

Messa 1^a a quattro voci Sanctus

Manuel del Pópulo Vicente García
(1775-1832)
[Transcribed. by C. M. Baetens 1859]

Andantino
tutti

Soprano
Sán - ctus, sán - ctus, sán - ctus

Alto
Sán - ctus, sán - ctus, sán - ctus

Tenore
Sán - ctus, sán - ctus, sán - ctus

Basso
Sán - ctus, sán - ctus, sán - ctus



7 *solo*

Dó - mi - nus Dé - us Sá - ba - oth, Dó - mi - nus Dé -

solo

Dó - mi - nus Dé - us Sá - ba -

p

[M. 9: l.h. missing in MS.]



Plé - ni sunt caé - li et tér - *p* ra gló - ri - a tú - a, tú -
 caé - li et tér - *p* ra gló - ri - a tú - a, tú -
 caé - li et tér - *p* ra gló - ri - a tú - a.
 caé - li et tér - *p* ra gló - ri - a tú - a.

Allegretto

a.
 a. *solo* Ho-sán-na in ex - cél-sis, in ex-cél -
solo Ho-sán-na in ex - cél-sis, in ex-cél - sis, ho-sán-na in ex-cél -

cé - sis, ho - sán - na, ho - sán - na in ex - cé - sis, *p* in ex -
 Ho - sán - na in ex - cé - sis, *p* in ex -
 cé - sis, ho - sán - na, ho - sán - na in ex - cé - sis, *p* in ex -
 Ho - sán - na in ex - cé - sis, ho - sán - na in ex - cé - sis in ex - cé - sis, *p* in ex -

solo *tutti* *solo* *tutti* *solo* *tutti* *solo* *tutti*

cé - sis, in ex - cé - sis.
 cé - sis, in ex - cé - sis.
 cé - sis, in ex - cé - sis.
 cé - sis, in ex - cé - sis.

Benedictus

55 *Andante*

Musical score for measures 55-60. The score is in G major (one sharp) and common time (C). It features four staves: three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts are mostly silent, with a *solo* line in the bass clef starting at measure 58. The piano accompaniment begins at measure 58 with a *p* dynamic. The lyrics are: Be - ne - dí - ctus qui

[MM. 64-67, MS. has accents only in soprano.]

Musical score for measures 61-67. The score is in G major and common time. It features four staves: three vocal staves (Soprano, Alto, Tenor) and a piano accompaniment. The vocal parts enter at measure 61 with the lyrics: Be - ne - dí - ctus qui vé - nit in. The piano accompaniment continues with a *p* dynamic. The lyrics for the first system are: vé - nit, qui vé - nit in nó - mi - ne Dó - mi - ni. Be - ne - dí - ctus qui vé - nit in. The second system continues with: Be - ne - dí - ctus qui vé - nit in. The score includes dynamics like *tutti* and *p*, and accents (>) over notes.

67

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni.

no - mi - ne Do - mi - ni. *solo* Be - ne - di - ctus qui ve - nit in

73

no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, in

Allegretto

solo
 Ho-sán-na in ex-cél-sis, in ex-cél -
 nó-mi-ne Dó-mi - ni, in nó-mi-ne Dó - mi - ni.

p

solo *tutti*
 Ho-sán-na in ex-cél-sis, in ex-cél - sis. *f* Ho-sán-na in ex-
solo
 Ho-sán-na in ex-cél-sis, in ex-cél - sis, ho - sán-na in ex-cél - sis.
tutti
 sis, ho-sán-na in ex-cél - sis, *solo* in ex-cél - sis. *f* Ho-sán-na in ex-
 Ho-sán-na in ex-cél - sis.

f

90

solo
 cé - sis, ho - sán - na, ho - sán - na *p* in ex - cél - sis. *f* Ho - sán - na in ex -
tutti
 Ho - sán - na *p* in ex - cél - sis.
solo
 cé - sis, ho - sán - na, ho - sán - na *p* in ex - cél - sis. *f* Ho - sán - na in ex -
tutti
 Ho - sán - na in ex - cél - sis, ho - sán - na in ex - cél - sis, in ex - cél - sis.

95

solo
 cé - sis, ho - sán - na, ho - sán - na in ex - cél - sis, *p* in ex -
tutti
 Ho - sán - na in ex - cél - sis, *p* in ex -
solo
 cé - sis, ho - sán - na, ho - sán - na in ex - cél - sis, *p* in ex -
tutti
 Ho - sán - na in ex - cél - sis, ho - sán - na in ex - cél - sis, in ex - cél - sis, *p* in ex -

cél - sis, in ex - cél - sis.

cél - sis, in ex - cél - sis.

cél - sis, in ex - cél - sis.

cél - sis, in ex - cél - sis.