

Benedictus qui venit

William Byrd

Cantus

Altus

Tenor

Bassus

7

13

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

nit, qui ve - nit in no - mi - ne Do - mi - ni,
- nit, qui ve - nit in no - mi - ne Do - mi - ni, Do - mi - ni,
8
qui ve - nit in no - mi - ne Do - mi -
ve - nit, qui ve - nit in

in no - mi - ne Do - mi - ni. O - san - na in ex - cel -
in no - mi - ne Do - mi - ni. O - san - na in ex - cel - sis, in
ni, in no - mi - ne Do - mi - ni, Do - mi - ni. O - san - na
no - mi - ne Do - mi - ni.

19

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

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

8 in ex-cel - sis, in ex - cel - sis, O - san-

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

24

- sis, in ex-cel - sis.

in ex - cel - sis.

8 - na in ex-cel - sis.

cel - sis.

This musical score page contains two staves of music. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music is in common time, with a key signature of one flat. Measures 19 through 24 are shown. The vocal line features sustained notes and eighth-note patterns, with lyrics such as "O-san-na" and "ex-cel-sis" repeated. The piano accompaniment provides harmonic support with eighth-note chords and patterns. Measure numbers 19, 24, and 24 are circled in the original score.