

Missa Hercules dux Ferrariae - 4. Sanctus

Josquin des Prez (c1450–1521)

Edition by Clarke Weigle

96

Soprano
Alto
Tenor
Bass

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

tussanc - - -
tussanc - - -
tussanc - - -
tussanc - - -

6

S
A
T
B

tus sanc - - - tus,sanc - - - tus
sanc - - - tus
Do - - - mi - - -
-tus
sanc - - - tus,sanc - - - tus
Do - - - mi - - - us

11

S
A
T
B

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

Copyright ©2022, and dedicated to Sam Nelson and the choir of the Episcopal Church of the Redeemer in Sarasota, Florida. This edition is a minor 3rd higher than original pitch to give female singers a chance to sing some interesting Josquin. The note values have been shortened for readability, and a few phrases have been moved between parts. Based on a CPDL transcription by Hitoshi Yamamoto.

Josquin des Prez was commissioned to write a mass for Duke Hercules of Ferrara. Josquin set for himself the challenge of using a cantus firmus built from his patron's name. The sequence of the vowels in "Hercules dux Ferrariae" were replaced with corresponding syllables of the solfège scale, ut, re, mi, fa (at the time "ut" was used instead of "do"), creating the tune "re, ut, re, ut, re, fa, mi, re". This chant-like theme recurs in each section of the mass, sometimes in retrograde or diminution. Josquin seems to have invented this technique, called soggetto cavato, which is similar to the musical cryptograms used by Bach, Schumann, Berg, and Shostakovich.

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♩ = 104

16

Soprano (S) *- us Sa - - ba - oth.*

Alto (A) *- us Sa - - ba - oth.* *Ple - ni sunt coe - - li Ple-ni sunt coe -*

Tenor (T) *- oth..*

Bass (B) *- oth. Sa - - ba - oth.* *Ple - ni sunt coe - - li Ple - ni sunt coe -*

25

Alto (A) *li Ple - ni sunt coe - - li et - - ter - - ra*

Bass (B) *li Ple-ni sunt coe - - li et - - ter - - ra et*

34

Alto (A) *et - - ter - - ra glo - ri - a tu - - a. glo - ri - a tu - a. glo - ri - a tu - a. glo - ri - a tu - a.*

Bass (B) *ter - - ra glo - ri - a tu - - a. glo - ri - a tu - a. glo - ri - a tu - a. glo - ri - a tu - a.*

43

Alto (A) *glo - ri - a tu - - a. glo - ri - a tu - - a. glo - ri - a tu - - a.*

Bass (B) *ri - a tu - - a. glo - ri - a tu - - a. glo - ri - a tu - - a.*

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Alto (A) *ri - a tu - - a. tu - - a.*

Bass (B) *a. tu - - a. tu - - a.*

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S 56 $\text{d} = 62$

Soprano (S) Alto (A) Tenor (T) Bass (B)

Ho - san - - - na ho - san - - - na ho -
- a. Ho - san - - - na ho - san - - - na ho - san - -
Ho - san - na in ex - cel -
- a. Ho - san - na in ex -

S 64

Soprano (S) Alto (A) Tenor (T) Bass (B)

-san - na in ex - cel - sis. ho-san - - -
na ho - san - na ho - san - - -
na ho - san - na in ex - cel -
- cel - - - sis. ho - san - na in ex -

S 72

Soprano (S) Alto (A) Tenor (T) Bass (B)

- na ho - san - - - na ho - san - - -
na ho - san - - - na ho - san - na ho -
na ho - san - na in
- cel - - - sis. ho - san - na

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Soprano (S) A Alto (A) Tenor (T) Bass (B)

na in ex - cel - sis. ho -
san - na ho - san - na ho - san-na in ex - cel - sis.
ex - cel - sis. ho-san-na in ex-cel - sis. ho - san - na in
in ex - cel - sis. in ex-cel - sis. in ex-cel - sis. in ex - cel - sis. in ex-cel - sis.

86 $\text{♩} = 102$

Soprano (S) A Alto (A) Tenor (T) Bass (B)

-san - na in ex - cel - sis.
in ex - cel - sis. Be - ne - dic - - - tus Be - ne-dic -
ex - cel - sis. Be - - - ne - - - dic -
- sis. in ex - cel - sis.

94

Alto (A) Tenor (T) Bass (B)

tus
tus qui - ve -
qui - ve - nit qui - ve - nit qui - ve -

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102

Soprano (S) vocal line with musical notation.

Tenor (T) vocal line with musical notation.

Bass (B) vocal line with musical notation.

Chorus parts: in nomine in nomine Do -
nit in nit
mi ni. Ho san na ho -
mi ni. Ho san -
Ho -

110 $\text{d} = 62$

Soprano (S) vocal line with musical notation.

Alto (A) vocal line with musical notation.

Tenor (T) vocal line with musical notation.

Bass (B) vocal line with musical notation.

Chorus parts: mi ni. Ho san na ho -
Ho san -
Ho -

118

Soprano (S) vocal line with musical notation.

Alto (A) vocal line with musical notation.

Tenor (T) vocal line with musical notation.

Bass (B) vocal line with musical notation.

Chorus parts: - san - na ho - san - na in ex - cel - sis. ho-san -
- na ho - san - na ho - san -
- na in ex - cel - sis. ho - san -
- san - na in ex - cel - sis. ho -

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S na ho - san na ho-san
 A na ho - san na ho - san na ho-san
 T na in ex - cel sis. ho - san -
 B -san - na in ex - cel sis.

134

S na in ex - cel sis. ho -
 A na ho - san - na ho - san - na ho - san - na in ex - cel sis.
 T na in ex - cel sis. ho - san - na in ex - cel sis.
 B -san - na in ex - cel sis. in ex - cel sis. in ex - cel sis.

141

S rit. san - na in ex - cel sis.
 A sis. in ex - cel sis.
 T ho - san - na in ex - cel sis.
 B -sis. in ex - cel sis.