

# Beatus Vir

Anonymous

Superius

Soprano

Altus

Alto

Tenor

Tenor

Bassus

Bass

1.Be-a-tus vir qui ti-met Do - mi-num.

1.Be-a-tus vir qui ti-met Do - mi - num,

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Piano Reduction:  
for rehearsal use  
only

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2

3

S in man - da - tis e - - jus Vo - let ni - - - mis.

A in man - da - tus e - jus vo - let ni - - - mis.

T in man - da - tis e - - jus vo - let ni - - - mis.

B in man - da - tis e - jus vo - let ni - - - mis.

T

2. Potens in ter - ra e - rit se - men e - jus: \*ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur

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S 3. Glo - ri - a et di - vi - ti - ae in do - mo e - jus.

A 3. Glor - ri - a et di - vi - ti - ae in do - mo e - jus.

T 3. Glo - ri - a et di - vi - ti - ae in do - mo e - jus.

B 3. Glo - ri - a et di - vi - ti - ae in do - mo e - jus.

15

S et jus - ti - ti - a e - jus ma - net in se - cu - lum se - - - -

A et ju - sti - ti - a e - jus ma - net in se - cu - lum se - - - - cu -

T et ju - sti - ti - a e - jus ma - net in se - cu - lum se - cu - li.

B et ju - sti - ti - a e - jus ma - net in se - cu - lum se - - - - cu -

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18

S  
cu - li. 4.Ex - or - tum est in te - ne - bris lu -

A  
li. 4.Ex - or - tum est in te - ne - bris

T  
— 4.Ex - or - tum est in te - ne - bris lu -

B  
li. 4.Ex - or - - - tum est in te - ne - bris lu -

21

S  
- - men rec - - - tis,

A  
lu - men rec - - - - - tis.

T  
- - men rec - - - tis,

B  
men - - - - - rec - - - - - tis,

23

S  
Mi - se - ri - cors et mi - se - ra - tor et jus - tus.

A  
Mi - se - ri - cors et mi - se - ra - tor et jus - tus.

T  
8  
Mi - se - ri - cors et mi - se - ra - tor et jus - tus.

B  
Mi - se - ri - cors et mi - se - ra - tor et jus - tus.

T  
8  
5. Ju - cum - dus ho - mo qui mi - se - re - tur et com - mo - dat, dis - po - net ser - mon - es

T  
8  
su - os in ju - di - ci - o: \*qui - a in ae - ter - num non com - mo - ve - bi - tur.

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6. In me-mo-ria e-ter-na e-rit jus-tus,

6. In me-mo-ria e-ter-na e-rit jus-tus,

6. In me-mo-ria e-ter-na e-rit jus-tus,

6. In me-mo-ria e-ter-na e-rit jus-tus,

30 ab au-di-ti-o-ne ma-la non ti-me-bit.

30 ab au-di-ti-o-ne ma-la non ti-me-bit.

30 ab au-di-ti-o-ne ma-la non ti-me-bit.

30 ab au-di-ti-o-ne ma-la non ti-me-bit.

T   
7. Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no, con - fir - ma - tum est cor e -

T'   
jus: \*non com - mo - ve - bi - tur do - nec de - spi - ci - at in - i - mi - cos su - os

S   
8. Di - sper - sit de - - - dit pau - pe - ri - bus, ju - sti - ti -

A   
8. Di - sper - sit de - - - dit pau - pe - ri - bus, ju - sti - ti -

T   
8. Di - sper - sit de - - - dit pau - pe - ri - bus, pau - pe - ri - bus, ju - sti - ti -

B   
8. Di - sper - sit de - - - dit, de - dit pau - per - i - bus, ju - sti - ti -



55

S a e - jus ma - net in sae - cu - lum sae - cu - li. \_\_\_\_\_

A a e - jus ma - net in se - cu - lum, in se - cu - lum sae - cu - li. \_\_\_\_\_

T a e - jus ma - net in se - cu - lum, se - - - - cu - li. \_\_\_\_\_

B a e - jus ma - net in se - cu - lum, se - - - - cu - li. \_\_\_\_\_

58


S cor - nu e - jus ex - al - ta - bi - tur in glo - ri - a. \_\_\_\_\_

A cor - nu e - jus ex - al - ta - bi - tur in glo - ri - a. \_\_\_\_\_

T cor - nu e - jus ex - al - ta - bi - tur in glo - - - - ri - a. \_\_\_\_\_

B cor - nu e - jus ex - al - ta - bi - tur in glo - ri - a. \_\_\_\_\_



T  9. Pec - ca - tor vi - de - bit, et i - ra - sce - tur. den - ti - bus su - is

T  fre - met et ta - be - scet: \*de - si - de - ri - um pec - ca - to - rum pe - ri - bit.

S  70  $\text{♩} = \text{♩}$   
10. Glo - ri - a pa - tri et fi - li - o,  
A  10. Glo - ri - a pa - - - tri.  
T  10. Glo - ri - a pa - tri  
B  10. Glo - ri - a pa -  


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S (Glo - ri - a pa - - - tri et fi - li -

A (Glo - ri - a pa - tri) et fi - - -

T et fi - - - li - o, et spi -

B tri, (Glo - ri - a pa - - - - tri.)

78

S o) et spi - ri - tu - i sanc - - - - to.

A - - - li - o, Et fi - - li - o et spi -

T ri - tu - - - i sanc - to, (et spi - ri - tu - i sanc -

B et fi - li - o, et fi - li - o, et spi -

78 (b)

Musical score for voices and piano, measures 32-35. The score is in G major (one sharp) and 4/4 time. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The lyrics are: (et spi - ri - tu - i sanc - - - - - to.) for Soprano; ri - tu - i sanc - - - - - to. for Alto; to.) et spi - ri - tu - i sanc - - to. for Tenor; and ri - - - tu - - - i sanc - to. for Bass. The piano accompaniment consists of chords and moving lines in both hands. Measure numbers 32, 33, 34, and 35 are indicated at the beginning of their respective staves. There are accidentals (sharps and flats) above some notes in measures 32, 33, and 34.

Musical staff for Tenor, measure 36. The staff is in G major and 4/4 time. The lyrics are: 11. Si-cut e-rat in prin-ci-pi-o, et nunc, et sem-per, \*et in se-cu-la se-cu-lo-rum A-men.

## TRANSLATION

### Beatus Vir: Vulgate Psalm 111

- |   |   |
|---|---|
| 1. Beatus vir qui timet Dominum, in mandatis eius voluit nimis  | 1. Blessed is the man who fears the Lord, who delights in his commandments.   |
| 2. Potens in terra erit semen eius generatione rectorum benedicetur.  | 2. His seed shall be mighty upon the earth; the generation of the righteous shall be blessed.   |
| 3. Gloria et divitiae in domo eius, et iustitia eius manet in saeculum saeculi.   | 3. Glory and prosperity shall be in his house; and his justice endures from generation to generation.   |
| 4. Exortum est in tenebris lumen rectis, misericors et miserator et justus.   | 4. A light has risen in the darkness for the upright: one who is merciful, compassionate, and just.   |
| 5. Jucundus homo, qui miseretur et commodat, disponet sermons suos in iudicio.  | 5. Happy is the man who sympathizes and shares, who chooses his words with discretion:  |
| 6. Quia in aeternum non commovebitur.   | 6. Because he will not be troubled for eternity; the just man shall be in everlasting remembrance.  |
| 7. In memoria aeterna erit Justus, ab auditione mala non timebit. Patatum cor eius sperare in Domino.                       | 7. He shall not fear evil tidings; his heart is ready to hope in the Lord.  |
| 8. Confirmatum est cor eius; Non commovebitur donec despiciat inimicos suos.  | 8. His heart is strengthened; he shall not be shaken until he looks down upon his enemies.  |
| 9. Dispersit, dedit pauperibus, iustitia eius manet in saeculum saeculi. Cornu eius exaltabitur in Gloria.                  | 9. He disperses, he gives to the poor; his justice endures from generation to generation. His horn shall be exalted with honor.                     |
| 10. Peccator videbit et irascetur, dentibus suis fremet et tabescet: desiderium peccatorum peribit.                         | 10. The wicked will see, and be angered; he will gnash with his teeth, and waste away. The desire of the wicked shall perish.                       |
| 11. Gloria Patri, et Filio et Spiritui Sancto. Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen. | 11. Glory be to the Father, and to the Son, and to the Holy Spirit. As it was in the beginning, is now, and ever shall be, world without end. Amen. |

## CRITICAL NOTES

Beatus Vir: Anonymous  
Edited by Daniel S. Clark

**Source:** The source for this psalm is found in manuscript and microfilm. The manuscript was prepared in the middle of the seventeenth century and is located in the archives in the Cathedral of Puebla de los Angeles, Mexico. Copies of the original manuscript can be found in the University of South Carolina Music Library and the Library of Congress in the form of microfilm.

**Editorial Method:** The incipit, which comes before the first measure, indicates original clefs, mensural signature, note values, the first pitch (preceded by any rests) and the original mode for the Psalm. *Musica ficta* is placed above the notes and courtesy accidentals are in parentheses within the music. A solid line bracket indicates ligatures and a dotted line bracket shows coloration. Any text underlay by the editor is in parentheses and stressed syllables are in bold text. The tenor and bass parts have been exchanged in measures nineteen through twenty-five because of extreme ranges.

**Performance Suggestions:** A keyboard reduction is provided for rehearsal purposes; however, if support is needed in performance a light organ sound, preferable a portative, would be appropriate. Occasionally, the range of the alto line is low and may need the support of one or two tenor voices. The fermatas within the score represent a rest in the polyphony as in chant. They should not be metered and their length is at the discretion of the conductor. All solo lines would be chanted giving close attention to the stress of the text. Even though a tenor is suggested, because of historical accuracy, a group of men or a lower male voice may also be used; it was typical for women to chant only when men were not available. The meter change at the end of the piece is a triple *alla breve* relationship, meaning that the beat changes from the quarter note to the measure, hence the quarter note to dotted-half relationship.