

Vidi speciosam: Benedictus

Victoria

Cantus I

Cantus II

Altus

Tenor I

Tenor II

Bassus

Be - ne - di - ctus qui ve - nit, qui ve - - nit - -
 Be - - ne - di - ctus qui ve - nit qui
 Be -

6

be - ne - di - ctus qui ve - - nit

ctus qui ve - nit, qui ve - nit, qui ve - nit

ve - - nit, qui ve - nit, qui ve - nit

ne - di - ctus qui ve - nit, qui ve - nit in no-mi-ne Do-

18

mi - ni, in no - mi - ne Do - mi - ni.
 in no - mi - ne Do - mi - ni.
 in no - mi - ne Do - mi - ni.
 in no - mi - ne Do - mi - ni.
 in no - mi - ne Do - mi - ni.

Ho-san-na in ex-cel - sis, *ho-san-na in ex-cel - sis,*

Ho - san-na in ex-cel - sis, *ho-san-na*

Ho - san-na in ex - cel - sis, *ho - san-na in*

Ho-san-na in ex-cel - sis, *ho-san-na*

Ho-san-na in ex-cel - sis, *ho-san-na in* ex-cel - sis, *ho-san-na in* ex-cel -

Ho - san-na in ex-cel - sis, *ho-san-na in* _____

The musical score consists of five staves, each with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The Latin text is italicized. The score includes various musical notations such as rests, beams, and slurs. The first staff begins with a measure containing a whole rest and a quarter rest. The second staff begins with a whole rest. The third staff begins with a whole rest. The fourth staff begins with a whole rest. The fifth staff begins with a whole rest. The score ends with a double bar line.

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

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

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

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

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