

## Sanctus

Sanctus

Pierre de La Rue

*Superius*

*Altus*

*Tenor*

*Bassus*

Canon. descend. [Motto repeats at successively lower pitch levels; repeat sign]

14

20

## Pleni sunt celi

26

36

47

58

67

## Osanna

73

86

## Benedictus

87

99

fine

## Benedictus

102

114

121

Musical score for three voices (Soprano, Alto, Bass) and basso continuo. The score consists of three staves. The top staff (Soprano) starts with a dotted half note followed by an eighth note, then a sixteenth-note pattern. The middle staff (Alto) has a sixteenth-note pattern. The bottom staff (Bass) has a sustained eighth note. Measures 122-123 show a continuation of these patterns. Measures 124-125 introduce a new melodic line for the Alto. Measures 126-127 return to the original patterns. Measures 128-129 conclude with a final melodic line for the Bass.

130

Musical score for three voices (Soprano, Alto, Bass) and basso continuo. The Soprano and Alto voices provide harmonic support to the Basso continuo line, which is the primary melodic focus. The Basso continuo line features sustained notes and rhythmic patterns typical of early polyphonic music.

139

Musical score for three voices (Soprano, Alto, Bass) and basso continuo. The Basso continuo line continues to be the primary melodic focus. The vocal parts provide harmonic support. The vocal entries are brief, consisting of single notes or short melodic fragments.

*Osanna ut supra*