

SANCTUS

Joseph Haydn

Soprani
Contralti
Tenori
Bassi

San - ctus, San - ctus
San - ctus, San - ctus Do - mi - nus
San - ctus, San - ctus Do - mi - nus De - us Sa - ba -
San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth,
Do - mi - nus, San - ctus Do - mi - nus De - us Sa -
De - us, De - us Sa - ba - oth, San - ctus Do - mi - nus De - us Sa - ba - oth,
- oth, San - ctus Do - mi - nus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us Sa -
San - ctus, San - ctus Do - mi - nus De - us Sa - ba - oth, De - us
ba - oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt coe - li et ter - ra glo -
De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, Ple - ni sunt coe - li et ter - ra,
ba - oth. Ple - ni sunt coe - li et ter - ra, Ple - ni sunt coe - li et ter - ra,
Sa - ba - oth. Ple - ni sunt coe - li et ter - ra, Ple - ni sunt coe - li et ter - ra,
ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a.
glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a. O -
glo - ri - a tu - a, glo - ri - a tu - a, glo - ri - a tu - a. O - san - na in ex -
glo - ri - a tu - a, glo - ri - a tu - a. O - san - na in ex - cel - sis, in ex -

20

Soprani

Contralti

Tenori

Bassi

O - san - na in ex - cel - sis, o - san - na in ex - cel - sis, in ex -
 - san - na in ex - cel - sis, in ex - cel - sis, O - san - na in ex - cel - sis, in ex -
 - cel - sis, O - san - na in ex -
 - cel - sis, O - san - na in ex - cel -

25

- cel - sis, o - san - na, o - san - na in ex - cel - sis, in ex - cel - sis, o - san - na.
 - cel - sis, o - san - na, o - san - na in ex - cel - sis in ex - cel - sis, o - san - na.
 - cel - sis o - san - na O - san - na in ex - cel - sis o - san - na.
 - sis, O - san - na in ex - cel - sis, O - san - na.

31

37

43

Soprani

Contralti

Tenori

Bassi

The image shows a musical score for four vocal parts: Soprani, Contralti, Tenori, and Bassi. The score begins at measure 43, indicated by a box containing the number '43'. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The Soprani part consists of eighth and quarter notes, often grouped with slurs. The Contralti part features a mix of quarter and eighth notes. The Tenori part follows a similar pattern to the Soprani part. The Bassi part starts with a long slur over the first two measures, followed by quarter notes. The score concludes with a double bar line.