

# **Badische Landesbibliothek Karlsruhe**

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## **5 Benedictus - WK Mus.Ms. 26**

Benedictus - WK Mus.Ms. 26 c - V, org; b

**Kalliwoda, Wilhelm**

**[S.l.], 1850-1880**

[urn:nbn:de:bsz:31-261430](https://nbn-resolving.org/urn:nbn:de:bsz:31-261430)

Wilhelm Hallwoda  
Samlung No 26.

26

Bes Dur (4/4)

As Dur (2/4. 10-11-12)

H moll (4/4)

D moll (4/4)

a Dur

5.  
Benedictus

für  
Sopran, Alt, Tenor & Bass

von  
Wih. Hallwoda.





Aiblingen 122.

Benz 5. (115. 117.)

D. W. K. 206. (Supra Lib. & Org. Solo)

Casidai 188.

Palästina 43 (Anno 1848) Org.

Caldera 10.

Benedictus

M. H.

*Allegretto*

Be - ne - dictus, qui ve - - nit, qui venit in' no - mi - ne do - mi - ni, qui ve - - nit in' no - mi -

ne, qui venit in' no - - - mine do - - mi - ni, qui venit in' no - - - mi - ne do - mi - ni, qui venit in'

no - mi - ne do - - mi - ni qui venit in' no - mi - ne, in' nomine do - mi - ni,

Be - - ne - dictus, qui ve - - nit, qui venit in' nomine, qui venit in' nomine, qui (venit in' no - mi - ne do - mi -

ni, be - ne - dictus, qui ve - nit in' no - mi - ne do - mi - ni, do - - mi - ni

F. H. K.

Benedictus

11. 11.

M. 174

The first system of the handwritten musical score for the Benedictus consists of four staves. The first three staves contain a melodic line with various note values and rests, while the fourth staff appears to be a continuation or a specific part of the melody. The notation is in a common time signature and uses a treble clef.

The second system of the handwritten musical score includes a double bar line and a 'Coda' symbol, indicating the end of a section. The notation continues on two staves, showing a continuation of the melodic and harmonic material.

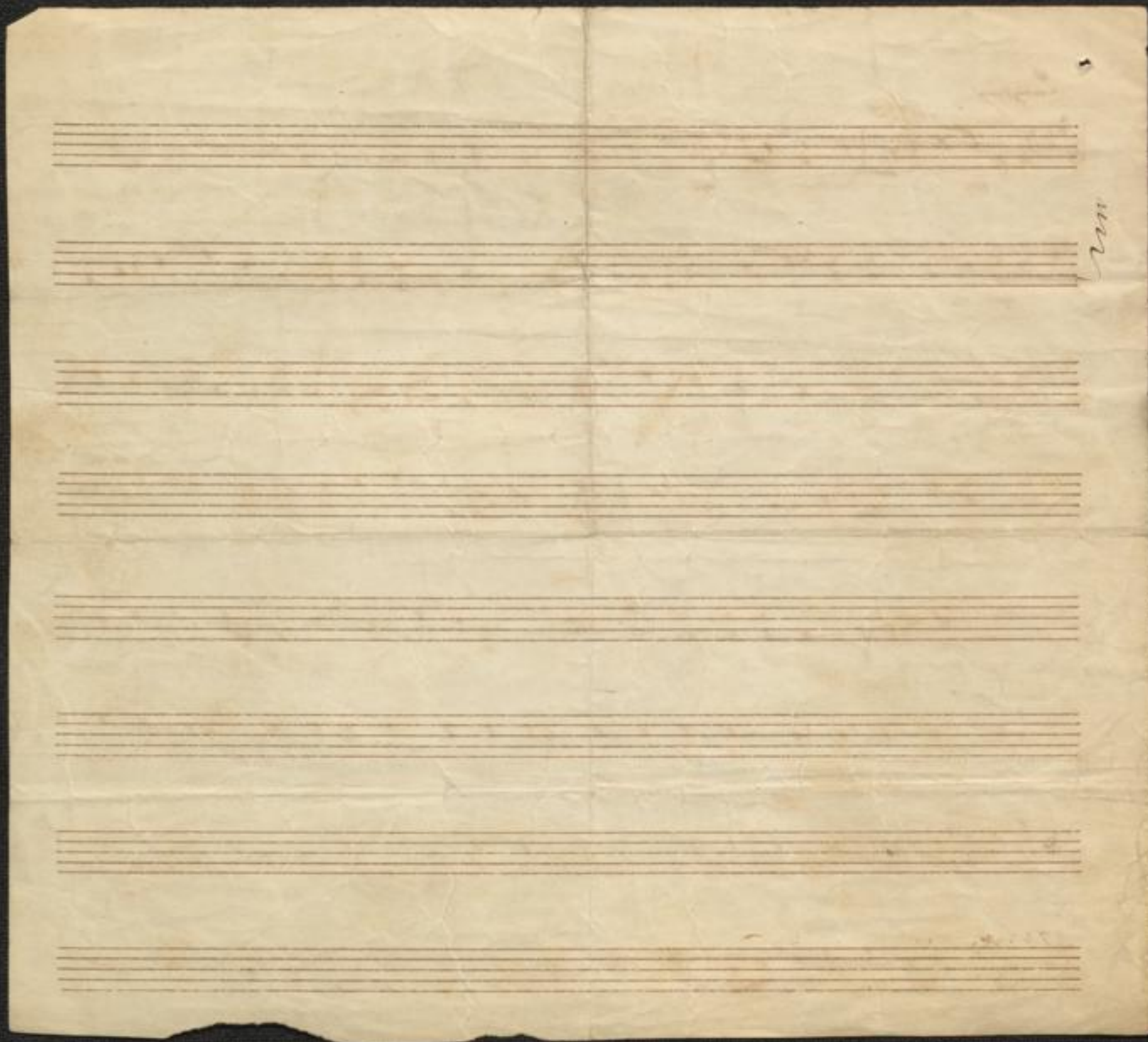
The third system of the handwritten musical score features a large, complex melodic line with many notes and ornaments, possibly representing a more elaborate or virtuosic section of the piece. The notation is dense and includes various rhythmic values and decorative flourishes.

Benedictus

W.H.

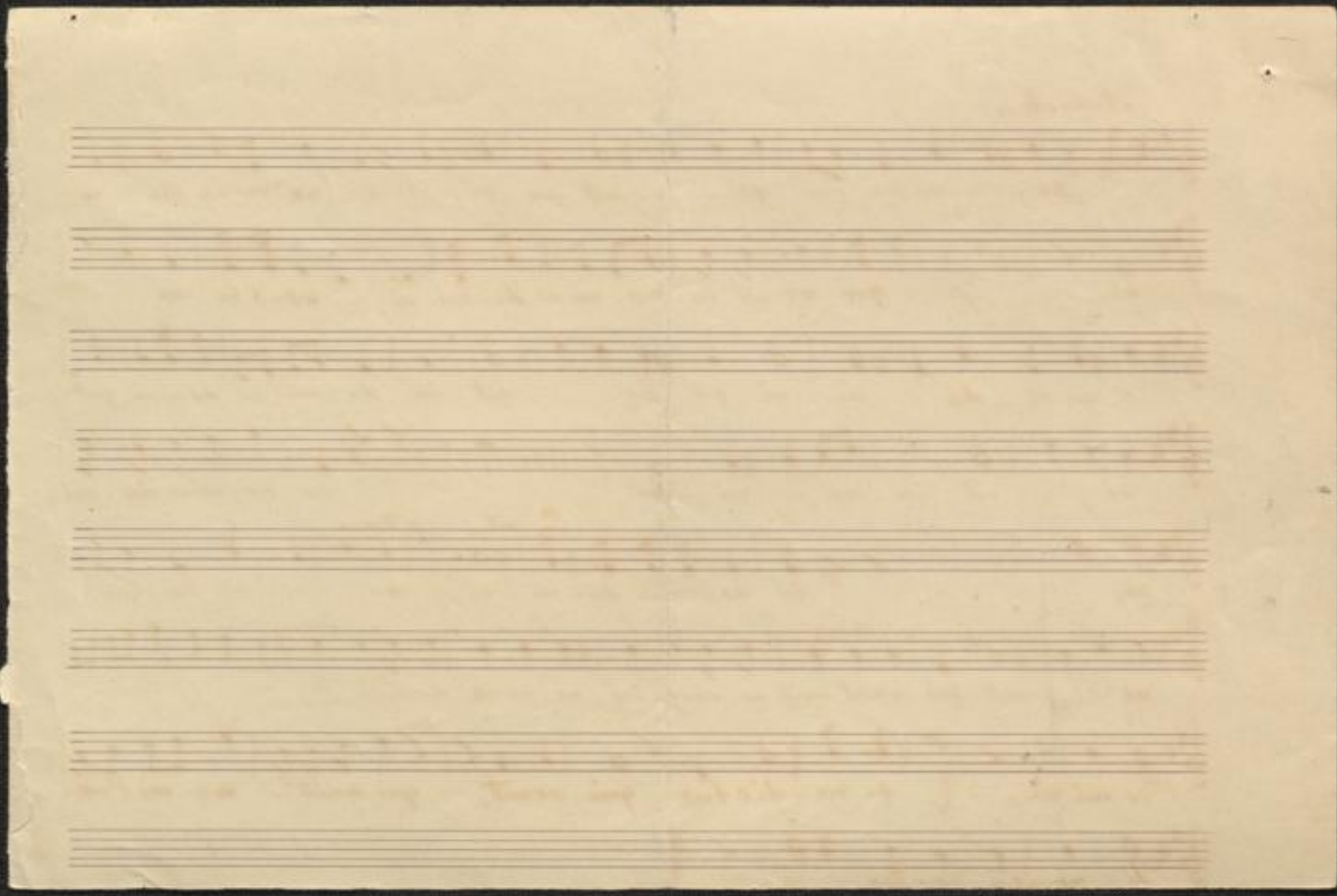
*Larghetto*

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



Andante.

Be - ne - dic - tus qui ve - - - nit, qui ve - nit in no - mine do - - mi -  
ni, qui ve nit in no - mi no do - mi - ni, qui ve nit in no - -  
- mine do - - mi - ni, qui ve - - - nit in no - mi - ne do mi ni, qui  
ve - - - nit in no - mi - ne) in no - mine do - mi -  
ni, in no - mine do - mi - ni, be - - ne - dic - tus qui  
ve - - - nit, qui ve nit in no - mine, in no - mine do mi ni, in no - - - mine  
do mi ni, be ne - dic tus qui ve nit, qui ve nit in no - mi - ne  
do - mi - ni, do - mi - ni.





Benedictus.

W. Kalliwoda!

*Andante*

Be - - ne - dictus, qui ve - - - nit, qui venit in no - mi - no Do - - mi -

ni, qui ve - nit in no - - - - mi - no, qui ve - nit in no - - - - mi - no

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

in no - mi - no Do - mi - ni. Be - - ne - dictus, qui ve - - nit, qui

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

ni, be - ne - dictus, be - ne - dictus qui ve - nit in no - - mi - no

Do - mi - ni, do - mi - ni.

Handwritten musical notation on aged, yellowed paper. The page is divided into two columns by a vertical crease. Each column contains several staves of music, with notes and clefs visible. The handwriting is in dark ink, and the paper shows signs of age and wear.



A handwritten musical score on aged, yellowed paper. The score is written on a system of ten staves. The top staff contains a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are some ink smudges and corrections throughout the piece. The paper shows signs of age, including foxing and staining.

Andante

*f* De - ne - dictus, qui ve - - nit, qui ve - nit in nomine Do - mi - ni qui ve - nit in  
no - mi - ne, qui ve - nit in no - mi - ne Do - mi - ni, qui ve - nit in  
no mi - ne Do mi - ni, qui ve nit in no - mi - ne Do - mi - ni, I qui ve nit in nomi -  
ne *f* in nomine Do - mi - ni. Be - ne - dictus, qui ve - nit, qui  
ve nit in nomine, qui ve nit in nomine, in no - - - mine Do mi - ni, be - ne -  
dictus, be - ne - dictus, qui ve nit in no - mi - ne Do - mi - ni, do mi - ni.

Handwritten musical notation for instruments, including bass clefs and notes, with some markings like 'obbligato' and 'p'.

et unam sanctam Ec- cle- si- am locu- ti- onem. Con- fi- te- re unum Bap- ti- sma in re- mis- si- o- nem pec- ca- to- rum et ex- pec- ta- tionem

apostolicam Ec- cle- siam. Con- fi- te- re unum Bap- ti- sma in re- mis- si- o- nem pec- ca- to- rum

sanctam catholicam Ec- cle- si- am. Con- fi- te- re unum Bap- ti- sma in re- mi- si- o- nem pec- ca- to- rum

et unam sanctam Ec- cle- si- am et apostoli- cam catholicam. Con- fi- te- re unum Bap- ti- sma in re- mis- si- o- nem pec- ca- to- rum

*Handwritten musical notation and annotations, including a large scribble and a circled section.*

*Handwritten notes:*  
 1. *Das ist die alte lateinische Litanei...*  
 2. *Das ist die alte lateinische Litanei...*  
 3. *Das ist die alte lateinische Litanei...*

*Andante maestoso* Benedictus W. Kalliwada

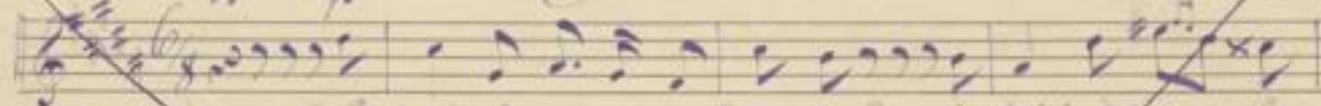
Be-nedictus qui ve-nit in nomi-ne  
domi-ni; qui ve-nit in no-mi-ne qui venit in  
no-mi-ne domi-ni, do-mini, qui ve-nit in no-mi-ne  
do-mini, in no-mi-ne do-mi-ni,  
rit: *Tempo* in nomine domi-ni in nomine domi-ni  
mi. *pp* Be-ne-dictus, qui ve-nit, qui venit in nomine, qui  
venit in nomi-ne Do-mine, Do-mi-ni, qui venit in  
proa proa crece.  
nomin-ne qui venit in nomi-ne, do-mini  
domini. *p* qui venit in nomine, bene-dictus,  
qui ve-nit, in nomine domini.

Was will die einsame Thräne?

Adumam.

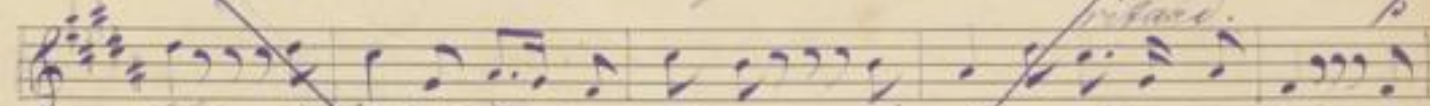
Sein tiefes Sehnen mit inniger Empfindung.

ritard.

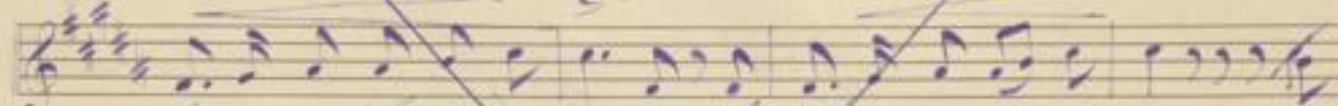


Was will die einsame Thräne? Sie brüht mir ja den

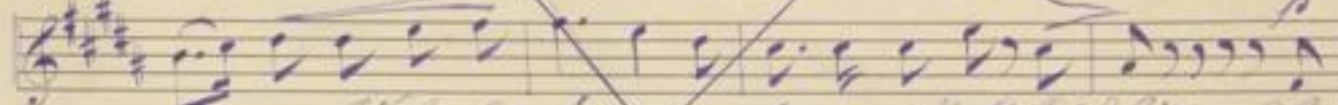
ritard.



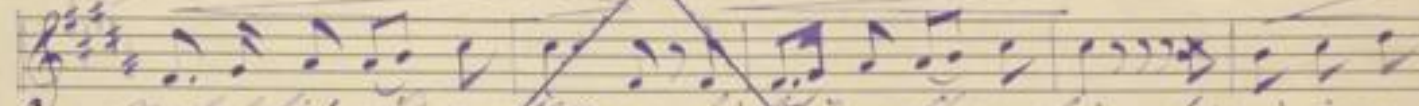
Blut, sie blühet in den Gärten in majestätischer Größe. die



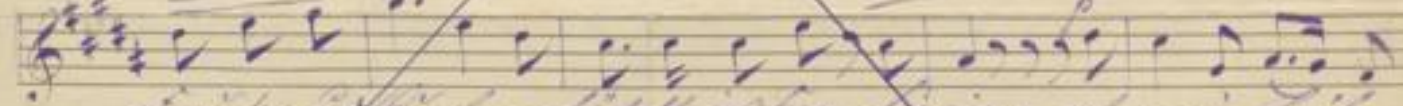
Jahre viel leuchtete Stunden, die alle verfloßen sind; mit



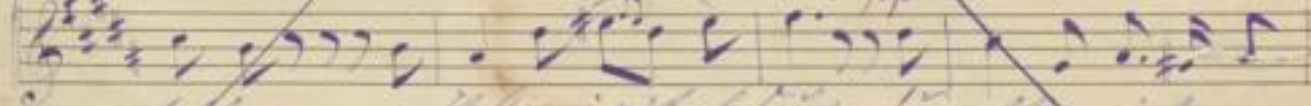
meinen Thränen hat ich mich verfloßen in Nacht und Weh. Was



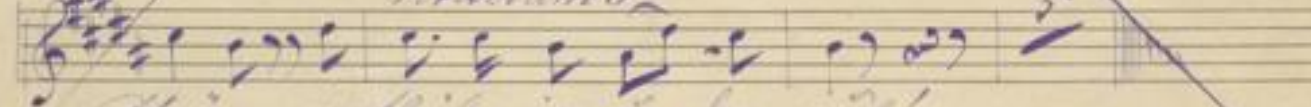
Nabel ist auch verfloßen die Thräne Karvalis, die mich jauch



ständet an Thränen gefüllt im hohen Jenseit; ach, meine Liebe



haben verfloßen wie Nabelschnur, die alle einsame



Thräne verfloßen gezeichnet auf!





