

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 common time (C), and the vocal parts are in soprano, alto, tenor, and basso continuo. The lyrics are written below the staves.

Cantus I

Cantus II

Altus

Tenor I

Tenor II

Bassus

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

6

A musical score for a five-part setting of the hymn "Beatus de domino". 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, 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,

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

Bass staff: - - - - -

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

A musical score for a three-part setting of the hymn "Ho-san-na in ex-cel - sis". The score consists of five staves of music. The top three staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat. The lyrics are written below each staff. The first staff starts with a rest, followed by a dotted half note, a quarter note, a half note, another half note, and a dotted half note. The second staff starts with a rest, followed by a dotted half note, a quarter note, a half note, another half note, and a dotted half note. The third staff starts with a rest, followed by a dotted half note, a quarter note, a half note, another half note, and a dotted half note. The fourth staff starts with a rest, followed by a dotted half note, a quarter note, a half note, another half note, and a dotted half note. The fifth staff starts with a rest, followed by a dotted half note, a quarter note, a half note, another half note, and a dotted half note.

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

31

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