2. Potens in terra erit semen e- jus

*generatio rec-to-rum benedic-tar

et justitia ejus manet in sæculum sæculum.
Bonum est vir quem miserere et curare et justus est.

5. In cunctas homines qui misericordia et commodum dat, disponea sermones suscepit in judicium quia in aeternum non movetur.
6. In memoria eterna erit justus.

ab audito uno malum non timebit.
7. Para tum cor e jus sperare in Domino, confirmed est cor e jus:

8. Dispersit de - dit paupe - ri - bus, justi - ti -
Beatus Vir

ae quis manet in saeculum saeculi.

ae quis manet in seculum, in seculum saeculi.

ae quis manet in seculum, seculi.


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

Beatus Vir

TRANSLATION

Beatus Vir: Vulgate Psalm 111

1. Beatus vir qui timet Dominum, in mandates ejus volet nimis
   1. Blessed is the man who fears the Lord, who delights in his commandments.

2. Potens in terra erit semen ejus generation rectorum benedicetur.
   2. His seed shall be mighty upon the earth; the generation of the righteous shall be blessed.

   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 sermones suos in judicio.
   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 core jus sperare in Domino.
   7. He shall not fear evil tidings; his heart is ready to hope in the Lord.

8. Confirmatum est core jus; Non commovebitur donec despiciat inimicos suos.
   8. His heart is strengthened; he shall not be shaken until he looks down upon his enemies.

   9. He disperses, he gives to the poor; his justice endures from generation to generation. His horn shall be exalted with honor.

    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. 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.