

5. Benedictus

de la misa Vidi speciosam

1592

Tomás Luis de Victoria (c.1548-1611)

Music score for the Magnificat Cantus II setting by Palestrina. The score consists of six staves: Cantus I, Cantus II, Altus, Tenor I, Tenor II, and Bassus. The key signature is C major with one flat (F#), and the time signature is common time (indicated by a 'C'). The vocal parts are written in soprano, alto, tenor, and basso continuo style.

The lyrics are:

Benedictus qui venit, qui venit
Benedictus qui venit, qui venit
Benedictus qui venit, qui venit
Benedictus qui venit, qui venit

6

A musical score for a five-part setting of the hymn "Beatus". The score consists of five staves, each with a treble clef and a key signature of one flat. The lyrics are written below the staves, corresponding to the musical phrases. The score includes measures 1 through 10 of the hymn.

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

12

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

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

ne Do - - - - - mi - ni,

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

- - - - -

18

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

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

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

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

24

The musical score consists of five staves of music for voices. The top four staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The music is in common time. The lyrics "Ho-san-na in ex-cel - sis," are repeated in various rhythmic patterns across the staves.

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

31

The musical score continues with five staves of music. The key signature changes to no sharps or flats. The lyrics "ho-san-na in ex-cel - sis," are repeated in various rhythmic patterns across the staves.

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