line and chordal texture in the treble, leading to a concluding cadence.

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

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

B. *mf* Sa - ba - oth. Pleni sunt cae - li. 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 part is in bass clef. The lyrics are 'cel - - - sis.' for all voices. The tempo marking 'rall.' (rallentando) is present above the first vocal staff and above the piano staff. The score consists of two systems. The first system has four vocal staves and one piano staff. The second system has one piano staff. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are 'cel - - - sis.' for all voices.