

## ***Editor's Notes for Beatus Vir (CPE-524)***

Beatus vir ("Blessed is the man" or "Happy are those") are the first words in the Latin Vulgate Bible of both Psalm 1 and Psalm 112 (in the general modern numbering; it is Psalm 111 in the Vulgate). In each case, the words are used to refer to frequent and significant uses of these psalms in art, although the two psalms are prominent in different fields, art in the case of Psalm 1 and music in the case of Psalm 112. True to that tradition, Eslava used Psalm 112 for this piece, and it is the third version I have come across in my transcriptions of his work. Compare this to CPE-171 and CPE-069 at <https://hilarioneslava.org/music/> or see <https://musescore.com/user/29381772/scores/21378100> and <https://musescore.com/user/29381772/scores/7595624>

This beautiful rendering of *Beatus Vir* is one of several choral works contained in a handwritten journal attributed to Hilarión Eslava. Although so attributed, nowhere in the scanned image file received from the Biblioteca Nacional de España (BNE) could I find any indication of Eslava's name, nor any other name whatsoever, other than the letters "HE" written on the first page of a setting of the *Magnificat* (CPE-569) included among them. According to BNE, the journal was purchased from a Miguel Blázquez of Madrid in February 2011. Based on the handwriting, notation style, and quality of music in general, it certainly could be Eslava's. Although there were no dates written in the journal, I suspect from the style of these and the other works therein that they would have likely been composed early in Eslava's career, perhaps while he was Master of the Chapel of the Cathedral of Sevilla, in 1832-1844.

Although the title specifically reads "*Beatus Vir a 4*", there are clearly eight singing parts that would appear to represent a double choir at first glance. No solo parts are formally indicated, but I surmise from the title that the first choir was most likely intended to be for solo voices, in part or full.

To the best of my knowledge, none of the works in this particular journal were ever formally published, and they all seem to lack composer's instructions that would have been necessary to create the intended performance. Therefore, this work was likely never performed except under the direction of Eslava himself, who would have provided such instruction personally. Because of the paucity of instruction, I have made quite a few assumptions in the transcription process, which anybody performing this piece should bear in mind. These include:

1. There was only a single indication of "*moderato*" at the beginning of the piece. Except for one *fermata*, any other variances in tempo through the remainder in the piece were added by me, simply based on my speculation as to what Eslava might have preferred.
2. There was no indication of solo voicings. The first set of SATB clefs was unmarked as being either solo or choral intent. The second set of SATB clefs was marked as second choir.
3. Neither the flute nor the violin parts were actually labeled as being for those instruments. I have chosen those instruments based on the way they were notated and patterns observed in other Eslava works. I'm pretty positive about the violins, but the flutes could just have easily been oboes or even clarinets or perhaps a mix. The horn part was labeled as such, and the bass part was labeled as "accompaniment". I believe Eslava likely played this himself on the organ, and it is

provided with figured bass notation, but other bass instruments would probably work just as well, especially violoncello and/or contrabass.

4. The small notes I have shown in the bass accompaniment do not appear in the original score; rather they are my simple interpretation of the figured bass markings, which I added as a guide.
5. There were only about 5 or 6 dynamic notations in the entire piece (measures 102-103). The dynamic notations provided are mostly my own suggestions.

LATIN LYRICS	ENGLISH TRANSLATION
1. Beatus vir, qui timet Dominum, in mandatis ejus volet nimis.	1. Happy are those who fear the Lord, who greatly delight in his commandments.
2. Potens in terra erit semen ejus, generatio rectorum benedicetur.	2. Their descendants will be mighty in the land; the generation of the upright will be blessed.
3. Gloria et divitiae in domo ejus, et iustitia ejus manet in saeculum saeculi.	3. Wealth and riches are in their houses, and their righteousness endures forever.
4. Exortum est in tenebris lumen rectis, misericors et miserator et iustus.	4. They rise in the darkness as a light for the upright; they are gracious, merciful, and righteous.
5. Iucundus homo, qui miseretur et commodat, disponet res suas in iudicio,	5. It is well with those who deal generously and lend, who conduct their affairs with justice.
6. quia in aeternum non commovebitur. In memoria aeterna erit iustus,	6. For the righteous will never be moved; they will be remembered forever.
7. ab auditione mala non timebit. Paratum cor ejus, sperare in Domino,	7. They are not afraid of evil tidings; their hearts are firm, secure in the Lord.
8. confirmatum est cor eius, non commovebitur, donec despiciat inimicos suos.	8. Their hearts are steady, they will not be afraid; in the end they will look in triumph on their foes.
9. Dispersit dedit pauperibus; iustitia ejus manet in saeculum saeculi, cornu ejus exaltabitur in gloria.	9. They have distributed freely, they have given to the poor; their righteousness endures forever; their horn is exalted in honor.
10. Peccator videbit et irascetur, dentibus suis fremet et tabescet. Desiderium peccatorum peribit.	10. The wicked see it and are angry; they gnash their teeth and melt away; the desire of the wicked comes to nothing.
Gloria Patri, et Filio, et Spiritui Sancto,  Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.	Glory to the Father, and to the Son, and to the Holy Spirit,  As it was in the beginning, and now, and ever shall be, world without end. Amen