

Messe solennelle de Sainte-Cécile

6. Benedictus

Charles Gounod
(1818 – 1893)

Adagio

Soprano solo

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

Piano

pp

9

S.s

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

Pno.

cresc. *dim.*

p

14 *ppp* *cresc.* *dim.*

S. Be-ne-di-ctus qui ve - nit_ in no - mi - ne Do - mi - ni, in no - mi - ne_ Do - mi -

(2. soprano) *ppp* *cresc.* *dim.*

A. Be-ne-di-ctus qui ve - nit_ in no - mi - ne Do - mi - ni, in no - mi - ne_ Do - mi -

T.I *ppp* *cresc.* *dim.*

T.II *ppp* *cresc.* *dim.*

B.I *ppp* *cresc.* *dim.*

B.II *ppp* *cresc.* *dim.*

Pno. *ppp* *cresc.* *dim.*

The image shows a page of a musical score, page 2, starting at measure 14. It features six vocal staves (Soprano, Alto, Tenor I, Tenor II, Bass I, Bass II) and a piano accompaniment staff. The vocal parts are written in a soprano clef (S), alto clef (A), and tenor clefs (T.I, T.II, B.I, B.II). The piano part is in a grand staff (Pno.). The music is in a key signature of one flat (B-flat major/D minor) and a 4/4 time signature. The lyrics are: "Be-ne-di-ctus qui ve - nit_ in no - mi - ne Do - mi - ni, in no - mi - ne_ Do - mi -". The score includes dynamic markings such as *ppp* (pianissimo) and performance instructions like *cresc.* (crescendo) and *dim.* (diminuendo). There are also accents (< >) and phrasing slurs throughout the vocal lines.

25

S. *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

A. *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

T.I *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

T.II *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

B.I *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

B.II *p* < > < > *ppp* *ff*
 ni, qui ve-nit in no-mi-ne Do-mi - ni Ho - san-na in ex - cel - sis..

Pno. *p* *pp* *f*