

Mass for the Feast of All Saints

Missa Gaudeamus – SANCTUS

Josquin Des Prez
(French; c.1452–1521)

Holy, holy, holy

1 5

S - - - - -
A - - - - -
T - - - - -
B - - - - -
Sanc - - - - - tus, sanc - - - - - tus, sanc -

6 9

S - - - - -
A - - - - -
T - - - - -
B - - - - -
-tus, sanc - - - - - tus, sanc - - - - - tus, sanc - - - - - tus,

10 12

S - - - - -
A - - - - -
T - - - - -
B - - - - -
sanc - - - - - tus, sanc - - - - - tus, sanc - - - - - tus,

Source: *New Josquin Edition*, vol. 4, ed. Willem Elders. The original time signatures are 0, 0, divided C3, and three divided C's. Notation here is at the original pitch with time values halved. Translation, text underlay and editorial accidentals by John Hetland and the Renaissance Street Singers. 14 Apr 2018

is the Lord God of hosts.

13 16

S Dó - - - mi - nus

A Dó - - - mi - nus, Dó - - - - - - - minus

T -tus Dó - minus, Dó - minus,

B -tus Dó - - - minus, Dó - - - minus Dé -

17 20

S Dó - - - minus Dé - us Sá - - ba-oth, Sá - ba - oth,

A Dó - minus, Dó - - - mi-nus, Dó - - - minus

T - - - us Sá-ba-oth, Dé - - - us Sá-ba-oth, Dé - - - us Sá-ba -

21 24

S Dé - - - us Sá - - - - - - - ba - - - - oth.

A Dó - minus Dé - - us Sá - ba - oth

T Dé - us Sá - - - - - ba-oth, Sá - ba-oth, Sá - ba-oth.

B -oth, Dó - minus Dé - us Sá - - - - - ba - oth.

Filled are Heaven

25 28

S
A
T
B

Plé - ni sunt cé - li, cé - li

Plé - ni sunt cé - li

Plé - ni sunt cé - li

29 31 *and*

S
A
T
B

cé - li, cé - li, cé - li

-li, cé - li, cé - li

cé - li

et

earth 32 35

S
A
T
B

-li et tér - ra, et tér - ra, et tér - ra

-li et tér - ra, et tér - ra, et tér - ra

et

ter - ra, et tér - ra, et tér - ra

36 38

S tér - - - - - ra, et tér - - - - - ra, tér -

A - . et - - - - - tér - - - - - ra -

T -ra, tér - - - - - ra -

B -ra, tér - - - - - ra,

39 40 *with*

S - - - - - ra, et tér - - - - - ra

A - - - - - , et tér - - - - -

T - .

B et tér - - - - - ra - - - - - gló -

your glory.

41 42

S gló - - - - - ri - a, gló - - - - - ri - a tú -

A -ra -

T - . gló - - - - - ri - a tú -

B - - - - - ri - a, gló - - - - - ri - a, gló - - - - - ri - a tú -

43 44

S -a, gló - - ri-a tú - - - - - a, gló - ri-a - - - - -

A gló - - - - - ri-a tú - a, gló - - - - - ri-a, gló -

T -a, gló - - ri - a - - - - -

B - - - - - a, gló - - ri-a - - - - -

45 46

S gló - ri-a - - - - - , gló - ri - a - - - - - , gló - ri-a - - - - -

A - - - - - ri-a, gló - - - - - ri - a

T - - - - - gló - - - - - ri-a tú -

B gló - - ri-a - - - - - , gló - - ri - a - - - - - , gló - - ri-a tú - -

47 49

S gló - - ri-a, gló - - - - - ri-a tú - - a.

A - - - - - tú - - a.

T -a, gló - - - - - ri-a, gló - - - - - ri-a tú - a.

B - a, gló - ri-a - - - - - , gló - - ri-a tú - a.

Hosannah in the highest.

50 55

Soprano: 0 - - - sán - - - - -
Alto: - - - - -
Tenor: 0 - - - sán - - - - - na, o - sán - - -
Bass: 0 - - - sán - - - - -

56 60

Soprano: -na, o - sán - - - - - na, o - - - sán - - -
Alto: - - - sán - - - - - na
Tenor: - na, o - - - - - sán - - - - -
Bass: - - - - - na, o - sán - - - - - na, o -

61 65

Soprano: -na - - - , o - - - - sán - - - - -
Alto: - - - - - sán - - - - -
Tenor: - na, o - - sán - - - na - - - , o - - - - -
Bass: -sán - - - - - na - - - - - , o - - - - -

66 70

S -na, o - - - - - sán - - - - - na in ex -
A - - - - - na in ex -
T x sán - - na in ex - - - -
B - - - - - sán - - - - - na in ex -

Detailed description: This system contains measures 66 through 70. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a bass line. The Soprano part begins with a melodic line starting on a dotted quarter note 'na', followed by a half note 'o', and then a series of quarter notes leading to 'sán', 'na', and 'in'. A sharp sign (#) appears above the staff at measure 70. The Alto part has a dotted half note 'na' in measure 66, followed by a half note 'in' and a quarter note 'ex' in measure 70. The Tenor part starts with a dotted quarter note 'sán', followed by a quarter note 'na', and then a half note 'in' and a quarter note 'ex'. The Bass part provides a steady accompaniment with quarter notes.

71 75

S -cél - - - - - sis, in ex - cé - - - -
A -cél - - - - - sis, in ex - cé - - - -
T x -cél - - - - - sis, in ex - cé - - - -
B - - - - - cé - - - - - sis, in ex - cé - - - -

Detailed description: This system contains measures 71 through 75. The Soprano part has a dotted half note '-cél' in measure 71, followed by a quarter note 'sis', and then a dotted half note 'in' and a quarter note 'ex' in measure 75. The Alto part has a dotted half note '-cél' in measure 71, followed by a quarter note 'sis', and then a dotted half note 'in' and a quarter note 'ex' in measure 75. The Tenor part has a dotted half note 'x -cél' in measure 71, followed by a quarter note 'sis', and then a dotted half note 'in' and a quarter note 'ex' in measure 75. The Bass part has a dotted half note '- cé' in measure 71, followed by a quarter note 'sis', and then a dotted half note 'in' and a quarter note 'ex' in measure 75.

76 80

S -sis, in ex - cé - - - - -
A - - - - - in ex - cé - - - - - sis
T x -sis, in ex - - cé - - - - - sis, in ex -
B -sis, in ex - - cé - - - - - sis, in ex -

Detailed description: This system contains measures 76 through 80. The Soprano part has a dotted half note '-sis' in measure 76, followed by a quarter note 'in', and then a dotted half note 'ex' and a quarter note 'cé' in measure 80. The Alto part has a dotted half note '- - - - - in' in measure 76, followed by a quarter note 'ex', and then a dotted half note 'cé' and a quarter note 'sis' in measure 80. The Tenor part has a dotted half note 'x -sis' in measure 76, followed by a quarter note 'in', and then a dotted half note 'ex' and a quarter note 'cé' in measure 80. The Bass part has a dotted half note '-sis' in measure 76, followed by a quarter note 'in', and then a dotted half note 'ex' and a quarter note 'cé' in measure 80. A sharp sign (#) is above the Soprano staff at measure 76, and a flat sign (b) is above the Soprano staff at measure 80.

81 86

S -sis, in ex-cél sis.

A

T x-cél sis, in ex-cél sis.

B -cél sis, in excél sis, in excél sis.

Blessed is he

87 93

S

A

T Be - ne - díc - tus, be - ne - díc - tus, be -

B Be - ne - díc - tus,

94 98

S

A

T - ne - díc - tus, be - ne - díc - tus,

B be - ne - díc - tus, be - ne - díc - tus,

113 117

S
A
T
B

, qui vé - - nit, , qui vé - - nit

vé - - - nit, qui vé - - - nit

qui vé - - - nit

in the name of the Lord.

118 122

S
A
T
B

in no - - - - mi - ne

in no - - - - mi - ne Dó - - - -

123 127

S
A
T
B

Dó - - - - mi - ni, in no -

mi - ni, in no - - - - - mi -

128 132

Soprano: Rests

Alto: Rests

Tenor: *mi - ne Dó - - - - mi - ni, Dó - - - - in no -*

Bass: *-ne Dó - - - - mi - ni, Dó - - - -*

133 136

Soprano: Rests

Alto: Rests

Tenor: *- mi - ne Dó - - - - mi - ni, Dó - - - - mi - ni, - mi - - ni, in no - - mi - ne Dó - - - - mi - ni,*

Bass: *- mi - - ni, in no - - mi - ne Dó - - - - mi - ni,*

137 140

Soprano: Rests

Alto: Rests

Tenor: *in no - - - - mi - ne Dó - - - - mi - ni. in no - - mi - ne Dó - - - - mi - - ni.*

Bass: *in no - - mi - ne Dó - - - - mi - - ni.*

Repeat Osanna, page 6.

Alterations: To ease SATB performance, we have exchanged alto and tenor in (bar.quarter) 17.2-18.3, 22.4-24, 26-27, 34.4-37.1, 42.2-43.1, 46.2-49, 116-117; tenor and bass in 43.5-44.2.