

Misatango

5 - Benedictus

Martín Palmeri

$\text{♩} = 50 - 54$
p *cresc.* *Solo mp*

Soprano
Be - ne - dic - tus, be - ne - dic - tus, qui

Alto
Be - ne - dic - tus, be - ne - dic - tus,

Tenor
Be - ne - dic - tus, Be - ne - dic - tus,

Bass
Be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus, be - ne - dic - tus,

Piano
p *cresc.*

9 *espressivo*

S. ve - nit in nomi-ne in no - mine Domi-ni, qui ve - nit in nomi-ne

14

S. in no - mine Domi-ni,

mp

19 *tutti* *mp* *espressivo*

S. qui ve-nit in nomi-ne — in no-mine Domi-ni, — qui

A. *mp* Be - ne - dic - tus, be - ne - dic - tus, —

T. *mp* Be - ne - dic - tus, be - ne - dic - tus,

B. *mp* Be - ne - dic - tus, be - ne - dic - tus,

25

S. ve - nit in nomi-ne — in no - mi-ne Domi-ni, — qui ve-nit in nomi-ne —

A. be - ne - dic-tus, qui ve - nit, qui

T. qui ve - nit in nomi-ne — in no - mine Do - mini. Be - ne -

B. be - ne - dic - tus, qui ve - nit in no - mine Do - mini. Be - ne -

30

S. in no-mine Domi-ni, qui ve-nit in nomi-ne in

A. ve-nit in nomi-ne in no-mine Domi-ni, qui ve-nit in nomi-ne

T. dic-tus, be-ne-dic-tus, be-ne-dic-tus,

B. dic-tus, be-ne-dic-tus, be-ne-dic-tus,

solo

35

S. no-mine Domini, qui ve-nit in nomi-ne in no-mine Domini, *mf*

A. in no-mine Domini, qui ve-nit in no-mi-ne Do-mi- *mf*

T. be-ne-dic-tus, qui ve-nit in nomi-ne in no-mine Domini. *mf*

B. be-ne-dic-tus, Be-ne-dic-tus, be-ne- *mf*

40

S. *qui ve-nit in nomi-ne in no-mi-ne Domi-ni,*

A. *ni. Be - ne - dic - tus, qui ve-nit in no - mine Do - mi-ni.*

T. *Be - ne - dic - tus, qui ve-nit in no - mine Do - mi-ni,*

B. *dic - tus, be - ne - dic - tus, qui ve-nit in no-mi-ne Do - mi-ni, qui* *pp*

The musical score for measures 40-44 features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The Soprano part begins with a half note rest, followed by a melodic line. The Alto part starts with a half note rest, then a melodic line. The Tenor part begins with a half note rest, followed by a melodic line. The Bass part starts with a half note rest, then a melodic line. The piano accompaniment consists of two staves, with the right hand playing a rhythmic pattern of eighth and sixteenth notes, and the left hand playing a simpler harmonic accompaniment. Dynamics include *pp* (pianissimo) at the end of the section.

45

S. *Be - ne - dic - tus, be - ne - dic - tus,* *pp*

A. *Be - ne - dic - tus,* *p*

T. *qui ve - nit in nomi-ne in no - mi-ne Domi-ni,* *pp*

B. *ve - nit in nomi-ne in no - mi-ne Domi-ni, qui* *mp*

The musical score for measures 45-49 continues the vocal and piano parts. The Soprano part has a melodic line with a *pp* dynamic. The Alto part has a melodic line with a *p* dynamic. The Tenor part has a melodic line with a *pp* dynamic. The Bass part has a melodic line with a *mp* dynamic. The piano accompaniment continues with the same rhythmic pattern in the right hand and harmonic accompaniment in the left hand. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

49 *mp* *rall.* *mf*

S. be - ne - dic - tus, be - ne - dic - tus.

A. be - ne - dic - tus, be - ne - dic - tus.

T. qui ve - nit in nomi-ne in no - mi-ne Domini.

B. ve - nit in nomi-ne in no - mi-ne Domi-ni, Do - mi-ni.

mf *rall.*

53 *ff* *mf* *ff* *ff* *mf* *ff*

S. Ho - sa - na ho - sa -

A. Ho - sa - na in ex - cel - sis, ho -

T. Ho - sa - na ho - sa -

B. Ho - sa - na in ex - cel - sis, ho -

58

S. na in ex cel - - cel - - sis. Ho - sa -

A. sa - na in ex - cel - - sis. Ho - sa - - na in ex -

T. na in ex - cel - sis. Ho - sa - na in ex -

B. sa - na in ex - cel - sis. Ho - sa - na in ex -

mp

mp

mp

mp

64

S. - - na Ho - sa - na in ex - cel - sis.____

A. cel - sis, Ho - sa - na in ex - cel - sis.____

T. cel - sis, Ho - sa - na.____

B. cel - sis, Ho - sa - na in ex - cel - sis, Ho - sa - na.

p

p

p

pp

rall.

rall.