

Beata es virgo Maria

W. Meyer Lutz
(1829-1903)

andante

Bass Organ

5 Be - a - ta es, vir - go,
84 *rall.* *p*

10 vir - go Ma - ri - a quae Do - mi-num por - tas - ti cre-a - to -
15 *mf* Be - a - ta es, vir - go, vir - go Ma - ri - a, quae
A *mf* Be - a - ta es, vir - go, vir - go Ma - ri - a, quae
T *mf* Be - a - ta es, vir - go, vir - go Ma - ri - a,
B rem: Ma - ri - a,
1 *mf*

[20]

Soprano (S): Do - mi - num por - tas - ti cre-a - to - rem:
 Alto (A): Do - mi - num por - tas - ti cre-a - to - rem:
 Tenor (T): Do - mi - num por - tas - ti cre-a - to - rem:
 Bass (B): - - - - cre-a - to - rem:
 Bassoon (B): - - - - cre-a - to - rem:
 Cello/Bassoon (B): - - - - cre-a - to - rem:

[25]

Soprano (S): ge - nu -
 Alto (A): - - - - -
 Tenor (T): - - - - - ge - nu - i - sti,
 Bass (B): - - - - - Ma - ri -
 Bassoon (B): - - - - - Beata es virgo Maria - Lutz

[30]

Soprano (S): i____sti qui te fe__cit, **f** et in ae -

Alto (A): i____sti qui te fe__cit, **f** et in ae -

Tenor (T): ⁸ ge - nu - i - sti qui____te fe - cit, **f** et in ae -

Bass (B): a, Ma - ri - a, **f** et in ae -

Piano accompaniment: The piano part consists of two staves. The upper staff uses treble clef and includes rests, eighth-note chords, and sixteenth-note patterns. The lower staff uses bass clef and features eighth-note chords.

Soprano (S): ter - num, in ae - ter - num per - ma - ne - bis vir - go, et

Alto (A): ter - num, in ae - ter - num per - ma - ne - bis vir - go, et

Tenor (T): ⁸ ter - num, in ae - ter - num per - ma - ne - bis vir - go, et

Bass (B): ter - num, in ae - ter - num per - ma - ne - bis vir - go, et

Piano accompaniment: The piano part consists of two staves. The upper staff uses treble clef and includes rests, eighth-note chords, and sixteenth-note patterns. The lower staff uses bass clef and features eighth-note chords.

35

S in ae-__ ter-__ num, in ae - ter - num per-ma-ne-bis

A in ae - ter-__ num, in ae - ter - num per-ma-ne-bis

T in ae-__ ter-__ num, in ae - ter - num per-ma-ne-bis

B in ae - ter-__ num, in ae - ter - num per-ma-ne-bis

40

S *rall.* *a tempo* vir - go. Be - a - ta es, vir - go, vir - go Ma -

A *rall.* vir - go. Be - a - ta es, vir - go, vir - go Ma -

T *rall.* vir - go. Be - a - ta es, vir - go, vir - go Ma -

B *rall.* vir - go. Be - a - ta es, vir - go, vir - go Ma -

a tempo

rall. *f*

45

Soprano (S): ri - a, quae Do - mi - num por - tas- ti cre - a - to -
 Alto (A): ri - a, quae Do - mi - num por - tas- ti cre - a - to -
 Tenor (T): ⁸ ri - a, quae Do - mi - num por - tas- ti cre - a - to -
 Bass (B): ri - a, quae Do - mi - num por - tas- ti cre - a - to -
 Bassoon (Bassoon):
 Cello (Cello):
 Double Bass (Double Bass):

Soprano (S): rem: **p** ge - nu - i-_____sti **mf** qui te fe-__ cit, et **f** in ae -

Alto (A): rem: **p** ge - nu - i - sti **mf** qui te fe-__ cit, et **f** in ae -

Tenor (T): rem: **p** ge - nu - i - sti **mf** qui te fe-__ cit, et **f** in ae -

Bass (B): rem: **p** ge - nu - i - sti **mf** qui te fe - cit, et **f** in ae -

Piano: **p** **mf** **f**

55

Soprano (S): ter - num, in ae - ter - num **p** ma - nes, per - ma-ne - bis

Alto (A): ter - num, in ae - ter - num **p** ma - nes, per-ma - ne - bis

Tenor (T): ter - num, in ae - ter - num **p** ma - nes, per - ma-ne - bis
8

Bass (B): ter - num, in ae - ter - num **p** ma - nes, per - ma-ne - bis

Piano: 

60

Soprano (S): vir - go et _____ in ae - ter - num, ae - ter - _____

Alto (A): vir - go

Tenor (T): $\frac{8}{8}$ vir - go et _____ in ae -

Bass (B): vir - go et _____ in ae - ter - num

Piano: The piano part consists of eighth-note chords in the bass clef, primarily in G major (root position) and C major (inverted). The harmonic progression includes G, C, G, C, G, C, G, C.

Soprano (S) vocal line:

num, et in ae - ter - num **f** per - ma-ne - bis, per - ma-ne - bis

Alto (A) vocal line:

et in ae - ter - num **f** per - ma-ne - bis, per - ma-ne - bis

Tenor (T) vocal line:

ter - num ma - nes vir-go, **f** per - ma-ne - bis, per - ma-ne - bis

Bass (B) vocal line:

per - ma - ne-bis vir-go, **f** per - ma-ne - bis, per - ma-ne - bis

Piano accompaniment (bottom staff):

The piano accompaniment consists of a bass line and harmonic chords. The bass line features eighth-note patterns, primarily in the right hand, with occasional sustained notes. The harmonic progression includes chords such as G major, D major, and E major, with some chromatic alterations indicated by sharp and flat symbols.

Soprano (S): ***ff*** vir - go. Be -

Alto (A): ***ff*** vir - go. Be -

Tenor (T): ***ff*** vir - go. Be -

Bass (B): ***ff*** vir - go. Be -

Double Bass: ***ff*** ritenuto ***ff***

Soprano (S) vocal line:

a-——ta es, vir - go Ma - ri - a, Ma -

Alto (A) vocal line:

a-——ta es, vir - go Ma - ri - a, Ma -

Tenor (T) vocal line:

⁸a - ta es, vir - go Ma - ri - a, Ma -

Bass (B) vocal line:

a - ta es, be- a - ta vir - go Ma - ri - a, Ma -

Piano accompaniment (bottom staff):

The piano accompaniment consists of eighth-note chords in the bass clef, primarily in G major (three sharps). The harmonic progression includes G major, D major (one sharp), A major (no sharps or flats), E major (two sharps), and B major (three sharps). The bass line provides harmonic support, with the right hand playing eighth-note chords.

Soprano (S):

A (Alto):

Tenor (T):

Bass (B):

Piano:

80

S cre - a to-_____ rem: Be - a - ta es,

A cre - a - to - rem: Be - a - ta es,

T cre - a - to-_____ rem: Be - a - ta es,

B cre - a - to - rem: Be - a - ta es,

rall.

85

S vir - go Ma - ri - a._____

A vir - go Ma - ri - a._____

T vir - go Ma - ri - a._____

B vir - go Ma - ri - a._____

tr.

p