

# Beatus vir

S solo-SCTB-SCTB-(Ac)

Fray Francisco de Santiago

[ca. ♩=110]

Sop. Solo  
Be - a - tus vir qui ti - met Do-minum: in mandatis e-ius vo-let ni - mis.

Sop. I  
Be - a -

Cont. I  
Be - a -

Ten. I  
Be - a -

Baj. I  
Be - a -

Sop. II  
Be - a -

Cont. II  
Be - a -

Ten. II  
Be - a - tus,

Baj. II  
Be - a -

[ca. ♩=110]

Acomp.  
(opcional)

S. Solo - nedi ce-tur. Glo - ri - a et di vi - ti - e in do - mo e - ius, e -

S. I be-a-tus vir, be-a - tus. Glo - ri - a

C. I be-a-tus vir, be-a - tus. Glo - ri - a

T. I be-a-tus vir, be-a - tus. Glo - ri - a

B. I be-a-tus vir, be-a - tus. Glo - ri - a

S. II be-a-tus, be-a - tus. Glo - ri - a


C. II be-a-tus, be-a - tus. Glo - ri - a


T. II be-a-tus, be-a - tus. Glo - ri - a


B. II be-a-tus, be-a - tus. Glo - ri - a


Ac.


The musical score is arranged in a system with eight staves. The top staff is for the Solo voice, followed by Soprano I, Contralto I, Tenor I, Bass I, Soprano II, Contralto II, Tenor II, Bass II, and an Acoustic guitar part at the bottom. The lyrics are distributed across the vocal staves. The music features a mix of 2/4 and 4/4 time signatures. The Acoustic guitar part is written in bass clef.

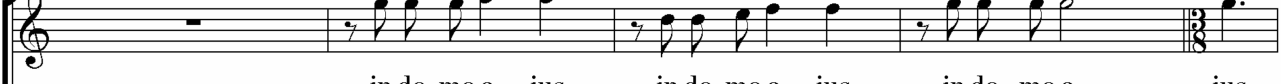
S. Solo  - ius.

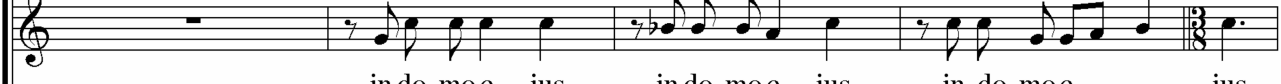
S. I  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius, e - ius. [♩=♩.]

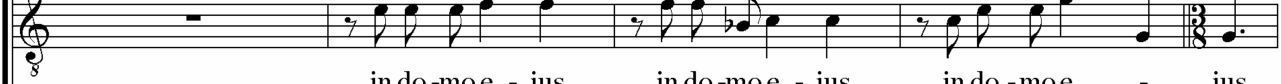
C. I  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius, e - ius.

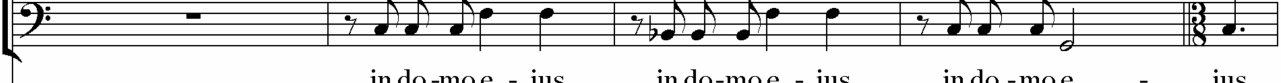
T. I  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius, e - ius.


B. I  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius, e - ius.


S. II  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius.


C. II  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius.

T. II  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius.

B. II  in do-mo e - ius, in do-mo e - ius, in do-mo e - ius.

Ac. 

S. Solo  Et ius - ti - ti - a e - ius ma - net in se - cu - lum se - cu -

Ac. 

S. Solo  li.

S. I  Et ius - ti - ti - a e - ius

C. I  Et ius - ti - ti - a e - ius

T. I  Et ius - ti - ti - a e - ius

B. I  Et ius - ti - ti - a e - ius

S. II  Et ius - ti - ti - a e - ius ma - net in se - cu - lum


C. II  Et ius - ti - ti - a e - ius ma - net in se - cu - lum


T. II  Et ius - ti - ti - a e - ius ma - net in se - cu - lum


B. II  Et ius - ti - ti - a e - ius ma - net in se - cu - lum

Ac. 

S. I  
  
 Et ius - ti - ti - a e - ius, et ius - ti - ti - a e - ius

C. I  
  
 Et ius - ti - ti - a e - ius, et ius - ti - ti - a e - ius


T. I  
  
 Et ius - ti - ti - a e - ius, et ius - ti - ti - a e - ius

B. I  
  
 Et ius - ti - ti - a e - ius, et ius - ti - ti - a e - ius

S. II  
  
 se - cu - li, ma - net in se - cu - lum se - cu - li, ma - net in

C. II  
  
 se - cu - li, ma - net in se - cu - lum se - cu - li, ma - net in

T. II  
  
 se - cu - li, ma - net in se - cu - lum se - cu - li, ma - net in

B. II  
  
 se - cu - li, ma - net in se - cu - lum se - cu - li, ma - net in

Ac.  


S. Solo



E-xor -tum est in te - ne-bris lu - men

S. I



be-a-tus vir, be - a -tus,

C. I



be-a-tus vir, be - a -tus,

T. I



be-a-tus vir, be - a -tus,

B. I



be-a-tus vir, be - a -tus,

S. II



se-cu -lum secu - li, be-a-tus vir, be - a -tus,

C. II



se-cu -lum secu - li, be-a-tus vir, be - a -tus,

T. II



se-cu -lum secu - li, be-a-tus vir, be - a -tus,

B. II



se-cu -lum secu - li, be-a-tus vir, be - a -tus,

Ac.



S. Solo

rec - tis mi se - ri cors, et mi sera - tor et ius - tus, mi se - ricors

S. I

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

C. I

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

T. I

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

B. I

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

S. II

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

C. II

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

T. II

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

B. II

be - a - tus vir, be - a - tus vir, be - a - tus vir, mi

Ac.

64

S. Solo

Ac.

po - net sermo nes su - os in iu - di - ti - o quia in e - ternum non com - mo - ve - bi - tur,

68

S. Solo

S. I

C. I

T. I

B. I

S. II

C. II

T. II

B. II

Ac.

non com - mo - ve - bi - tur y me -

Non com mo ve bi - tur, non com mo ve - bi - tur

Non com mo ve bi - tur, non com mo ve - bi - tur

Non com mo ve bi - tur, non com mo ve - bi - tur

Non com mo ve bi - tur, non com mo ve - bi - tur

Non com mo ve bi tur, non com mo ve - bi tur

Non com mo ve bi tur, non com mo ve - bi tur

Non com mo ve bi tur, non com mo ve - bi tur

72

S. Solo

Ac.

mo - ri - a e - ter - ma e - rit ius - tus: Ab au - di - ti - o - ne ma -



S. Solo et mi-se-ra - tor et ius - tus, et ius - tus.

S. I se - ricors et mi-se-ra - tor et ius - tus.

C. I se - ricors et mi-se-ra - tor et ius - tus.

T. I se - ricors et mi-se-ra - tor et ius - tus.

B. I se - ricors et mi-se-ra - tor et ius - tus.

S. II se - ricors et mi-se-ra - tor et ius - tus.

C. II se - ricors et mi-se-ra - tor et ius - tus.

T. II se - ricors et mi-se-ra - tor et ius - tus.

B. II se - ricors et mi-se-ra - tor et ius - tus.

Ac.

S. Solo Iu - cun - dus ho - mo qui mi - se - re - tur et com - mo - dat, dis -

Ac.

S. Solo  
la, ad au-di-ti-o-ne ma-la non ti-me-bit.

S. I  
Pa-ra-tum cor-e-ius spe-ra-re in

C. I  
Pa-ra-tum cor-e-ius spe-ra-re in

T. I  
Pa-ra-tum cor-e-ius spe-ra-re in

B. I  
Pa-ra-tum cor-e-ius spe-ra-re in-

Ac.  
Pa-ra-tum cor-e-ius spe-ra-re in-

S. Solo    
 Non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su - os.

S. I    
 do - mi - no. Non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

C. I    
 do - mi - no. Non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

T. I    
 do - mi - no. Non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

B. I    
 do - mi - no. Non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

S. II    
 con - fir - matum est co - re - ius, non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

C. II    
 con - fir - matum est co - re - ius, non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

T. II    
 con - fir - matum est co - re - ius, non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

B. II    
 con - fir - matum est co - re - ius, non commo ve - bi - tur, do - nec dis pi - ti - as i - ni - micos su os.

Ac. 

S. Solo  
Disper sit de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin - suculumse - cu - li cornu

S. I  
Dis - per - sit de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin - suculumse - cu - li

C. I  
Dis - per - sit de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin - suculumse - cu - li

T. I  
Dis - per - sit de - dit pau - pe - ri - bus e - iusmanetin - suculumse - cu - li

B. I  
Dis - per - sit de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin - suculumse - cu - li

S. II  
...de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin si - culumse - cu - li

C. II  
...de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin si - culumse - cu - li

T. II  
...de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin si - culumse - cu - li

B. II  
...de - dit pau - pe - ri - bus ius - ti - ti - a e - iusmanetin si - culumse - cu - li

Ac.

S. Solo

Musical staff for S. Solo, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a quarter rest, then a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a whole rest, then a quarter rest, a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The staff ends with a whole rest.

e - ius.

Pe - ca - tor vi - de - bit

S. I

Musical staff for S. I, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. This is followed by quarter notes B4, A4, G4, and F#4. The staff then has a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

e - xal - ta - vi - tur in glo - ri - a, in glo - ri - a.

...et i - ras - ce - tur, den - ti - bus

C. I

Musical staff for C. I, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. This is followed by quarter notes B4, A4, G4, and F#4. The staff then has a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

e - xal - ta - vi - tur in glo - ri - a, in - glo - ri - a.

...et i - ras - ce - tur den - ti - bus

T. I

Musical staff for T. I, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. This is followed by quarter notes B4, A4, G4, and F#4. The staff then has a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

e - xal - ta - vi - tur in glo - ri - a, in glo - ri - a.

...et i - ras - ce - tur den - ti - bus

B. I

Musical staff for B. I, starting with a bass clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by quarter notes G3, A3, B3, and C4. This is followed by quarter notes B3, A3, G3, and F#3. The staff then has a whole rest, followed by quarter notes G3, A3, and B3, and ends with a quarter note C4.

e - xal - ta - vi - tur in glo - ri - a, in glo - ri - a.

...et i - ras - ce - tur den - ti - bus

S. II

Musical staff for S. II, starting with a treble clef and a key signature of one sharp (F#). The staff begins with a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

...in glo - ri - a.

...et i - rasce - tur

C. II

Musical staff for C. II, starting with a treble clef and a key signature of one sharp (F#). The staff begins with a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

...in glo - ri - a.

...et i - rasce - tur

T. II

Musical staff for T. II, starting with a treble clef and a key signature of one sharp (F#). The staff begins with a whole rest, followed by quarter notes G4, A4, and B4, and ends with a quarter note C5.

...in glo - ri - a.

...et i - rasce - tur

B. II

Musical staff for B. II, starting with a bass clef and a key signature of one sharp (F#). The staff begins with a whole rest, followed by quarter notes G3, A3, and B3, and ends with a quarter note C4.

...in glo - ri - a.

...et i - rasce - tur

Ac.

Musical staff for Ac., starting with a bass clef and a key signature of one sharp (F#). The melody begins with quarter notes G3, A3, B3, and C4. This is followed by quarter notes B3, A3, G3, and F#3. The staff then has a whole rest, followed by quarter notes G3, A3, and B3, and ends with a quarter note C4.

S. Solo

pe ri bit. Glo - ri - a pa - tris et

S. I  
su is fre metet ta bescet  
pe ri bit. Glo - ri - a pa - tris et

C. I  
su is fre met, etta bescet  
pe ri bit. Glo - ri - a pa - tris et

T. I  
su is fre metet ta bescet  
pe ri bit. Glo - ri - a pa - tris et

B. I  
su is fre metet ta bescet  
pe ri bit. Glo - ri - a pa - tris et

S. II  
de si - de - ri - um pec ca to - rum pe ri bit. Glo - ri - a pa - tris et

C. II  
de si - de - ri - um pec ca to - rum pe ri bit. Glo - ri - a pa - tris et

T. II  
de si - de - ri - um pec ca to - rum pe ri bit. Glo - ri - a pa - tris et

B. II  
de si - de - ri - um pec ca to - rum pe ri bit. Glo - ri - a pa - tris et

Ac.

S. Solo

fi - li - o et s - pi-ri tuisancto et s-pi-ri tui sancto. Sicut

S. I

fi - li - o et s-pi-ri tu sancto, et s-pi-ri-tu sancto.

C. I

fi - li - o et-s-pi-ri tu sancto, et s-pi-ri-tu sancto.

T. I

fi - li - o et s-pi-ri tu sancto, et s-pi-ri-tu sancto.

B. I

fi - li - o et s-pi-ti-tu sancto, et s-pi-ri-tu sancto.

S. II

fi - li - o et s-pi-ri-tu sancto.

C. II

fi - li - o et s-pi-ri tui sancto.

T. II

fi - li - o et s-pi-ri tui sancto.

B. II

fi - li - o et s-pi-ri tui sancto.

Ac.

Detailed description of the musical score: The score is for page 98 and consists of nine staves. The top staff is for the Solo voice (S. Solo), followed by four voices (S. I, C. I, T. I, B. I), another four voices (S. II, C. II, T. II, B. II), and an Acoustic part (Ac.) at the bottom. The lyrics are in Latin. The Solo voice part begins with 'fi - li - o et s - pi-ri tuisancto et s-pi-ri tui sancto. Sicut'. The other voices enter with 'fi - li - o' and then sing 'et s-pi-ri tu sancto, et s-pi-ri-tu sancto.' The Acoustic part provides a rhythmic accompaniment with eighth and sixteenth notes.

S. Solo e - rat in prin-ci - pi - o

S. I

C. I

T. I

B. I

S. II Si-cut e - rat in prin - ci - pi - o et nunc et sem - per, si-cut

C. II Si-cut e - rat in prin - ci - pi - o et nunc et

T. II Si-cut e - rat in prin-ci - pi-o et nunc et

B. II Si-cut e - rat in prin-ci-pi - o

Ac.



S. Solo

S. I  
Si - cut e - rat in prin - ci - pi - o et nunc et sem -

C. I  
Si - cut e - rat in prin - ci - pi - o et nunc et sem

T. I  
Si - cut e - rat in prin - ci - pi

B. I  
Si - cut e - rat in prin - ci - pi -

S. II  
e - rat in prin ci - pi - o.

C. II  
sem - per, et nunc et sem - per.

T. II  
sem per, et nunc et sem - per.

B. II  
et nunc et sem - per.

Ac.



S. Solo

Et in se-cu-la se-cu-lo-rum. A -

S. I

per et nunc et sem - per.

C. I

per, et nunc et sem - per.

T. I

o et nunc et sem - per.

B. I

o et nunc et sem - per.

Ac.

S. Solo  men, A - men, A - men, et in

S. I  et in se-cu-la se-cu-lo-rum, et in se-cu-la se-cu-lo-rum.

C. I  et in se-cu-la se-cu-lo-rum et in se-cu-la se-cu-lo-rum.

T. I  et in se-cu-la se-cu-lo-rum et in se-cu-la-se-cu-lo-rum.

B. I  et in se-cu-la se-cu-lo-rum et in se-cu-la se-cu-lo-rum.

S. II  A - - - men. A - - - men se-cu lo-rumA - men,

C. II  ...et in se-cu-la se-cu-lo-rum, et in se-cu-la se-cu lo-rumA - men,

T. II  ...et in se-cu-la se-cu-lo-rum, et in se-cu-la se-cu lo-rumA - men,

B. II  ...et in se-cu-la se-cu-lo-rum et in se-cu-la se-cu lo-rumA - men,

Ac. 

S. Solo  
se - cu - la se - cu - lo - rum, A - men,

S. I  
A - men, et in se - cu - la se - cu - la

C. I  
A - men, et in se - cu - la se - cu - la

T. I  
A - men, et in se - cu - la se - cu - la

B. I  
A - men, et in se - cu - la - se - cu - la

S. II  
A - men,

C. II  
A - men,

T. II  
A - men,

B. II  
A - men,

Ac.

Detailed description: This is a page of a musical score, page 127. It features nine staves. The top staff is for a Solo voice, with lyrics 'se - cu - la se - cu - lo - rum, A - men,'. The next four staves are for vocal parts: S. I, C. I, T. I, and B. I, all with lyrics 'A - men, et in se - cu - la se - cu - la'. The next three staves are for vocal parts: S. II, C. II, and T. II, all with lyrics 'A - men,'. The bottom staff is for the Accompaniment (Ac.), which provides a rhythmic and harmonic foundation for the vocal parts. The music is written in a common time signature and includes various note values and rests.

S. Solo

S. I  
se - cu - lo - rum, A - men,

C. I  
se - cu - lo - rum, A - men,

T. I  
se - cu - lo - rum, A - men,

B. I  
se - cu - lo - rum, A - men,

S. II  
et in se - cu - la se - cu - la se - cu - lo - rum, A -

C. II  
et in se - cu - la se - cu - la se - cu - lo - rum, A -

T. II  
et in se - cu - la se - cu - la se - cu - lo - rum, A -

B. II  
et in se - cu - la se - cu - la se - cu - lo - rum, A -

Ac.

Detailed description of the musical score: The score is for page 135. It features eight vocal parts and one acoustic guitar part. The vocal parts are arranged in two systems. The first system includes S. Solo (which is silent), S. I, C. I, T. I, and B. I. The second system includes S. II, C. II, T. II, and B. II. The Acoustic guitar part (Ac.) is at the bottom. The lyrics are: 'se - cu - lo - rum, A - men, et in se - cu - la se - cu - la se - cu - lo - rum, A -'. The music is in a common time signature. The vocal parts have a melodic line with lyrics underneath. The acoustic guitar part provides a rhythmic accompaniment.

S. Solo A - men, et in se - cu - la se - cu -

S. I A - men, et in

C. I A - men, et in

T. I A - men, et in

B. I A - men, et in

S. II men, A - men, et in se - cu - la se - cu -

C. II men, A - men, et in se - cu - la se - cu -

T. II men, A - men, A - - - - -

B. II men, A - men, et in se - cu - la se - cu -

Ac. men, A - men, et in se - cu - la se - cu -

Detailed description of the musical score: The score is for page 141 and consists of nine staves. The top five staves (S. Solo, S. I, C. I, T. I, B. I) are grouped together with a large bracket on the left. The bottom four staves (S. II, C. II, T. II, B. II) are also grouped with a bracket. The Acoustic part (Ac.) is on the bottom-most staff. The lyrics are: 'A - men, et in se - cu - la se - cu -'. The S. Solo part starts with a 7-measure rest. The S. I, C. I, T. I, and B. I parts start with a 7-measure rest. The S. II, C. II, and B. II parts start with a quarter note. The T. II part starts with a quarter note and has a long melisma 'A - - - - -' starting at the third measure. The Acoustic part starts with a quarter note. The key signature has one sharp (F#) and the time signature is 7/8.

S. Solo lo - rum, et in se - cu - la se - cu - lo - rum,

S. I se - cu - la se - cu - lo - rum et in se - cu - la se - cu -

C. I se - cu - la se - cu - lo - rum et in se - cu - la se - cu -

T. I se - cu - la se - cu - lo - rum et in se - cu - la se - cu -

B. I se - cu - la se - cu - lo - rum et in se - cu - la se - cu -

S. II lo - rum et in se - cu - la se - cu - lo - rum,

C. II lo - rum, et in se - cu - la se - cu - lo - rum,

T. II men, A - - - men,

B. II lo - rum, et in se - cu - la se - cu - lo - rum,

Ac.