

Missa el laberinto

5. Benedictus

Juan del Vado y Gomez (1625–1691)
Edited by Jonathan Goodliffe and Mick Swithinbank

The musical score consists of four staves, each representing a vocal part: Soprano, Alto, Tenor, and Bass. The music is in common time, with a key signature of one sharp (F#). The vocal parts are arranged in a four-part setting, with the Soprano and Alto parts being the primary voices.

1. Vocal Lines:

- Soprano:** The top voice, primarily singing the melody.
- Alto:** The second highest voice, often providing harmonic support.
- Tenor:** The third highest voice, typically singing the bass line in this setting.
- Bass:** The lowest voice, also singing the bass line.

2. Choral Entries:

- Line 1:** Soprano enters with "Be - ne - dic - tus qui ve - nit, be - ne-dic - tus".
- Line 2:** Soprano enters with "Be - ne - dic - tus qui ve - nit, be -".
- Line 3:** Soprano enters with "Be - ne - dic - tus".
- Line 4:** Alto enters with "Be - ne - dic - tus qui ve - nit, qui ve -".

3. Continuation:

- Line 5:** Soprano continues with "qui ve - nit, in no - mi - ne Do -".
- Line 6:** Soprano continues with "ne - dic - tus qui ve - nit, in no - mi - ne Do -".
- Line 7:** Soprano continues with "qui ve - nit in no - mi - ne, in no - mi - ne Do -".
- Line 8:** Alto continues with "nit, be - ne - dic - tus qui ve - nit, in no - mi - ne Do -".

4. Final Chorus:

- Line 9:** Soprano continues with "mi - ni. Ho - san - na, ho -".
- Line 10:** Soprano continues with "no - mi - ne Do - mi - ni. Ho - san - na in -".
- Line 11:** Soprano continues with "mi. in no - mi - ne Do - mi - ni. Ho - san -".
- Line 12:** Alto continues with "mi - ni. Ho - san - na, ho -".

5. Final Reprise:

- Line 13:** Soprano continues with "ho - san - na in - ex - cel - sis".
- Line 14:** Soprano continues with "ex - cel - sis, ho - san - na in - ex - cel - sis".
- Line 15:** Soprano continues with "na in - ex - cel - sis".
- Line 16:** Alto continues with "san - na in - ex - cel - sis".