Based on the "Ave Maris Stella" with
Perfect Canon between Alto & Tenor
How the “Quintus” vocal part appeared in 1544AD:

Free Rehearsal Videos: https://ccwatershed.org/polyphony
Father Cristóbal de Morales wrote a perfect canon into every movement of this Mass (always between Alto and Tenor). As if that weren’t mind-blowing enough, Father Morales used the hymn melody itself as a canonic subject in the Sanctus! (Cf. the final page to see what is meant by this statement.)
How the “Soprano” vocal part appeared in 1544AD:

_Dó - mi - nus. Tu so - lus Al - tís - si - mus,_

_A - l - tís - si - mus,_ Je - su Chri - _

_Tu so - lus Al - tís - si - mus,_ _Al - _

_Tu so - lus Dó - mi - nus. Tu so - lus Al - tís - si - mus,_

_Dó - mi - nus. Tu so - lus Al - tís - si - mus,_

The Saint John Brébeuf Hymnal “has no parallel and not even any close competitor.”
—Author for the Church Music Association of America weblog • 10 June 2022
How the “Soprano” vocal part appeared in 1544 AD:

Amen.
The student of Father Morales (Father Guerrero) is known as “master of the canon.” But considering the way Father Morales uses the “Ave maris stella” tune in the Sanctus, we see that Guerrero's teacher was himself not too shabby!

4. Sanctus

de la misa Ave maris stella

Cristóbal de Morales (c. 1500-1553)

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http://tomasluisdevictoria.org