

*Dedicated to a friend from Syria who lost his house and family in unrests  
Commissioned by Jeanmari van Papendorp*

# Beati qui lugent

## Lyrics: Matthew 5:1–12

Music: Franco Prinsloo

**A** ♩ = 60 Tempo port.  
Chant

Soprano (S) A4  
Alto (A) A4  
Tenor (T) G4  
Bass (B) F#4

Finger Cymbals  
Large Sus. Cymbal  
Gong / Tam-tam

*Vi - dens au - te Je - bas,*  
*Vi - dens tem Je - sus tur - bas*

*\*) Uuh.*

*as - cen - dit in mon - tem*   *in se - di - set,*   *ac - ces - se - runt ad e - um di - sci - pu - li*  
*as - cen - dit in mon - tem*   *in se - di - set,*   *ac - ces - se - runt ad e - um di - sci - pu - li*

*\*) Uuh.*

*\*) Uuh.*

*pp*

\*) The prescribed vowel can be changed to any dark vowel, breath should be staggered.

\*\*) Scrape sus. cymbal with a coin



10 Male and female soloists  
or group in unison

**B** Tempo port., Chant

et a - pe-ri-ens os su-um - ce e - os,  
e - jus; Be a  
e - jus; Be a  
Be a

**C** A tempo ( $\text{♩} = 60$ )  
Flowing, molto express.

do - ce - bat e - os di - cens e di - cens: Be - a - ti,  
divisi p be a - ti, be a - ti,  
be a - ti pau-pe-res spi - ri-tu:  
be a - ti pau-pe-res spi - ri-tu:  
be a - ti pau-pe-res spi - ri-tu:  
be a - ti pau-pe-res spi - ri-tu:



4 Quasi parlato ad lib.

**Sempre piano, poco a poco cresc.**

## Misterioso *mp*

Misterioso *mp*

8 be - a - ti,

*p* *mp* *p sub.*

\*) quo-ni-am ip-so-rum est reg-num cae-lo-rum. Be - a -

*p* *mp* *p sub.*

\*) quo-ni-am ip-so-rum est reg-num cae-lo-rum. Be - a - mi - tes:

*p* *mp* *p sub.*

\*) quo-ni-am ip-so-rum est reg-num cae-lo-rum. Be - a - mi - tes:

*p* *mp* *p sub.*

\*) quo-ni-am ip-so-rum est reg-num cae-lo-rum. Be - a - mi - tes:

8 8 8 8 8 8 8 8

22 sempre legato

mp

2 4 6 8

4

*p* —————— *mf*

*, p. espress. port.*

A musical score page showing measures 11 through 14. The score includes parts for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Trombone, and Percussion. The music consists of six staves of musical notation with corresponding lyrics in German.

quo-ni-am ip-so-rup- - cae-lo- - a - ti. be - a - ti. qui e - su - ri - unt

*p* ————— *m* ————— *c*

*mf* **p** *espress. port.*

*quo-ni-am*      *est*      *um:*      *qui*      *lu - gent*      *e - su - ri - - unt*

**p** *espress. port.*

A musical score page featuring a single staff with five horizontal lines. The staff begins with a sharp sign (F#) as a key signature indicator. It contains several notes of different types: a quarter note with a vertical stem, a eighth note with a diagonal stem pointing up-right, a sixteenth note with a diagonal stem pointing down-left, a short vertical stem with a small dot above it, another short vertical stem with a small dot below it, a long vertical stem with a small dot above it, a short vertical stem with a small dot below it, and a short vertical stem with a small dot above it. There are also two short vertical stems with small dots above them followed by a dash, indicating a continuation of the pattern.

o que o in-so-ru-  
o cae-lo-ru-  
i cui lu gent  
e SU ri unt

**p** **mf** **====** **p** **espress. port.**

rum est régi-se - lo-rum; qui lu - gent e - su - ri - - unt

qui la gent;

A blank musical staff consisting of five horizontal lines and four vertical bar lines, representing a 4/4 time signature.

10. The following is a list of statements. Indicate whether each statement is true or false.

\*) Individual tempo, repeat ad lib



26

et si - ti - unt ju - sti - ti - am      \*) quo-ni-am ip-si sa-tu - ran-tur.  
 et si - ti - unt ju - sti - ti - am      \*) quo-ni-am a-tu-ra - tan-tur.  
 et si - ti - unt ju - sti - ti - am      \*) quo-ni-am ip-si sa-tu-ra-bun-tur.

31

be - a - ti, be - a - ti - do cor - de, be - a - ti pa - ci - fi - ci,  
 cor - des, be - a - ti - do cor - de, be - a - ti pa - ci - fi - ci,  
 cor - do be - a - mun - do cor - de, be - a - ti pa - ci - fi - ci,  
 cor - des, a - ti mun - do cor - de, be - a - ti pa - ci - fi - ci,

\*) Individual tempo, repeat ad lib



**D** *pp cresc. poco a poco a Maestoso*

36

\*) be-a-ti qui per-se-cu-ti-o-nem pa-ti-un-tur pro-pter ju-sti-ti-am: quo-ni-am ip-so-rum es-ter num cae-lo-rum.

*pp cresc. poco a poco a Maestoso*

\*) be-a-ti qui per-se-cu-ti-o-nem pa-ti-un-tur pro-pter ju-sti-ti-am: quo-ni-am ip-so-rum est reg-num cae-lo-rum.

*pp cresc. poco a poco a Maestoso*

\*) be-a-ti qui per-se-cu-ti-o-nem pa-ti-un-tur pro-pter ju-sti-ti-am: quo-ni-am ip-so-rum reg-num cae-lo-rum.

*pp cresc. poco a poco a Maestoso*

\*) be-a-ti qui per-se-cu-ti-o-nem pa-ti-un-tur pro-pter ju-sti-ti-am: quo-ni-am ip-so-rum est reg-num cae-lo-rum.

Finger cymbals continue ad lib, growing in intensity

8 4 8 4 8 4 8 4

*pp*                    *p*                    *mp*

*sempre*

40 *mf*                    *f*                    *molto* ——————

Be-a-ti es-tis cum ma-le-dix-e-ri-vo-bis, et per-se-cu-ti vos fu-e-rint, et di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes, pro-pter me: *molto* ——————

*mf*                    *f*                    *molto* ——————

Be-a-ti es-tis cum ma-le-dix-e-ri-vo-bis, et per-se-cu-ti vos fu-e-rint, et di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes, pro-pter me: *molto* ——————

*mf*                    *f*                    *molto* ——————

Be-a-ti es-tis cum ma-le-dix-e-ri-vo-bis, et per-se-cu-ti vos fu-e-rint, et di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes, pro-pter me: *molto* ——————

*mf*                    *f*                    *pp* ——————

Be-a-ti es-tis cum ma-le-dix-e-ri-vo-bis, et per-se-cu-ti vos fu-e-rint, et di-xe-rint om-ne ma-lum ad-ver-sum vos men-ti-en-tes, pro-pter me:

\*) Individual tempo, repeat ad lib



44 **E** Maestoso  
Male and female soloists

Gau - de - te, gau - de - te e - ul - ta - te,  
*ff* molto express.

Gau - de - te et ex - ul - ta -  
*ff* molto express.

Gau - de - te et ex - ul - ta -  
*ff* molto express.

Gau - de - te et ex - ul -  
*ff* molto express.

Gau - de - te et ex - ul - ta - te,

*ff*

*pp*

*mf*

48

co - pi - o - sa

quo - ni - ces - tra

quo - ni - am - ces - tra

quo - ni - am - mer - ces - tra

*f*

*ff*

*pp*

*mf*

\*) Top voice for a female soloist or group. Bottom voice for male soloist or group (an octave lower).



est in \_\_\_\_\_ cae - lis. \_\_\_\_\_

est in cae - lis. \_\_\_\_\_

co - pi - o - sa est in cae - lis. \_\_\_\_\_

co - pi - o - sa est in cae - lis. \_\_\_\_\_

co - pi - o - sa est in cae - lis. \_\_\_\_\_

co - pi - o - sa est in cae - lis. \_\_\_\_\_

*sempre ff*

Gau de - te

Gau de - te

Gau de - te

Gau de - te

*sempre ff*

Gau - de - te

*sempre ff*

Gau - de - te

*ff*

*pp*

*f*

*mf*

*ff*

57 Soloists or groups in unison

*J = 60 Tempo Lento**Perdendosi* *mp*

Be - a - ti, \_\_\_\_\_

et ex - u - \_\_\_\_\_ Be - a - ti, \_\_\_\_\_

et ex - u - \_\_\_\_\_ Be - a - ti pau - pe - res

et - - - - - Be - a - ti pau - pe - res

et - - - - - Be - a - ti pau - pe - res

et - - - - - Be - a - ti pau - pe - res

*mp*

*mp*

*fff*



62

molto rit.

be - a - ti,  
be - a - ti,  
be - a - ti mi - qui  
be - a - ti mi - qui  
be - a - ti mi - qui

67

niente

a - ti,  
a - ti,  
lu - gent, qui lu - gent.  
lu - gent, qui lu - gent.  
qui - lu - gent.

pp possibile

pp possibile

pp possibile

pp possibile

ppp possibile

