

The *Vidi Aquam*, based on the vision of holy waters reported in Ezekiel 47 and including the first verse of Psalm 117 (Hebrew 118), is used as a prelude to the Mass, replacing the *Asperges me*, during the fifty days from Easter to Pentecost.

Vídi áquam  
Egrediéntem de témplo,  
a látere déxtro,  
Allelúia:  
et ómnes, ad quos pervénit áqua ísta,  
sálvi fácti sunt, et dícent,  
Allelúia, Allelúia.

Confitémini Dómino quóniam bónus:  
quóniam in saéculum misericórdia éjus.

Glória Pátri, et Fílio,  
et Spirítui Sáncto.  
Sicut érat in princípio,  
et nunc, et sémpre,  
et in saécula saeculórum. Amen.

I saw water  
Flowing from the temple,  
on the right side,  
Alleluia:  
and all whom that water reached  
have been saved, and they will say,  
Alleluia, Alleluia.

**Acknowledge the Lord for he is good:  
for his mercy is forever.**

Glory to the Father, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning,  
and now, and always,  
and for ages of ages. Amen.

## Vidi aquam

Filipe de Magalhães  
(Portuguese; c.1571–1652)

*I saw water*

A musical score for 'Vidi aquam'. The top staff shows a soprano vocal line with a treble clef, a key signature of one sharp, and a basso continuo line with a bass clef. The soprano line starts on a dotted half note, followed by a dotted quarter note, a dotted eighth note, a dotted sixteenth note, a dotted eighth note, a dotted quarter note, a dotted half note, and a dotted quarter note. The basso continuo line consists of sustained notes on the first, third, and fifth beats. The lyrics 'Ví - - di á - - - quam' are written below the notes.

## ***Flowing from the temple,***

1

Soprano (S) vocal line:

E-gredi-én - - - tem de tém-

Alto (A) vocal line:

E-gredi-én - - - tem de tém - plo, de tém - - - - plo, e-gre-di -

Tenor (T) vocal line:

E - gredi-én - - - tem de tém - plo, e - gredi-én -

Bass (B) vocal line:

E - gredi-én - - - tem de tém - plo, de

6

From *Portugaliae musica*, volume 27, edited by Luis Pereira Leal, published by the Celeste Gulbenkian Foundation, Lisbon, 1976. We have lowered the notation a tone, reduced the time values by half, and provided the translation. To correct an apparent error in the Gulbenkian edition, we have added a half-note B-flat to the soprano part in measure 25, shortened the soprano whole-rest in 27 to a half, and moved a half-rest in the bass part from measure 28 to measure 26. Printed by

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*on the right side,*

7

12

*Alleluia:*

and

13

19

*all whom that water reached*

20

25

*have been saved,*

*and*

26 - sta sál - vi fá-cti sunt, sál - vi fá-cti sunt, et dí -

í - sta, sál - vi fá-cti sunt, sál - vi fá-cti sunt, sál - - - vi fá-cti sunt, et

í - sta, sál - vi fá-cti sunt, sál - - - vi fá - - - cti sunt, et

sál - - - vi fá-cti sunt,

31 sál - vi fá-cti sunt, et

*they will say, Alleluia, Alleluia.*

32 cent, Alle-lú ia, Al - le-lú ia, Al-le-lú -  
                   dí - - cent, Al - le-lú - - ia, Al-le-lú -  
                   8 dí - - cent., Al - le-lú - - - ia, Al - le-lú - - - ia,  
                   dí - - cent, Alle-lú - - - ia, Al - le-lú - ia, Al - le-lú - - - ia, Al -

39

44

*Acknowledge the Lord for he is good:*

Musical notation for the first section of the hymn. The key signature is F major (one sharp). The lyrics are: Con-fi - - té - - mi - ni Dó - mi - no quó - - ni - - am bó - - nus: The music consists of a single melodic line on a treble clef staff.

*Because forever*

*his mercy.*

Musical notation for the second section of the hymn. The key signature changes to C major (no sharps or flats). The lyrics are: Quó - - ni - am in saé - - - cu-lum mi - se - ri - - -  
Quó - - ni - am in saé - - - cu - lum mi - se - ri - cór - - -  
Quó - - ni - am in saé - - - cu - lum mi - se - ri - cór - - -  
Quó - - ni - am in saé - - - cu-lum mi - se - ri - cór - - -  
The music is composed of four voices (SATB) on a treble clef staff.

50

54

Musical notation for the third section of the hymn. The key signature changes to G major (one sharp). The lyrics are: -cór - - - di - - a é - - - - jus.  
- di - a é - - - - jus.  
- di - a é - - - - jus.  
- di - a é - - - - jus.  
The music is composed of four voices (SATB) on a treble clef staff.

*Glory to the Father, Son and Holy Spirit,*

Musical notation for the final section of the hymn. The key signature changes to F major (one sharp). The lyrics are: Gló-ri - a Pá-tri, et Fí-li - o, et Spi-rí - tu - i Sán - cto.  
The music consists of a single melodic line on a treble clef staff.

*As it was in the beginning, and now, and for*

55

Sic - ut é - - rat in prin-cí-pi - o, et nunc, et sém - - -  
Sic - - ut é - - rat in prin-cí-pi - o, et nunc, et sém - -  
8 Sic - - ut é - - rat in prin-cí-pi - o, et nunc, et sém - -  
Sic - - ut é - - rat in prin-cí - pi - o, et nunc, et sém - -

*ages of ages. Amen.*

60

-per, et nunc, et sém-per, et in saé - cu - la sae - culó-rum. A - - - per, et in saé - cu - la sae - culó - - , et sém - per, et in saé - cu - la sae - culó-rum.

65

amen, A - - - men, A - - - men.  
rum. A - - - men.  
8 A - - men, A - - - men, A - - - men.  
-rum. A - - - men, A - - - men.

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