

# 7. Benedictus

Fragments of a Mass in C

—Dale Lyles

Soprano

Alto

*p*

*p*

*p*

ten.

S

A

*solo*

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

S

A

*solo*

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni.

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S  
A

16

Be - ne - tus qui

ten.

Detailed description: This system covers measures 16 to 18. The vocal staves for Soprano (S) and Alto (A) are mostly empty, with notes appearing in measure 18. The piano accompaniment (piano) is active throughout, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand. The key signature has two flats (B-flat and E-flat).

S  
A

20

dic - tus qui ve - nit in no - mi - ne Do - mi - ni, in no - mi - ne Do - mi - ni.

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

Detailed description: This system covers measures 19 to 24. Both vocal staves have lyrics. The Soprano part has a melodic line with some grace notes. The Alto part has a more rhythmic line. The piano accompaniment continues with the same rhythmic pattern. The key signature remains two flats.

S  
A

25

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

Be - ne - dic - tus in no - mi - ne Do - - - mi -

Detailed description: This system covers measures 25 to 28. The vocal staves continue with lyrics. The piano accompaniment features some chordal textures in the right hand. The key signature remains two flats.

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S  
A

29

ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in

ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in

29

Detailed description: This system contains measures 29 through 32. It features three staves: Soprano (S), Alto (A), and Piano. The Soprano and Alto parts have identical lyrics: "ni. Be - ne - dic - tus qui ve - nit in no - mi - ne, in". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. Measure numbers 29 and 33 are indicated at the beginning of the first and second systems respectively.

S  
A

33

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

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

33

rallentando

Detailed description: This system contains measures 33 through 36. It features three staves: Soprano (S), Alto (A), and Piano. The Soprano and Alto parts have identical lyrics: "no - mi - ne, in no - mi - ne Do - - mi - ni, Do - mi - ni.". The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The tempo marking "rallentando" appears above the piano part in measure 36. Measure numbers 33 and 35 are indicated at the beginning of the first and second systems respectively.

7. Benedictus, p. 4

*Tutti*

S

*Tutti*

A

Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

T

8

Ho - san - na, Ho - san - na, Ho - san - na, Ho -

B

Ho - san - na, Ho - san - na, Ho - san - na

*Allegro*

38

*Allegro*

38

Org.

7. Benedictus, p. 5

44

S  
A  
T  
B

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

44

Org.

Detailed description: This is a page of a musical score for a SATB choir and organ. The page is numbered 44 in the top left corner. It contains five systems of music. The first system is for the vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a vocal line with lyrics underneath. The lyrics are: 'san - na, in ex - cel - sis, Ho - san - na, Ho - san na, Ho - san - na, Ho -' for Soprano; 'san - na, Ho - san - na, Ho - san - na, in ex - cel - sis, Ho - san - na, Ho -' for Alto; '8 san - na, Ho - san - na in ex - cel - sis, Ho - san - na, Ho - san - na, Ho -' for Tenor; and 'in ex - cel - sis, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -' for Bass. The second system is for the organ, with a grand staff (treble and bass clefs) and the number 44 in the top left. The organ part consists of chords and moving lines in both hands. The third system is also for the organ, with a grand staff and the number 44 in the top left. The organ part continues with similar chordal and melodic patterns. The fourth system is for the organ, with a grand staff and the number 44 in the top left. The organ part continues. The fifth system is for the organ, with a grand staff and the number 44 in the top left. The organ part continues. The organ part is marked 'Org.' on the left side.

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S  
A  
T  
B

49  
8

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

49

Org.

49

7. Benedictus, p. 7

S  
A  
T  
B

55 cel - sis, Ho - san - na in ex - cel - sis!  
cel - sis, Ho - san - na in ex - cel - sis!  
8 cel - sis, Ho - san - na in ex - cel - sis!  
sis, Ho - san - na in ex - cel - sis!

55

Org.

The image shows a page of musical notation for the 7th Benedictus, page 7. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano/organ staves. The vocal parts have lyrics in Latin: 'cel - sis, Ho - san - na in ex - cel - sis!'. The piano and organ parts are marked with the number 55. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings.