

# Beatus Vir a 4

By Hilarión Eslava



For Double Choir (optional Solo Voices) with Chamber Orchestra  
Keyboard Reduction by Rebecca Rufin

ART: From the Latin Psalter of Blanche of Castile (Folio 30v),  
13<sup>th</sup> century; Bibliothèque Nationale de France

# Beatus Vir (a 4)

## Happy Are Those (for 4)

Psalm 112

Hilarión Eslava, 1807-1878

Moderato

1st Flute or C-Inst. *mf*

2nd Flute or C-Inst. *mf*

Horn in C *mf*

1st Violin *mf*

2nd Violin *mf*

Bass Accomp. *mf*

*NOTE: Solo voices may be used in lieu of First Choir*

1st Choir Soprano *mf*  
Be-a-tus vir, be- a- tus vir, qui ti- met Do- mi - num, qui

1st Choir Alto *mf*  
Be-a-tus vir, be - a - tus vir, qui ti- met Do - mi num\_ qui

1st Choir Tenor *mf*  
Be-a-tus vir, be- a- tus vir, qui ti- met

1st Choir Bass *mf*  
Be-a-tus vir, be - a - tus vir, qui

2nd Choir Soprano *mf*  
Be-a-tus vir, Be - a - tus vir, qui

2nd Choir Alto *mf*  
Be-a-tus vir, be - a - tus vir, qui

2nd Choir Tenor *mf*  
Be-a-tus vir, Be - a - tus vir, qui

2nd Choir Bass *mf*  
Be-a-tus vir, be - a - tus vir, qui

Keyboard Reduction *mf*

3# 3 6 3# 3# 6 3

9

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.  
ti - met Do - mi - num, in man - da - tis e - jus ro - let

1C-A.  
ti - met Do - mi - num in man - da - tis e - jus ro - let

1C-T.  
Do - mi - num, in man - da - tis e - jus

1C-B.  
ti - met Do - mi - num in man - da - tis e - jus

2C-S.  
ti - met Do - mi - num, in man - da - tis e - jus

2C-A.  
ti - met Do - mi - num, in man - da - tis e - jus

2C-T.  
ti - met Do - mi - num, in man - da - tis e - jus

2C-B.  
ti - met Do - mi - num, in man - da - tis e - jus

KB

3# 5 3# 2 6  
4 4 5

15 *dim. & rit*

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

3 6 7 6 7 6 7 6 3# 3 3#

1C-S.  
ni- mis, ro - let ni- mis.

1C-A.  
ni - mis, ro- let ni- mis, ro - let ni- mis.

1C-T.  
ro - let ni- mis, ro - let ni- mis.

1C-B.  
ro - let ni- mis, ro - let ni- mis.

2C-S.  
ro - let ni- mis, ro - let ni- mis.

2C-A.  
ro - let, ro- let ni- mis, ro - let ni- mis.

2C-T.  
ro - let ni- mis, ro - let ni- mis.

2C-B.  
ro - let ni- mis, ro - let ni- mis.

KB

22 *a tempo*

Fl. 1 *f*

Fl. 2 *f*

C Hn. *f*

Vln. 1 *f* *p* *f*

Vln. 2 *f* *p* *f*

Bass Acc. *f* *p* *f*  
 6 3# 6 3 6 6 3# 6 5 3

1C-S. *f* *mp* *f*

1C-A. *f*

1C-T. *f* *mp* *f*

1C-B. *f*

2C-S. *f*

2C-A. *f*

2C-T. *f*

2C-B. *f*

KB *f* *p* *f*

Po-tens in ter-ra e- rit se- men e- jus; ge- ne - ra - ti-o rec - to-rum, be-  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum  
 Po-tens in ter-ra ge- ne - ra - ti-o rec - to-rum

30

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.  
ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

1C-A.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

1C-T.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

1C-B.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

2C-S.  
ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

2C-A.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

2C-T.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

2C-B.  
be - ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur.

KB

Detailed description: This page of a musical score, numbered 30, contains parts for woodwinds, strings, and vocalists. The woodwind section includes two flutes (Fl. 1 and Fl. 2), a Cor Anglais (C Hn.), and two violins (Vln. 1 and Vln. 2). The string section includes a Bassoon (Bass Acc.) and a Keyboard (KB). There are eight vocal parts: four Soprano/Alto (1C-S., 1C-A., 2C-S., 2C-A.), two Tenor (1C-T., 2C-T.), and two Bass (1C-B., 2C-B.). The lyrics are in Latin: "ne - di - ce - tur, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce - tur." The score includes various musical notations such as notes, rests, and articulation marks. Below the Bassoon part, there are figured bass notations: 6, 3b, 6/3, 3, 4b 6, 6/4, 3.



*rit. poco a poco*

45

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.

1C-A.

1C-T.  
s

ti - ti - a e - jus ma-net, et jus - ti - ti - a e - jus ma-net,

1C-B.

2C-S.

2C-A.

2C-T.  
s

2C-B.

KB

6<sup>b</sup><sub>4</sub> 6<sub>3</sub> 3 6 6<sub>4</sub> 6<sub>3#</sub> 3#





59 *rit slightly.*

Fl. 1 *f*

Fl. 2 *f*

C Hn. *f*

Vln. 1 *f*

Vln. 2 *f*

Bass Acc. *f*

1C-S. *f*

1C-A. *f*

1C-T. *f*

1C-B. *f*

2C-S. *f*

2C-A. *f*

2C-T. *f*

2C-B. *f*

KB *f*

ne bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -  
 te - ne - bris lu - men rec - tis, mi - se - ri - cors, et mi - se - ra - tor, mi -

66 *a tempo*

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

se - ri-cors, et mi-se - ra - tor et jus - tus. Ju - cun-dus ho-mo, ju - cun-dus

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

se - ri-cors, et mi-se - ra - tor et jus - tus.

6 7 6 3 6 4 3 p 6 6 mp

74

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

ho-mo qui mi-se - re - tur et com-mo-dat. Dis - po-net ser - mo- nes su-os in ju -

81

Fl. 1 *p*

Fl. 2 *p*

C Hn. *p*

Vln. 1

Vln. 2

Bass Acc.

1C-S. *6#* *3* *3* *6* *6* *3#*

di-<sup>3</sup> ti - o: Qui - a inae - ter-num non com-mo - ve-bi-tur,

1C-A.

1C-T. *s*

1C-B.

2C-S.

2C-A.

2C-T. *s*

2C-B.

KB

88

Fl. 1 *cres.* *mp*

Fl. 2 *mp*

C Hn.

Vln. 1 *p* *mp*

Vln. 2 *p* *mp*

Bass Acc. *p* *mp*

1C-S. *mp*

1C-A. *mp*

1C-T. *mp*

1C-B. *mp*

2C-S. *mp*

2C-A. *mp*

2C-T. *mp*

2C-B. *mp*

KB *p* *mp*

Qui - a in ae - ternum non com - mo - ve - bi - tur. *mp* In me - mo - ri -  
 In me - mo - ri - a ae - ter -  
 In me - mo - ri - a ae - ter -  
 In me - mo - ri - a ae - ter -  
 In me - mo - ri - a ae - ter -  
 In me - mo - ri - a ae - ter -  
 In me - mo - ri - a ae - ter -







111

Fl. 1

Fl. 2

C Hn.

Vln. 1 *mp*

Vln. 2 *mp*

Bass Acc. *mp*

1C-S.

1C-A.

1C-T.

1C-B.

ra-tum cor e - jus spe - ra - re in Do-mi-no, spe - ra - re in Do-mi-no. Con - fir -

2C-S.

2C-A.

2C-T.

2C-B.

KB *mp*

Detailed description: This is a page of a musical score, page 111. It features a variety of instruments and a vocal line. The instruments include two flutes (Fl. 1 and Fl. 2), a cor Anglais (C Hn.), two violins (Vln. 1 and Vln. 2), a Bassoon (Bass Acc.), three Clarinets (1C-S., 1C-A., 1C-T.), three Bassoons (1C-B., 2C-S., 2C-A.), three Tenors (2C-T.), three Basses (2C-B.), and a Keyboard (KB). The vocal line is in the 1C-B. part, with lyrics: "ra-tum cor e - jus spe - ra - re in Do-mi-no, spe - ra - re in Do-mi-no. Con - fir -". The score includes dynamic markings such as *mp* (mezzo-piano) and articulation like accents. The 1C-B. part also includes fingerings: 6, 6, 6#, 3, 6#, 3, 3, 6. The KB part is in the right hand of a grand staff.

*cres. poco a poco*

118

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

*mp*

*mp*

*mp*

3 6 6 6 6# 3 7b 3# 7

ma- tum est, cor e- jus, non com-mo - ve-bi-tur, do-nec des - pi - ci-at





142

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

net in sae-cu-lum sae-cu- li, cor- nu e- jus

net in sae-cu-lum sae-cu - li, cor- nu e- jus ex- al -

Cor-nu e - jus ex - al -

149

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.  
ex- al - ta - bi-tur in glo- ri - a. Pec - ca - tor vi - de-bit,

1C-A.  
Pec - ca - tor vi - de-bit,

1C-T.  
ta - bi-tur in glo- ri - a. Pec - ca - tor vi - de-bit, et i - ras-

1C-B.  
ta - bi - tur in glo- ri - a. Pec - ca - tor vi - de-bit, et i - ras-

2C-S.  
Pec - ca - tor vi - de-bit, et i - ras-

2C-A.  
Pec - ca - tor vi - de-bit,

2C-T.  
Pec - ca - tor vi - de-bit,

2C-B.  
Pec - ca - tor vi - de-bit, et i - ras-

KB

156

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.  
et i - ras - ce - tur, den - ti - bus su - is fre - met, fre - met

1C-A.  
et i - ras - ce - tur, den - ti - bus su - is fre - met et ta -

1C-T.  
ce - tur, den - ti - bus su - is fre - met, fre - met et ta -

1C-B.  
ce - tur, den - ti - bus su - is fre - met, fre - met, fre - met

2C-S.  
ce - tur, den - ti - bus su - is fre - met, fre - met, fre - met

2C-A.  
et i - ras - ce - tur, den - ti - bus su - is fre - met et ta -

2C-T.  
et i - ras - ce - tur, fre - met et ta -

2C-B.  
ce - tur, den - ti - bus su - is fre - met, fre - met, fre - met

KB

161 *dim. & rit. poco a poco*

Fl. 1 *mp*

Fl. 2 *mp*

C Hn. *mf* *mp*

Vln. 1 *mf* *mp*

Vln. 2 *mf* *mp*

Bass Acc. *mp*

1C-S. *mf* *mp*

1C-A. *mf* *mp*

1C-T. *mf* *mp*

1C-B. *mf* *mp*

2C-S. *mf* *mp*

2C-A. *mf* *mp*

2C-T. *mf* *mp*

2C-B. *mf* *mp*

KB *mf* *mp*

7 6 3# 5 3 3#

etta-bes - cet. De - si - de - ri-um pec-ca - to - rum, de-si - de - ri-um pec-ca -  
 bes- cet. De-si - de - ri-um pec-ca - to - rum, de-si - de - ri-um pec-ca - to - rum pe -  
 bes - cet. De - si - de - ri-um pec-ca - to - rum, pec-ca -  
 etta-bes - cet. De - si - de - ri-um pec-ca - to - rum, de-si - de - ri-um pec-ca -  
 etta-bes - cet. De - si - de - ri-um pec-ca - to - rum, de-si - de - ri-um pec-ca -  
 bes- cet. De - si - de - ri-um pec-ca - to - rum, pec-ca -  
 etta-bes - cet. De - si - de - ri-um pec-ca - to - rum, de-si - de - ri-um pec-ca -



167 *a tempo*

Fl. 1 *p* *pp*

Fl. 2 *p* *pp*

C Hn.

Vln. 1 *p* *pp* *f*

Vln. 2 *p* *pp* *f*

Bass Acc. *p* *pp* *f*

1C-S. *p* *pp* *f*  
to-rum pe - ri-bit, pe - ri-bit, pe - ri-bit. Glo-ri-a Pa-tri, Pa-tri, et

1C-A. *p* *pp* *f*  
ri-bit, pe - ri-bit, pe - ri-bit, pe - ri-bit. Glo-ri-a Pa-tri, Glo-ri-a

1C-T. *p* *pp* *f*  
to-rum pe - ri-bit, pe - ri-bit, pe - ri-bit. Glo-ri-a Pa-tri, et

1C-B. *p* *pp* *f*  
to-rum pe - ri-bit, pe - ri-bit, pe - ri-bit. Glo-ri-a Pa-tri, Glo-ri-a

2C-S. *p* *pp*  
to-rum pe - ri-bit, pe - ri-bit, pe - ri-bit.

2C-A. *p* *pp*

2C-T. *p* *pp*  
to-rum pe - ri-bit, pe - ri-bit, pe - ri-bit.

2C-B. *p* *pp*

KB *p* *pp* *f*

176

Fl. 1 *mf*

Fl. 2 *mf*

C Hn.

Vln. 1 *mf*

Vln. 2 *mf*

Bass Acc. *mf*

1C-S. *mf* *mf*  
Fi - li - o, Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc -

1C-A. *mf*  
Pa - tri, Pa - tri, et Fi - li - o, et Spi - ri - tu - i Sanc - to, Sanc -

1C-T. *mf*  
Fi - li - o, Pa - tri, et Fi - li - o, et Spi - ri - tu - i

1C-B. *mf*  
Pa - tri, Pa - tri, et Fi - li - o, et Spi -

2C-S. *mf*  
et Spi - ri - tu - i Sanc -

2C-A. *mf*  
et Spi - ri - tu - i Sanc - to, Sanc -

2C-T. *mf*  
et Spi - ri - tu - i

2C-B. *mf*  
et Spi -

KB *mf*

184

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass Acc.

1C-S.

1C-A.

1C-T.

1C-B.

2C-S.

2C-A.

2C-T.

2C-B.

KB

*mf*

*mp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

to, Sanc- to, Si-cut e - rat in prin - ci- pi - o, et

to, Sanc- to,

Sanc- to, Si-cut e - rat in prin - ci-

ri - tu - i Sanc - to,

to, Sanc- to,

to, Sanc- to,

Sanc- to,

ri - tu - i Sanc - to,

*mf*

*mp*

5 3 6 4 3# 5 2 6 3 5 4 3#

Fl. 1

Fl. 2

C Hn.

Vln. 1

Vln. 2

Bass  
Acc.

1C-S.  
nunc, et sem- per, et nunc, et nunc, et sem-

1C-A.

1C-T.  
s pi - o, et nunc, et nunc, et nunc, et sem-

1C-B.

2C-S.

2C-A.

2C-T.  
s

2C-B.

KB

Detailed description: This page of a musical score, numbered 191, contains 15 staves. The top three staves (Fl. 1, Fl. 2, C Hn.) are empty. The next three staves (Vln. 1, Vln. 2, Bass Acc.) contain musical notation. The 1C-S. staff has lyrics: "nunc, et sem- per, et nunc, et nunc, et sem-". The 1C-T. staff has lyrics: "s pi - o, et nunc, et nunc, et nunc, et sem-". The 1C-B. staff is empty. The next three staves (2C-S., 2C-A., 2C-T.) are empty. The 2C-B. staff is empty. The bottom two staves (KB) contain musical notation. The Bass Acc. staff includes fingering numbers: 5/4, 3#, 3#, 3, 3, 7, 6, 5.



203 *rit. poco a poco* *ritardando*

Fl. 1 *f*

Fl. 2 *f*

C Hn. *f*

Vln. 1 *f*

Vln. 2 *f*

Bass Acc. *f*

1C-S. *f* 6 3#<sup>Sva</sup> *f*  
men, A- men, A- men.

1C-A. *f*  
men, A- men, A - men.

1C-T. *f* 8  
men, A- men, A- men, A- men.

1C-B. *f*  
men, A- men, A - men.

2C-S. *f*  
men, A- men, A- men.

2C-A. *f*  
men, A- men, A - men.

2C-T. *f* 8  
men, A- men, A- men.

2C-B. *f*  
men, A- men, A - men.

KB *f*