

SANCTUS

Schreitend (ruhige Halbe)

The musical score for "SANCTUS" on page 76 features six staves of music. The first three staves represent the soprano voices, the next two represent the alto voices, and the last one represents the bass voice. The music is set in common time (indicated by a "3/2" symbol) and in major (indicated by a sharp sign). The vocal parts sing the word "Sanc-tus" in a recitation style, with some notes being sustained or accented. The lyrics are written below each staff.

Soprano Staves:

- Staff 1: Soprano 1 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 2: Soprano 2 (Treble clef), 8th note "tus," followed by a dash.
- Staff 3: Soprano 3 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 4: Alto 1 (Treble clef), 8th note "tus," followed by a dash.
- Staff 5: Alto 2 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 6: Alto 3 (Treble clef), 8th note "tus," followed by a dash.

Alto Staves:

- Staff 7: Alto 4 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 8: Alto 5 (Treble clef), 8th note "tus," followed by a dash.
- Staff 9: Alto 6 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 10: Alto 7 (Treble clef), 8th note "tus," followed by a dash.
- Staff 11: Alto 8 (Treble clef), 8th note "Sanc -" followed by a dash.
- Staff 12: Alto 9 (Treble clef), 8th note "tus," followed by a dash.

Bass Staff:

- Staff 13: Bass (Bass clef), 8th note "Sanc -" followed by a dash.
- Staff 14: Bass (Bass clef), 8th note "tus," followed by a dash.
- Staff 15: Bass (Bass clef), 8th note "Sanc -" followed by a dash.
- Staff 16: Bass (Bass clef), 8th note "tus," followed by a dash.
- Staff 17: Bass (Bass clef), 8th note "Sanc -" followed by a dash.
- Staff 18: Bass (Bass clef), 8th note "tus," followed by a dash.

77

The musical score consists of ten staves. The top seven staves are for voices (Soprano, Alto, Tenor, Bass, and three more voices), each with lyrics. The lyrics are repeated in a staggered fashion across the staves. The bottom three staves are for the basso continuo, indicated by a bass clef and a sharp sign.

Top Section (Measures 1-7):

- Soprano: Sanc - tus,
- Alto: Sanc - - tus, Sanc - - -
- Tenor: Sanc - - - tus, Sanc - - - tus,
- Bass: Sanc - - - tus, Sanc - - - tus,
- Other voices: Sanc - - - tus, Sanc - - - tus,

Middle Section (Measures 8-14):

- Soprano: Sanc - - - - -
- Alto: tus, Sanc - - - tus,
- Tenor: Sanc - - - - - tus, Sanc - - - - - tus,
- Bass: Sanc - - - - - tus, Sanc - - - - - tus,
- Other voices: Sanc - - - - - tus, Sanc - - - - - tus, Sanc - - - - - tus,

Bottom Section (Measures 15-21):

- Soprano: Sanc - - - - -
- Alto: Sanc - - - - -
- Tenor: Sanc - - - - -
- Bass: Sanc - - - - -
- Other voices: Sanc - - - - -

Final Measures (Measures 22-28):

- Soprano: Sanc - - - - -
- Alto: Sanc - - - - -
- Tenor: Sanc - - - - -
- Bass: Sanc - - - - -
- Other voices: Sanc - - - - -

Basso Continuo Staff:

- Measures 1-7: Rests
- Measures 8-14: Rests
- Measures 15-21: Rests
- Measures 22-28: Bass notes and continuo markings

28

Do - mi - - nus De - us Sa - - ba - - oth, Sa - ba - - oth, Sanc - - tus,

Do - mi - - nus De - us Sa - - ba - - oth, Sa - ba - - oth, Sanc - - tus, Sanc - - tus,

Do - mi - - nus De - us Sa - - ba - - oth, Sa - ba - - oth, Sanc - - oth, Sanc - - tus,

mi - - nus De - us Sa - - ba - oth, Sa - ba - - oth, Sanc - - tus, Do - mi - - nus

- - nus De - us Sa - - ba - oth, Do - - mi - nus De - - us Sa - - ba - - oth, Sa - - ba - oth, Sa - ba -

us Sa - - ba - oth, De - us Sa - - ba - oth, Sa - - ba - oth, Do - - mi - nus

De - us Sa - - ba - - oth, Sa - - ba - oth, Do - mi - - nus Do - mi -

Do - mi - - nus De -

Et

Sa - - ba - oth, Sanc - - tus, Do - mi - - nus De - us

32

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top four staves are for the voices, and the bottom four are for the continuo. The music is in common time, key signature of one sharp. The vocal parts sing in Latin, with lyrics including "Domini-nus Deus", "Sa-ba-oth", "Sanc-tus", and "Do-mi-nus". The continuo part provides harmonic support with bass notes and chords. The score is divided into measures by vertical bar lines.

Do - mi - - nus De - us Sa - - ba - oth, Sanc - - - tus, Do - mi - - nus
 Do - mi - - nus De - us Sa - - ba - oth, Sanc - - - tus, Do - mi -
 Do - mi - - nus De - us Sa - - ba - oth, Sanc - - - tus, Sanc - - - tus, Do - mi -
 De - us Sa - - ba - oth, Do - - mi - - nus De - - - us, Do - - mi - - nus De - us Sa - -
 oth, Do - mi - - nus De - us Sa - - ba - oth, Do - - mi - - nus De - us Sa - -
 De - us Sa - - ba - oth, Do - mi - - nus De - - - us Sa - - ba - oth,
 ter - rae - mo -
 - nus De - us Sa - - ba - oth, Sanc - - - tus, Do - mi - - nus
 us Sa - - ba - oth, Sanc - - - tus, Do - mi - - nus De -
 ec - ce - ter -
 Sa - - ba - oth, Sanc - - - tus, Do - mi - - nus De - us

Sa - ba - - - oth, Sanc - - - - - - - tus, Do - mi - - - nus De - us Sa - - - ba-oth, Do -
- - oth. Sa - ba - - - oth. Sanc - - - - - - - tus. Do - mi - - - nus De - us Sa - - - ba-oth.

be
fifteen
Song
two
Demi
one
Demi
one
Song
health
Song
two
Song

A horizontal strip of musical notation on a single staff. It consists of six notes: two eighth notes, followed by a sixteenth note, then another eighth note, a sixteenth note, and finally a quarter note. The notes are separated by vertical stems and small horizontal dashes indicating pitch.

For more information about the study, please contact Dr. John Smith at (555) 123-4567 or via email at john.smith@researchinstitute.org.

e.

A musical score page showing measures 1 through 10. The score consists of five staves, each with a treble clef and a key signature of one sharp (F#). Measure 1 starts with a whole note followed by a half note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show sixteenth-note patterns. Measures 7-8 show eighth-note patterns. Measures 9-10 show sixteenth-note patterns.

• The first two rows of the table show the results of the first two experiments.

A blank musical staff consisting of five horizontal lines and four spaces, intended for writing musical notes.

44

- - - mi - nus De - us Do - mi-nus De - - us Sa - ba - oth.
 Do - - mi - nus De - us Sa - - ba - oth, De-us Sa - ba - oth.
 us Sa - - ba - - oth, Sa - - ba - oth, Sanc - tus

- tus, Sanc - - - tus, Do - mi - nus De - - - us Sa - ba - - oth.
 De - us Sa - ba - oth, Do - mi - - - nus De - us.

8
8

us Sa - - ba - oth, Sa - - ba - oth, Do - mi - nus De - us Sa - ba - oth.
 Do - mi - - - nus De - us Sa - ba - oth.

8
8

Do - mi - - - nus De - - - us Sa - ba - oth.
 Do - mi - - - nus De - us Sa - ba - oth, Do - mi - nus Sa - ba - oth.
 Sa - ba - oth, Do - mi - nus Sa - ba - oth.

Do - mi - nus De - - - us Do - mi - - - nus Do - mi - - - nus Sa - ba - oth.
 Sanc - - - tus, De - us Sa - ba - oth.

Do - - - - - mi - - - - - nus De - - - - - us Sa - - - - - ba - - - - - oth.

49 **Etwas schneller**

Ple - ni
Ple - ni, ple - ni sunt, ple - ni sunt,
Ple - ni, ple - ni sunt.

ni
ni, Ple - ni sunt cae-li et ter - ra
ni sunt cae - li

caae - - - - -
Ple - ni sunt cae - li et ter - - - ra

53

Ple - - - - ni sunt cae - li et ter - - ra
ple - ni sunt cae - - li cae - - - - li et ter - -
ple - ni sunt cae - li cae - - - - li et

8

ple - ni sunt cae - li cae - - - - li
8 cae - - - - li et ter - - - - ra
8 cae - - - - li et

8

li cae - - - - li et ter - - - - ra, et
8 cae - - - - li et ter - - - - ra, et

Bassoon part:

cae - - - - li et ter - - - - ra

57

A musical score page featuring three staves of music. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp. Measure 57 starts with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 58 and 59 continue this pattern with some variations in pitch and rhythm. Measure 60 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'Ple - ni sunt cae -' (top), 'ple - ni sunt cae -' (middle), and 'ter - ra' (bottom). Measures 61 and 62 continue this pattern. Measure 63 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 64 and 65 continue this pattern. Measure 66 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 67 and 68 continue this pattern. Measure 69 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 70 and 71 continue this pattern. Measure 72 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 73 and 74 continue this pattern. Measure 75 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 76 and 77 continue this pattern. Measure 78 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 79 and 80 continue this pattern. Measure 81 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 82 and 83 continue this pattern. Measure 84 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 85 and 86 continue this pattern. Measure 87 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 88 and 89 continue this pattern. Measure 90 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 91 and 92 continue this pattern. Measure 93 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 94 and 95 continue this pattern. Measure 96 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 97 and 98 continue this pattern. Measure 99 begins with a rest followed by a dotted quarter note. The vocal line consists of three parts: 'cae - - - li' (top), 'et ter - - - ra' (middle), and 'ter - ra' (bottom). Measures 100 and 101 continue this pattern.

Musical score for three voices (Soprano, Alto, Tenor) and basso continuo, page 61. The music is in common time, key signature of one sharp. The vocal parts sing Latin text, while the basso continuo part provides harmonic support.

Vocal Parts:

- Soprano:** Starts with "li et ter - ra". The vocal line continues with "glo - ri - a" (repeated), "tu - - - a", and "glo - ri - a".
- Alto:** Starts with "li et ter - ra". The vocal line continues with "glo - ri - a" (repeated), "tu - - - a", and "glo - ri - a".
- Tenor:** Starts with "cae - li et ter - ra". The vocal line continues with "glo - ri - a", "ple - ni sunt cae - li et ter - ra", and "glo - ri - a".
- Basso Continuo:** Provides harmonic support throughout the piece. The bass line starts with "ra", continues with "ple - ni sunt cae - li et ter - ra", and ends with "glo -".

Page Number: 61

65

A musical score for four voices and basso continuo. The score consists of five staves. The top three staves are soprano, alto, and tenor voices, each with a treble clef and a key signature of one sharp. The bottom two staves are basso continuo parts, each with a bass clef. The vocal parts sing the phrase "glo - ri - a tu - - - a". The basso continuo parts provide harmonic support with sustained notes and bassoon entries. Measure numbers 65 and 8 are indicated on the left side of the score.

glo - - - ri - a tu - - - a
glo - - - ri - a tu - - - a
glo - ri - a tu - - - a

8

glo - ri - a, glo - ri - a tu - a
glo - ri - a tu - - - a
glo - - - - ri - - a tu -

8

ri - a tu - - - a
glo - - - - ri - - a tu -

8

- ri - a

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo, page 91. The music is in common time, key signature of one sharp. The vocal parts sing the word "glori - a" in various rhythmic patterns (eighth notes, sixteenth notes, etc.). The basso continuo part is shown in bass clef.

69

glo - ri - - a tu - - - a, tu - a.
glo - ri - - a tu - a tu - - - a.
glo - - - ri - - a tu - - - a.

8
glo - - - ri - - a tu - - - a a glo - - - ri - - a tu - - - a.
8 a tu - a glo - - - ri - - a tu - - - a.
8 - - - a glo - - - - ri - a tu - - - a.

8 - - - a glo - ri - - a tu - - - a.

Bassoon part:
glo - ri - a tu - - a, glo - - ri - a, glo - ri - a tu - - a.

Schneller (fließende Halbe)

81

93

Ho - san - na in ex - cel - sis, Ho - - san - - na, Ho-san - na, Ho - - san - na,
na, Ho - san - na, Ho - san - na, Ho - san - na in ex - cel - sis, Ho - - san - na,
Ho - - san - - na, Ho-san - - na, Ho - - san - na, Ho - - - - san - na,
san - - na, Ho - - san - na, Ho - san - - - - na, Ho - - san - - - na, Ho -
in ex - cel - sis, cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na, in
cel - - sis, in ex - - cel - - sis, Ho - san - na in ex - cel - sis, Ho - san - - na,
Ho - san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho - san - na in ex -
Ho - san - na in ex - cel - - - sis, in ex - cel - - - sis, in ex -
Ho - san - na, in ex - cel - sis, Ho - san - na, in ex -

Musical score page 95, featuring three staves of music. The top two staves are in treble clef and the bottom staff is in bass clef. The key signature is one sharp (F#). The time signature is common time (indicated by '8'). The lyrics are written below the notes.

The lyrics are:

na, Ho - san - - na, Ho - san - - - na, Ho - san - - na,
Ho - san - - na, Ho - san - - - na, in ex - -
na, in ex - - cel - sis, Ho - san - na in ex - - cel - sis,
in ex - - cel - sis, in ex - - cel - sis, in ex - cel - sis,
in ex - cel - sis, Ho - san - na in ex - -
na, in ex - cel - sis, in ex - cel - sis, in ex - -

Below the bass staff, the lyrics continue:

Ho - san - na, in ex - -

Ho - - san - na, Ho - - - - san - na, Ho - - - - san - - na
 Ho - san - - na, Ho - san - - na, Ho - san - - - - na, Ho - san - na,
 Ho - - - - san - na, Ho - san - na, Ho - san - na, Ho - - - - na, Ho -
 Ho - - - - san - na, in ex - - cel - - sis, Ho - san - na, in ex -
 8 Ho - san - - na, Ho - san - na, in ex - cel - - sis, Ho - san - na, in ex -
 8 - - - cel - sis, in ex - cel - - - sis, Ho - san - - na, Ho - san - - na,
 Ho - - - - cel - - sis, Ho - san - na in ex - - cel - -
 8 Ho - - - cel - sis, Ho - san - na in ex - cel - sis, Ho - - - san - na,
 cel - - sis, in ex - cel - sis, Ho - san - na, Ho - - - san - na
 cel - - sis, in ex - cel - sis, Ho - san - na, in ex - cel - sis,

in ex - cel sis, Ho - san - - - na,
 Ho-san-na, Ho-san-na, Ho-san-na, Ho - san - - - na, Ho-san-na, (Judith)
 - - san-na, Ho - - - san-na, Ho - - san - - na, Ho-san - - - na, Ho - san - na,
 cel - sis, in ex - cel - - - sis, Ho - san - - - na, (Martin Kiener)
 cel - - - sis, in ex-cel - sis, in ex - - cel - sis, ex - cel sis, in ex - -
 8 in ex - cel - - - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 sis, in ex - cel - - - sis, ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 ex - - cel - sis, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
 8 in Ho - san - na, in ex - cel - sis, Ho - - san - - - na,
 na, in ex - cel - sis,
 cel - - - sis, Ho - san - na, in ex - cel - sis, in ex - cel - cel sis,
 Ho - san - na, in ex - cel - sis, in ex - cel - cel sis,

Ho - san - na, Ho - san - na,

115

98

Musical score for voices and piano. The vocal parts consist of three staves for soprano, alto, and bass. The piano part is in the bottom staff. The vocal parts sing in unison. The piano part has eighth-note chords. The vocal parts sing "in ex - cel - sis," repeated twice.

Continuation of the musical score. The vocal parts sing "cel - sis, in ex - cel - sis," followed by a repeat sign and "in ex - cel - sis." The piano part provides harmonic support with eighth-note chords.

118

Continuation of the musical score. The vocal parts sing "ex - cel - sis, in ex - cel - sis," followed by a repeat sign and "in ex - cel - sis." The piano part provides harmonic support with eighth-note chords.

Continuation of the musical score. The vocal parts sing "cel - sis, in ex - cel - sis, in ex - cel - sis," followed by a repeat sign and "ex - cel - sis." The piano part provides harmonic support with eighth-note chords.

122 (im gleichen Tempo)

99

Ho - san - - - na,
 sis, Ho - san - - - na, Ho - san - na, Ho - san - na, in
 Ho - san - na in ex - cel - sis, Ho - san - na, in
 Ho - san - na, Ho - san - - - na, Ho - san - na, Ho - san - na
 in ex - cel - sis, Ho - san - na, Ho - san - na, Ho - san - na
 Ho - san - na, Ho - san - na, Ho - san - na, in ex - cel - sis,
 in ex - cel - sis, in ex - cel - sis
 Ho - san - na in ex - cel - sis, Ho - san - na, Ho - san - na, Ho - san - na
 Ho - san - na, Ho - san - na
 in ex - cel - sis, Ho - san - na, Ho - san - na, Ho - san - na
 Ho - san - na in ex - cel - sis, Ho - san - na, Ho - san - na

125

100

The musical score consists of ten staves of music for a choral or organ setting. The key signature is one sharp (F# major). The time signature varies between common time and 8/8. The vocal parts include soprano, alto, tenor, bass, and three additional voices (likely altos) which sing the same melody as the soprano. The organ part provides harmonic support. The lyrics are repeated in a call-and-response format, alternating between the upper voices and the lower voices.

- - san - - na, Ho - - san - - na, in ex - - cel - sis, Ho - - - - san -
ex - cel - sis, Ho - - - - san - - na, Ho - - san - - na, Ho - - - - san - - na,
- - na, Ho - san - na in ex - cel - sis, Ho - - - - san - - na, Ho - - - - san - - na,
- - na, Ho - san - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis,
Ho - - san - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ex -
Ho - - - - san - - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ex -
sis, Ho - - - - san - - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ex -
sis, Ho - - - - san - - na, in ex - cel - sis, in ex - cel - sis, in ex - cel - sis, ex -
Ho - - - - san - - na, in ex - cel - sis, Ho - - - - san - - na, Ho - - - - san - - na, Ho - - - - san - - na,

na, in ex - cel - sis, Ho - - - - san - - na, ex - cel - sis, sis,

A musical score for 'Hallelujah' by Leonard Cohen, featuring multiple staves of vocal and instrumental parts. The score includes lyrics for each part, such as 'na, in ex-cel - sis,' and 'Ho - san-na, in ex - cel - sis.' The music is set in common time with a key signature of one sharp.

The score consists of several staves:

- Vocal Parts:** Multiple staves for voices, some with lyrics like 'na, in ex-cel - sis,' and 'Ho - san-na, in ex - cel - sis.'
- Instrumental Parts:** Staves for instruments like the piano, guitar, and bass.

The score is divided into measures, with each measure containing specific musical notes and rests. The lyrics are placed below the corresponding vocal parts.