

# Benedictus.

Andante.

Oboi.

Clarineti in B.

Fagotti.

Corni in Es.

3 Tromboni.

Violino I.

Violino II.

Viola.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

*p* *pp* *pp* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Solo *p*

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

Solo *p*

Solo *p*

Solo *p*

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

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

ne - di - ctus qui venit in nomine Do - mi - ni, qui ve - nit in no - mine

be - ne - di - ctus qui venit in nomine Do - mi - ni, qui ve - nit in no - mine

The musical score is arranged in two systems. The first system contains piano accompaniment for the right and left hands, and three vocal staves (Soprano, Alto, Bass). The piano part features complex textures with many sixteenth and thirty-second notes, often beamed together. Dynamics include *p*, *fp*, *f*, and *fz*. The vocal parts enter with the lyrics "Domini, qui ve-nit in nomine Domi-ni,". The second system continues the piano accompaniment and the vocal parts. The lyrics continue with "be-ne-di-ctus qui". A *Tutti* marking is present above the vocal staves in the second system. The piano part continues with similar rhythmic complexity and dynamics.

The musical score consists of several systems of staves. The upper systems are instrumental, featuring treble and bass clefs with various dynamics such as *fz* (forzando) and *decresc.* (decrescendo). The lower systems include vocal parts with lyrics in Latin. The lyrics are: *be - ne - di - ctus qui ve - nit, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne, no - mi - ne Do - mi - ni,*

Performance markings include *Tutti* and *Solo* for the vocal parts, and *fz* and *decresc.* for the instrumental parts. The score is written in a key signature of two flats (B-flat and E-flat).

di - ctus qui ve - nit, be - ni - ctus qui ve - nit in no - mine Do - mi - ni, be - ne -  
 ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in no - mine Do - mi - ni, be - ne -  
 di - ctus qui ve - nit in no - mine Do - mi - ni, in no - mine Do - mi - ni, be - ni - ctus qui  
 Solo  
 be - ni - ctus qui ve - nit in no - mi - ne Do - mi - ni, in nomine Do - mi - ni,

*Tutti*  
*Tutti*  
*Tutti*

di - ctus qui ve - nit in no - mine Do - mi - ni, qui ve - nit in nomi - ne Do - mi - ni,  
 di - ctus qui ve - nit in no - mine Do - mi - ni, qui ve - nit in nomi - ne Do - mi - ni,  
 ve - nit in no - mine, no - mine Do - mi - ni, qui ve - nit in nomi - ne Do - mi - ni,  
**Tutti**  
 be - ne - di - ctus qui ve - nit in no - mine Do - mi - ni, in nomi - ne Do - mi - ni,

The musical score consists of several systems of staves. The first system includes a vocal line and piano accompaniment. The vocal line begins with a *p* dynamic and features a melodic line with a *cresc.* (crescendo) and *decresc.* (decrescendo) marking. The piano accompaniment includes chords and arpeggiated figures, also marked with *p*, *cresc.*, and *decresc.*. The second system continues the vocal and piano parts, with the vocal line reaching a *pp* (pianissimo) dynamic. The third system shows the vocal line with the lyrics "be - ne - di - ctus qui" and a *Solo* marking. The piano accompaniment continues with *cresc.* and *decresc.* markings, ending at *pp*. The fourth system shows the vocal line with the lyrics "be - ne - di - ctus qui" and a *Solo* marking. The piano accompaniment continues with *cresc.* and *decresc.* markings, ending at *pp*.

ve\_nit in no\_mine Do\_mi\_ni, be\_ne\_dictus qui ve\_nit in no\_mi\_ne Do\_mi\_ni, qui

ve\_nit in no\_mine Do\_mi\_ni, be\_ne\_dictus qui ve\_nit in no\_mi\_ne Do\_mi\_ni, qui

ve\_nit in no\_mine Do\_mi\_ni, be\_ne\_dictus qui ve\_nit in no\_mi\_ne Do\_mi\_ni, qui

ve\_nit in no\_mine Do\_mi\_ni, be\_nedictus qui ve\_nit in no\_mi\_ne Do\_mi\_ni, qui



ve - nit in no - mine Do - mi - ni, qui ve - nit in no - mi - ne Do - mi - ni,  
 Do - mi - ni,  
 ve - nit in no - mine Do - mi - ni, in no - mine Do - mi - ni,  
 ve - nit in no - mine Do - mi - ni, in no - mi - ne Do - mi - ni,



*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decresc.* *p*

*decrec.* *Solo*

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

*decresc.* *Solo*

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

*decresc.* *Solo*

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

*decresc.* *Solo*

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

*decresc.* *p*

*decresc.* *p*

The musical score is arranged in 14 staves. The first 10 staves are instrumental, with piano (*p*) dynamics. The last 4 staves are vocal parts, each marked *Tutti* and *p*. The lyrics are in Latin and are repeated across the four vocal parts.

**Vocal Lyrics:**

*Tutti*  
 Do - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - mi - ni, qui ve -  
*Tutti*  
 Do - - mi - ni, be - ne - di - ctus qui ve - nit in no - mi - ne Do - - mi - ni, qui ve -  
*Tutti*  
 Do - - mi - ni, be - ne - di - ctus qui ve - nit in no - mine Domi - ni, in no - mine Domi - ni, qui ve -  
*Tutti*  
 no - mine Do - mi - ni, be - - ne - di - ctus qui ve - nit in no - mi - ne Do - mi -

Allegro ma non troppo. %

- - nit in no-mi-ne Do - mi - ni.  
 - - nit in no-mine Do-mi - ni.  
 - - nit in no-mine Do - mi - ni.  
 ni, in no-mine Do - - mi - ni.  
 O san -