

Sanctus

Jean Richafort

Sanctus

Sanctus

Superius Altus Tenor Bassus

4

S.

A.

T.

B.

7

S.

A. ♯

T.

B.

11

S.

A.

T.

B.

15

S.

A.

T.

B.

19

S.

A.

T.

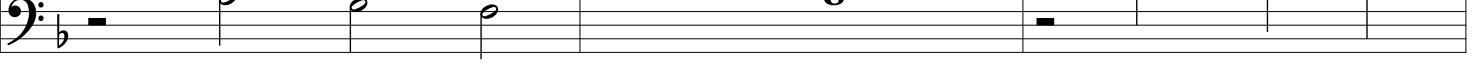
B.

22

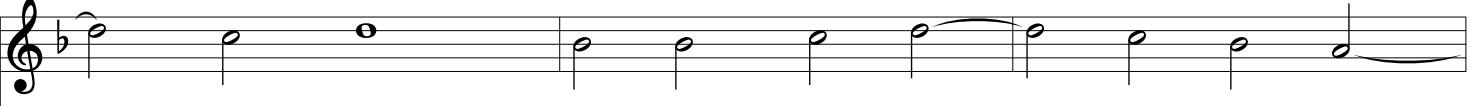
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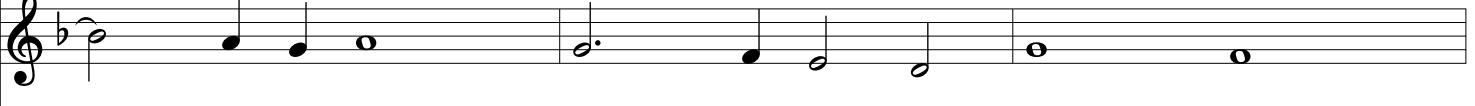
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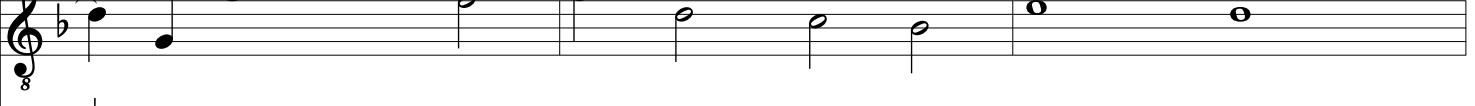
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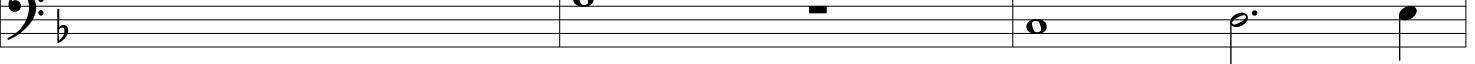
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25

S. 

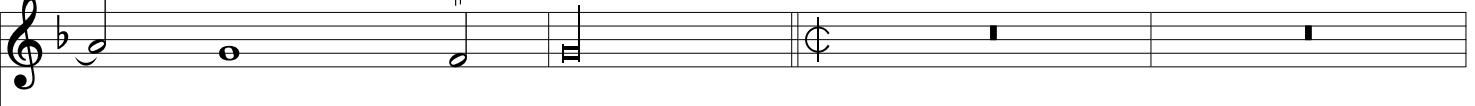
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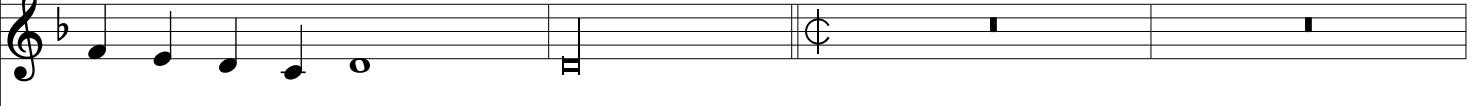
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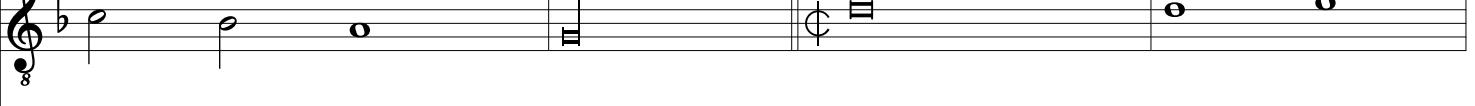
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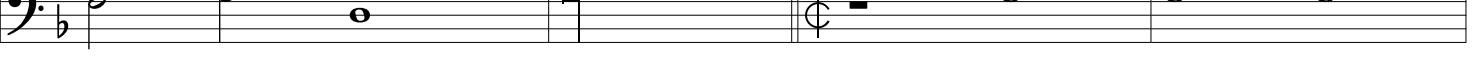
28

Pleni sunt coeli

S. 

A. 

T. 

B. 

32

S.

A.

T.

B.

36

S.

A.

T.

B.

39

S.

A.

T.

B.

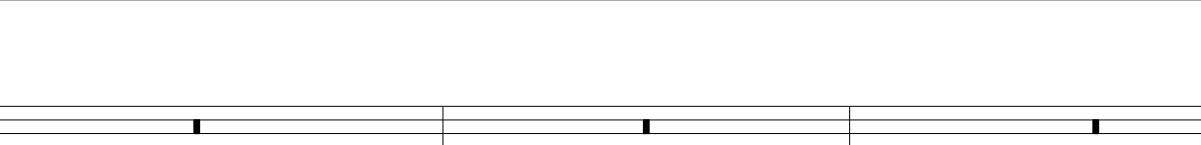
42

S.  

A.  

T.  
 

B.  

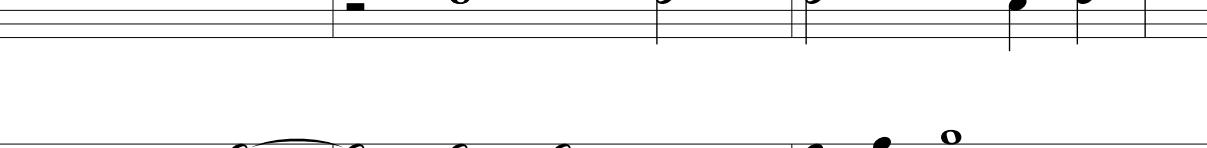


48

S. 

A. 

T. 

B. 

51

S.

A.

T. 8

B.

This section contains three staves of music. The soprano (S.) and alto (A.) staves are silent, indicated by four vertical dashes. The tenor (T.) staff begins with a quarter note on G4, followed by eighth notes on A4, B4, and C5, each with a short horizontal line above it. This is followed by a measure of silence (four dashes), then eighth notes on D5, E5, and F5, with a dotted half note on G5. The bass (B.) staff starts with a half note on C4, followed by eighth notes on D4, E4, and F4, with a dotted half note on G4. Measures 52 and 53 show the same pattern of silence for S. and A., with T. and B. continuing their rhythmic patterns.

54

S.

A.

T. 8

B.

This section contains three staves of music. The soprano (S.) and alto (A.) staves are silent, indicated by four vertical dashes. The tenor (T.) staff begins with a half note on E4, followed by eighth notes on F4, G4, and A4, with a dotted half note on B4. This is followed by a measure of silence (four dashes), then eighth notes on C5, D5, and E5, with a dotted half note on F5. The bass (B.) staff starts with a half note on G3, followed by eighth notes on A3, B3, and C4, with a dotted half note on D4. Measures 55 and 56 show the same pattern of silence for S. and A., with T. and B. continuing their rhythmic patterns.

58

S.

A.

T. 8

B.

This section contains three staves of music. The soprano (S.) and alto (A.) staves are silent, indicated by four vertical dashes. The tenor (T.) staff begins with a half note on G4, followed by eighth notes on A4, B4, and C5, with a dotted half note on D5. This is followed by a measure of silence (four dashes), then eighth notes on E5, F5, and G5, with a dotted half note on A5. The bass (B.) staff starts with a half note on C4, followed by eighth notes on D4, E4, and F4, with a dotted half note on G4. Measures 59 and 60 show the same pattern of silence for S. and A., with T. and B. continuing their rhythmic patterns.

61

S.

A.

T.

B.

64

S.

A.

T.

B.

Osanna

67

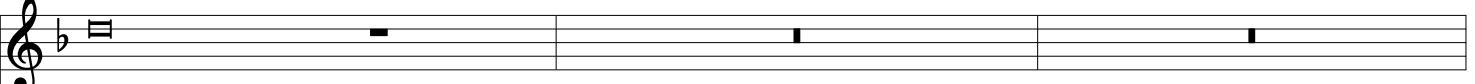
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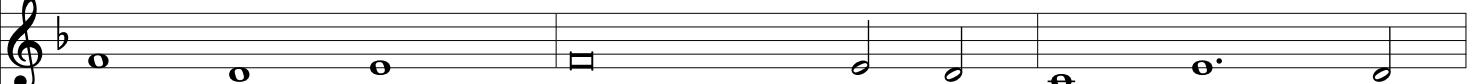
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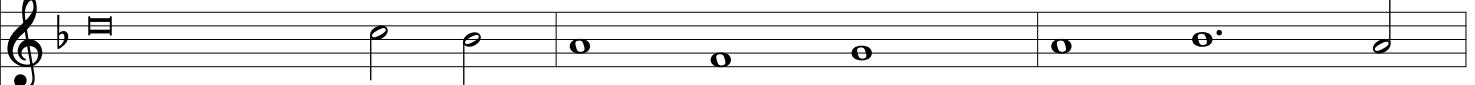
T.

B.

70

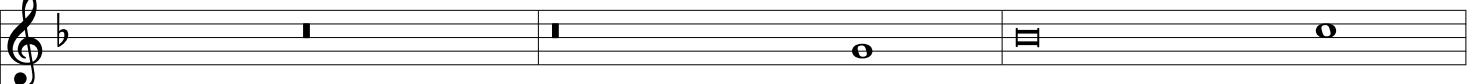
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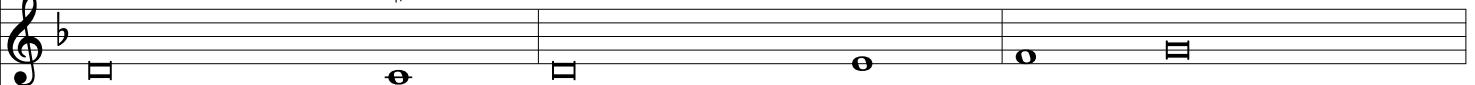
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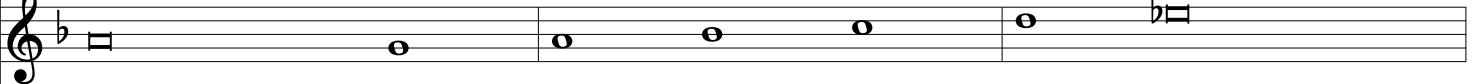
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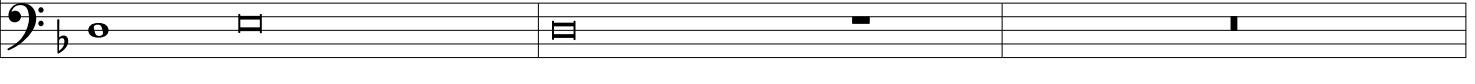
B. 

73

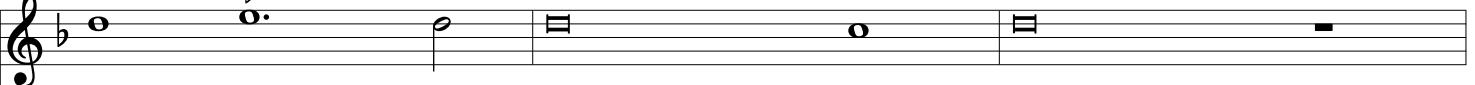
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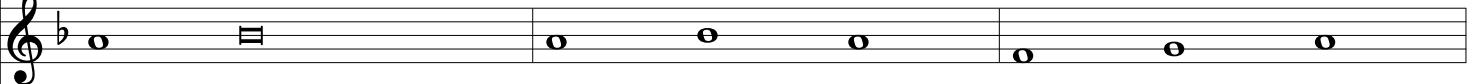
A. 

T. 

B. 

76

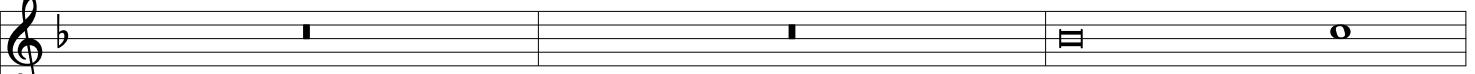
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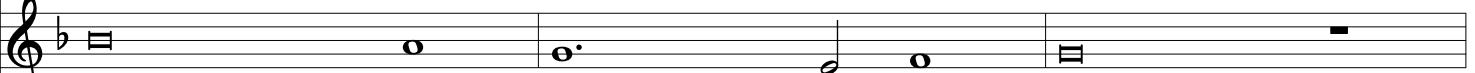
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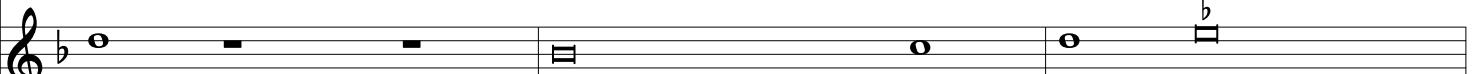
T. 

B. 

79

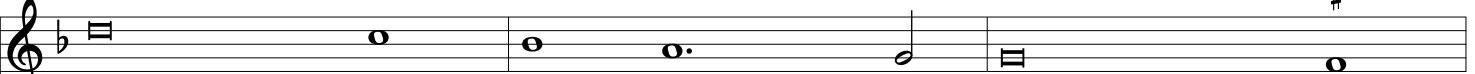
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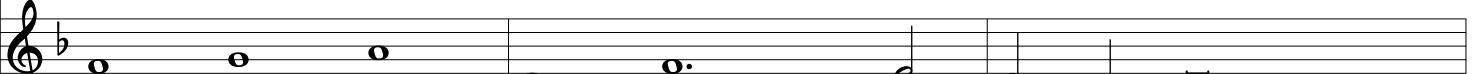
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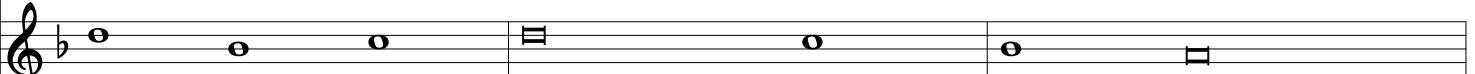
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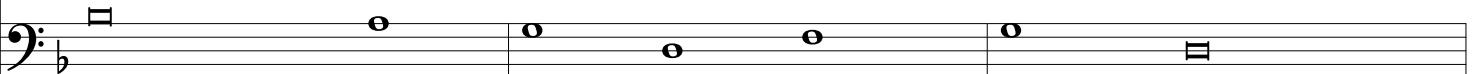
B. 

82

S. 

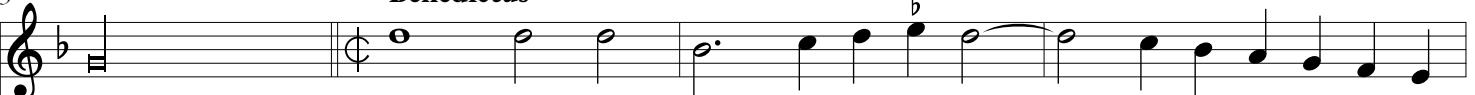
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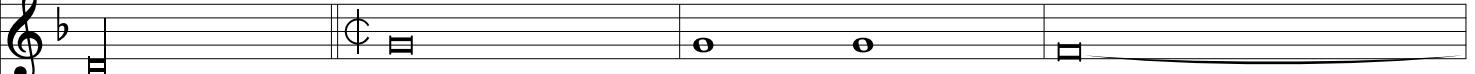
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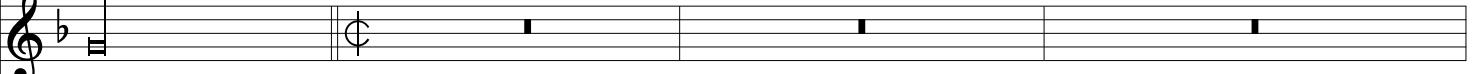
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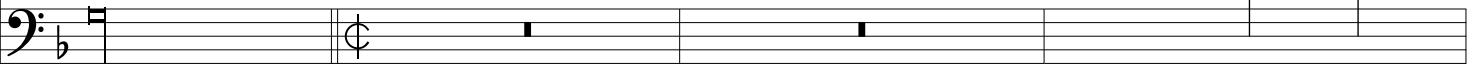
85

Benedictus

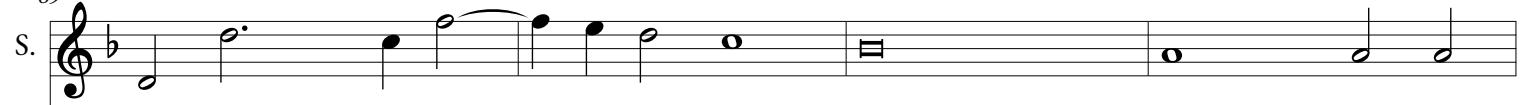
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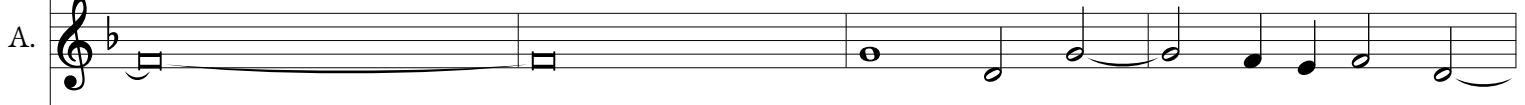
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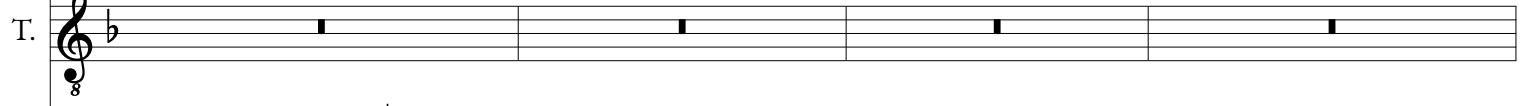
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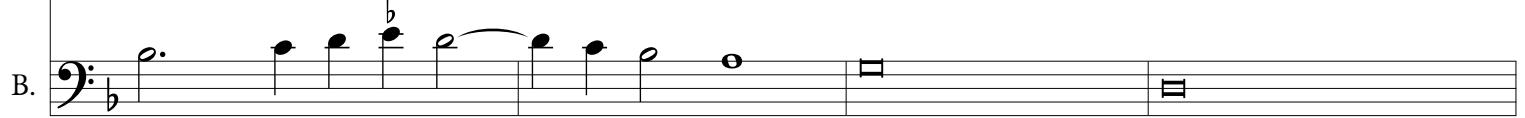
B. 

89

S. 

A. 

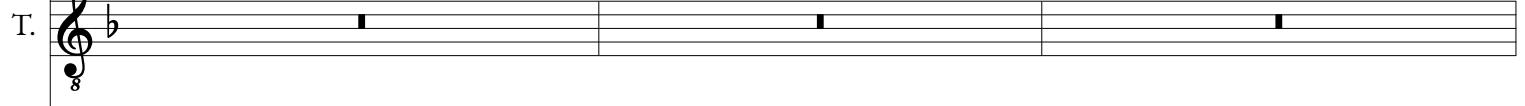
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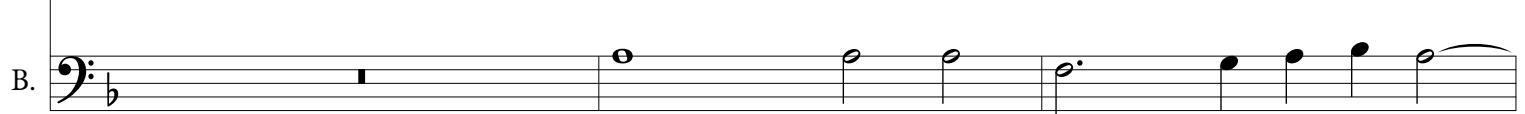
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93

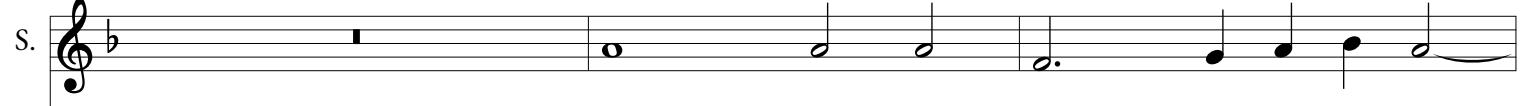
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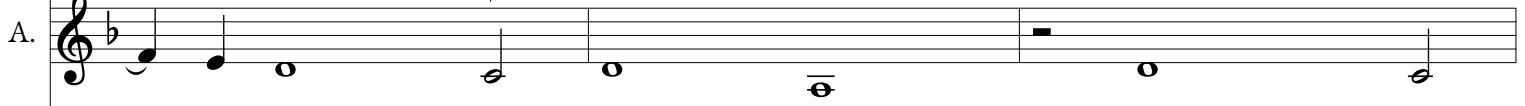
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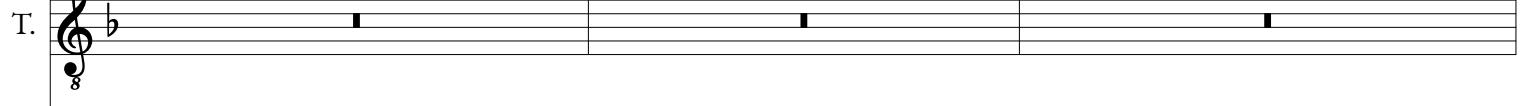
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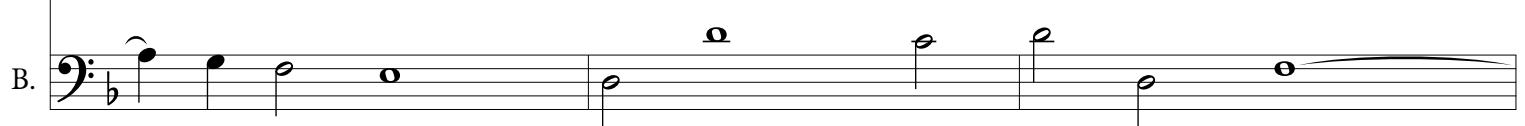
B. 

96

S. 

A. 

T. 

B. 

99

S. A. T. B.

102

S. A. T. B.

Soprano (S.): Sustained note followed by a fermata.

Alto (A.): Dotted half note followed by eighth notes.

Tenor (T.): Quarter note followed by three eighth notes.

Bass (B.): Eighth-note pattern followed by a sustained note.

106

S. A. T. B.

109

S.

A.

T.

B.

113

S.

A.

T.

B.

116

S.

A.

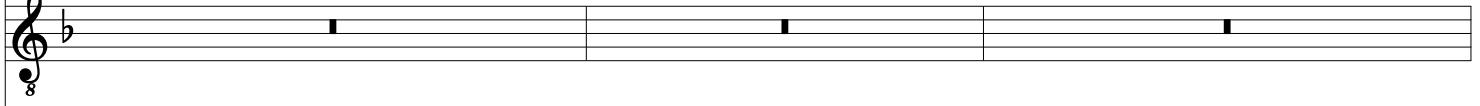
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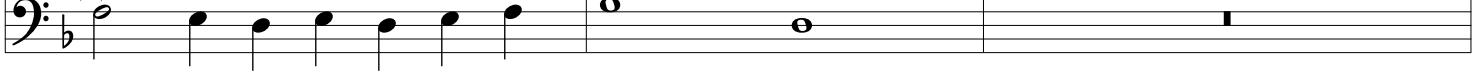
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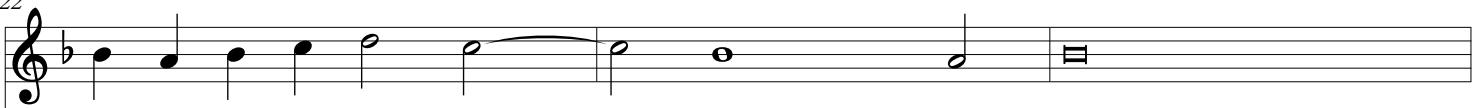
S. 

A. 

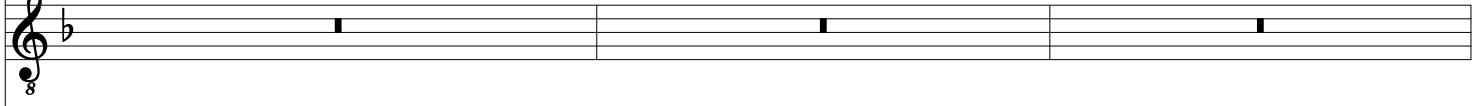
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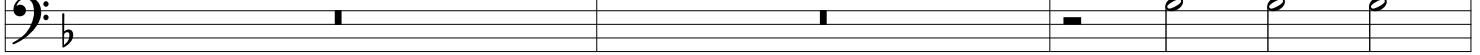
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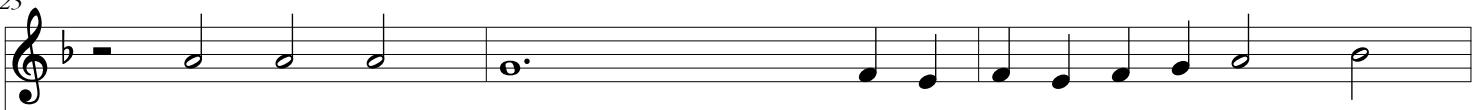
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A. 

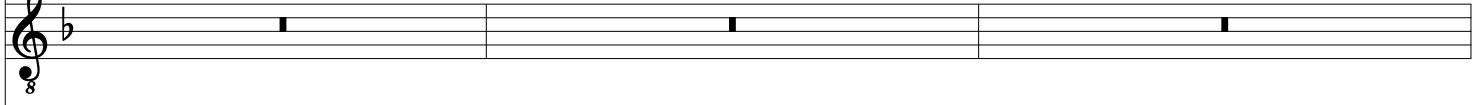
T. 

B. 

125

S. 

A. 

T. 

B. 

128

Soprano (S.) voice:

- Measure 1: G, E, C, B
- Measure 2: D, A, F#
- Measure 3: B, G, E, C, B
- Measure 4: Rest, D, C, B
- Measure 5: D, C, B

Alto (A.) voice:

- Measure 1: G, E, C, B
- Measure 2: D, A, F#
- Measure 3: B, G, E, C, B
- Measure 4: Rest, D, C, B
- Measure 5: D, C, B

Tenor (T.) voice:

- Measure 1: G, E, C, B
- Measure 2: D, A, F#
- Measure 3: B, G, E, C, B
- Measure 4: Rest, D, C, B
- Measure 5: D, C, B

Bass (B.) voice:

- Measure 1: G, E, C, B
- Measure 2: D, A, F#
- Measure 3: B, G, E, C, B
- Measure 4: Rest, D, C, B
- Measure 5: D, C, B

131

S. A. T. B.

134

S. II

A. II

T. ■

B. ■