

Sanctus & Benedictus

from

Missa Papae Marcelli

Palestrina

(1524 - 1594)

Edited by Maxwell Fernie,
WELLINGTON, NEW ZEALAND

1965



Soprano: *f* ANNA IN EX-CEL-SIS, HO SA ANNA IN
Alto: AN EX-CEL-SIS, HO SA ANNA IN EX-CEL
Tenor: IN EX-CEL-SIS, HO SA ANNA IN
Bass: EX-CEL-SIS, IN EX-CEL-SIS

Soprano: IN EX-CEL-SIS
Alto: CEL-SIS, IN EX-CEL-SIS
Tenor: IN EX-CEL-SIS, EX-CEL-SIS
Bass: *f* HO SA ANNA IN EX-CEL-SIS
Bass: SIS, HO SA ANNA IN EX-CEL-SIS

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- SANCTUS: -
(Lento) (?)
Soprano: SA-CTUS, SA-CTUS
Alto: SA-CTUS, SA-CTUS
Tenor: SA-CTUS, SA-CTUS
Bass: SA-CTUS, SA-CTUS

(St. Mary of the Angels Choir - Wellington)

Maxwell Fernie

(Missa "Papae Marcelli" - Palestrina - ed. Fernè)

Handwritten musical score for the first system, featuring vocal parts (Soprano, Alto, Tenors 1 & 2) and a string ensemble (Violins 1 & 2, Basses). The lyrics include "nctus, SA" and "nctus, Sa". The score includes dynamic markings such as *mf* and *f*, and includes fingerings and breath marks for the vocalists.

Handwritten musical score for the second system, continuing the vocal and instrumental parts. The lyrics include "nctus, SA", "Do <mi-nus> De-us SA", and "nctus, Do <mi-nus> De-us Sa". The score includes dynamic markings such as *f* and *mf*, and includes fingerings and breath marks for the vocalists.

(Allegro)

Handwritten musical score for the first system of the second page, featuring vocal parts (Soprano, Alto, Tenors 1 & 2) and a string ensemble (Violins 1 & 2, Basses). The lyrics include "HO SA NNA IN EX CEL SIS, HO SA" and "HO SA NNA IN EX CEL SIS, HO SA NNA IN". The score includes dynamic markings such as *mf* and *f*, and includes fingerings and breath marks for the vocalists.

Handwritten musical score for the second system of the second page, continuing the vocal and instrumental parts. The lyrics include "NNA IN EX CEL SIS, HO SA NNA" and "EX-CEL SIS, IN EX-CEL SIS, HO SA NNA". The score includes dynamic markings such as *f* and *mf*, and includes fingerings and breath marks for the vocalists.

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S (p) *ve* *mf* *nit*, *in* / *no* - *mine* *Do*

A *mf* *nit* *in* / *no* - *mine* - *Do* - *mi* - *ni* - *Do*

T *ve* *mf* *nit*, *in* / *no* - *mine* - *Do*

nit, *qui* *ve* *nit*,

S *mf* *mi* - *ni* *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no*

A *mf* *mi* - *ni* *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mi* - *ni*

T *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do*

in / *no* - *mine* - *Do* - *mi* - *ni* - *Do* - *mi* - *ni*

S *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no*

A *ne* - *Do* - *mi* - *ni* *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do*

T *Do* - *mi* - *ni* *in* / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do*

in / *no* - *mine* - *Do* - *mi* - *ni* - *in* / *no* - *mine* - *Do*

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S *f* *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa*

A *f* *Sa* *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa*

T *mi* - *nus* *De* - *us* < > *Sa* *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa*

ba - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa* - *ba* - *oth*

S *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa*

A *Sa* *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa*

T *Do* < > *mi* - *nus* - *De* - *us* - *Sa* - *ba* - *oth* - *Sa*

oth - *Do* < > *mi* - *nus* - *De* - *us* - *Sa* - *ba* - *oth* - *Do* < > *mi* - *nus* - *De* - *us* - *Sa* - *ba* - *oth*

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(piu mosso)

S: ba-oth- f Ple ni sunt coe- li et

A: ba-oth- f Ple-ni sunt coe-li-et- ter-ra, Ple ni sunt coe

T1: ba-oth- f Ple-ni sunt coe-li-et- te-rra-

T2: ba-oth- f Ple ni sunt coe- li et ter-ra, Ple ni

B1: ba-oth- f Ple-ni sunt coe

B2: Ple-ni sunt coe-li-et ter-ra-

S: ter-ra, Ple-ni sunt coe-li-et- ter-ra-

A: coe-li-et ter-ra et- ter-ra-

T1: Ple-ni sunt coe-li-et-ter-ra, (take care!) (care!)

T2: -ni-sunt coe-li-et- ter-ra, Ple-ni-sunt coe-li-et ter-ra

B1: -coe-li-et ter-ra, Ple-ni sunt coe-li-et ter-ra-

B2: Ple-ni sunt coe-li et ter-

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(P)

S: Be-ne-di-

A: ctus, Be-ne-di-ctus, be-

T1: -ne-di-

T2: -ctus-, Be-ne- (di-

S: ctus- qui ve-

A: ne-di-ctus- qui ve-

T1: -ctus- qui ve-

T2: -di-ctus- qui ve-

S: nit- qui-ve

A: ve-nit-, (P) qui ve-nit

T1: nit-, (P) qui ve-nit

T2: -nit, qui ve-nit-, (P) qui ve-

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BENEDICTUS:

(Tempo?)

(S.A.T.T.)

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Handwritten musical score for page 6, left page. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The lyrics are Latin: "S... sis, Ho SA NNA IN EX-CEL SIS, glo ri a tu a SA NNA IN EX-CEL SIS, IN EX-CEL SIS, IN EX-CEL SIS, IN EX-CEL SIS". The score includes dynamic markings like *mf* and *f*, and includes a rehearsal mark (b).

(Allegro)

Handwritten musical score for page 6, right page. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The lyrics are Latin: "HO SA NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS". The score includes dynamic markings like *mf*, *f*, and *sf*, and includes a rehearsal mark (b).

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Handwritten musical score for page 7, left page. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The lyrics are Latin: "NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS, IN EX-CEL SIS, IN EX-CEL SIS, IN EX-CEL SIS". The score includes dynamic markings like *f* and *sf*, and includes a rehearsal mark (b).

Handwritten musical score for page 7, right page. It features vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B), and piano accompaniment. The lyrics are Latin: "... IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS, HO SA NNA IN EX-CEL SIS". The score includes dynamic markings like *f* and *sf*, and includes a rehearsal mark (b).