

# Missa annuntiate nobis

## 8. Sanctus

José de Torres y Martínez Bravo [1665-1738]

The musical score is arranged in a system with the following parts from top to bottom:

- Oboe:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Violin 1:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Violin 2:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Soprano 1:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Soprano 2:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Alto:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Tenor:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Soprano 3:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Alto 2:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Tenor 2:** Treble clef, C major, common time. It begins with a rest, followed by a melodic line starting on G4, moving to A4, B4, and C5, with a fermata on C5.
- Bass:** Bass clef, C major, common time. It begins with a rest, followed by a melodic line starting on G2, moving to A2, B2, and C3, with a fermata on C3.
- Organ & harp:** Bass clef, C major, common time. It begins with a rest, followed by a melodic line starting on G2, moving to A2, B2, and C3, with a fermata on C3.

The lyrics for the vocal parts are:

Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,  
Sanc - tus,

The score includes a key signature of one sharp (F#) and a common time signature (C). The organ and harp part includes a key signature change to two sharps (F# and C#) at the end of the piece.

4

Ob.

Vln. 1

Vln. 2

S.

sanc - tus, sanc - tus,

S.

sanc - - - - - tus, sanc - tus,

A.

sanc - - - - - tus, sanc -

T.

sanc - - - - - tus,

S.

sanc - - - - - tus, sanc -

A.

sanc - - - - -

T.

sanc - - - - -

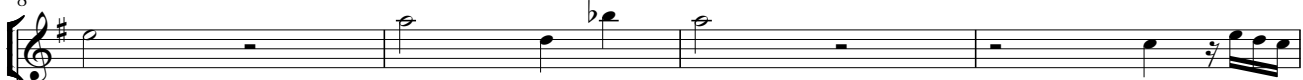
B.

sanc - - - - -

Org. & H.

3 6 6 # 6 #

2


8  
Ob. 

Vln. 1 

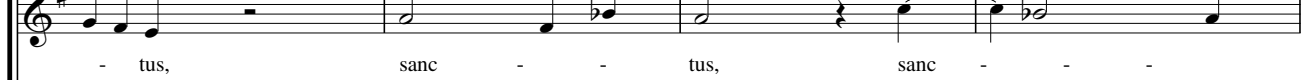
Vln. 2 

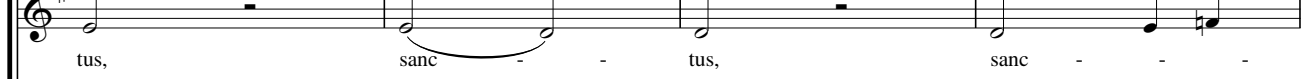
S.   
sanc - - - tus, san - - - ctus,

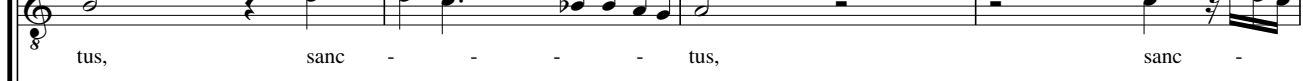
S.   
sanc - - - tus, sanc - - - tus,

A.   
- - - tus, sanc - - - tus,

T.   
sanc - - - tus, sanc - - - tus,

S.   
- tus, sanc - - - tus, sanc - - -

A.   
tus, sanc - - - tus, sanc - - -

T.   
tus, sanc - - - tus, sanc -

B.   
tus, sanc - - - tus, sanc - - -

Org. & H.   
43b b 43b b

12

Ob.

Vln. 1

Vln. 2

S.

S.

A.

T.

S.

A.

T.

B.

Org. & H.

sanc - - - - ctus do-mi-nus de-us sa -

sanc - - - - tus, sanc - tus do-mi-nus de-us sa -

sanc - - - - tus, do-mi-nus de-us sa -

sanc - - - - tus do-mi-nus de-us sa -

tus, sanc - tus, sanc - tus, sanc - tus, do-mi-nus de - us

- tus, sanc - tus, sanc - tus, do-mi-nus de - us

- tus, sanc - tus, sanc - tus do-mi-nus de - us\_

- - tus, sanc - tus, sanc - tus, do-mi-nus de - us\_

43# #

17  
Ob.

Vln. 1

Vln. 2

S.

S.

A.

T.

S.

A.

T.

B.

Org. & H.

22

Ob.

Vln. 1

Vln. 2

S.

glo - ri - a tu - - a.

S.

te - rra glo - ri - a tu - - a.

A.

glo-ri - a tu - - a.

T.

glo-ri - a tu - - a.

S.

- li et te - rra glo-ri - a tu - a

A.

te - rra glo - ri - a tu - a

T.

te - rra glo - ri - a tu - - a.

B.

te - rra glo - ri - a tu - - a.

Org. & H.



26

Ob.

Vln. 1

Vln. 2

Org. & H.

29

Ob.

Vln. 1

Vln. 2

S.

S.

A.

T.

S.

A.

T.

B.

Org. & H.

33

Ob.

Vln. 1

Vln. 2

S. cel - sis, ho - sa - na in ex - cel - sis,

S. cel - sis, ho - sa - na in ex - cel - sis,

A. cel - sis, ho - sa - na in ex - cel - sis,

T. cel - sis, ho - sa - na in ex - cel - sis,

S. in ex-cel - sis, ho - sa - na, in ex-cel - sis,

A. in ex-cel - sis, ho - sa - na, in ex-cel - sis,

T. in ex-cel - sis, ho - sa - na, in ex-cel - sis,

B. in ex-cel - sis, ho - sa - na, in ex-cel - sis,

Org. & H.



36

Ob.

Vln. 1

Vln. 2

S. in ex - cel - sis,

S. in ex - cel - sis,

A. in ex - cel - sis,

T. in ex - cel - sis,

S. ho - sa - na

A. in ex - cel - sis,

T. in ex - cel - sis,

B. in ex - cel - sis,

Org. & H. # b

40

Ob.

Vln. 1

Vln. 2

S. *Eco*  
in ex-cel - sis, ex-cel - sis.

S.  
in ex-cel - sis, in ex - cel - sis.

A.  
in ex - cel - sis, ex-cel - sis

T.  
in ex-cel - sis, ex-cel - sis.

S.  
in ex-cel - sis, in ex - cel - sis.

A.  
in ex-cel - sis, in ex-cel - sis.

T.  
in ex-cel - sis, in ex - cel - sis.

B.  
in ex-cel - sis, in ex - cel - sis.

Org. & H.  
b #