

Transcribed and edited  
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# Beati omnes qui timent Dominum

Henry Purcell

Soprano I  
Soprano II  
Alto  
Bass  
Continuo

Be - a - ti om - nes qui ti - ment Do - mi - num, be - a - - ti  
Be - a - ti om - nes qui ti - ment Do - mi - num, be - a - - ti  
Be - a - ti om - nes qui ti - ment Do - mi - num, be - a - - ti  
Be - a - ti om - nes qui ti - ment Do - mi - num, be - a - - ti

6

om - nes qui ti - ment Do - - mi - num; qui  
om - nes qui ti - ment Do - mi - num; qui am - bu-lant in vi - - is  
om - nes qui ti - ment Do - mi - num qui am - bu-lant in  
om - nes qui ti - ment Do - - mi - num;

11

am - bu-lant in vi - - is ei - us, qui am - bu-lant in  
ei - us, qui am - bu-lant in vi - - is ei - us, qui am - bu-lant in  
vi - - is ei - us, qui am - bu-lant, qui am - bu-lant in  
qui am - bu-lant in vi - - is ei - us, qui

16

vi - is ei - us. La-bo-res man-u-um tu-a - rum  
 vi - is ei - - us. La-bo-res man-u-um tu-a - rum  
 vi - is ei - us, ei - us. La-bo-res man-u-um tu-a - rum  
 am - bu-lant in vi - is ei - us. La-bo-res man-u-um tu-a - rum

21

qui-a man-du-ca - bis:  
 qui-a man-du-ca - bis: be-a - tus  
 qui-a man-du-ca - bis: be - a-tus es, et be - ne ti - bi e -  
 qui-a man-du-ca - bis: be-a-tus es, et be - ne ti - bi e - rit, et

27

be-a - tus es, et be - ne ti - bi, ti - bi e - rit.  
 es, et be - ne ti - bi e - rit, ti - bi e - rit.  
 be - ne ti - bi e - rit, ti - bi e - rit.

33 [Bass]

Ux-or tu-a sic-ut vi-tis a-bun-dans, ux-or tu-a sic-ut vi-tis a-bun-dans, in lat-er-i-bus, lat-  
er-i-bus dom-us tu - ae, in lat - er - i - bus, lat -

38

fi - lii tu - i sic - ut no - vel - lac o - li - va - rum, fi - lii  
er - i - bus dom - us tu - ae:

42 [Soprano I]

fi - lii tu - i sic - ut no - vel - lac o - li - va - rum, fi - lii  
er - i - bus dom - us tu - ae:

52

cu - i - tu, in cir - cu - i - tu men - sae tu - ae.

Ec - ce, sic be - ne-di - ce-tur

Ec - ce, sic be - ne-di - ce-tur

57

Ec-ce, sic be-ne-di-ce-tur ho-mo qui ti-met, qui ti-met  
 Ec-ce, sic be-ne-di-ce-tur ho-mo qui ti-met, qui ti-met  
 ho-mo qui ti-met, qui ti-met Do-mi-num,  
 ho-mo, ec-ce, sic

62

Do-mi-num, qui ti-met, qui ti-met Do-mi-num, Ec-ce sic  
 Do-mi-num, qui ti-met, qui ti-met Do-mi-num, Ec-ce sic  
 Ec-ce, sic be-ne-di-ce-tur ho-mo, be-ne-di-ce-tur ho-mo, sic be-ne-di-ce-tur ho-mo, qui

67

be-ne-di-ce-tur ho-mo qui ti-met, qui ti-met Do-,  
 be-ne-di-ce-tur ho-mo qui ti-met, qui ti-met  
 Ec-ce, sic be-ne-di-ce-tur ho-mo  
 ti-met, qui ti-met Do-mim-num,

72

mi - num, qui ti - met, qui ti - met  
Do - mi - num, qui ti - met, qui ti - met  
qui ti - met, qui ti - met  
Ec - ce, sic be - ne-di - ce-tur ho - mo

77

Do - mi - num, qui ti - met, qui ti - met Do - mi - num. Al-le-lu - ia, al - le -  
Do - mi - num, qui ti - met, qui ti - met Do - mi - num.  
Do - mi - num, qui ti - met, qui ti - met Do - mi - num.  
qui ti - met, qui ti - met Do - mi - num.

82

The musical score consists of four staves, each representing a different voice part. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in common time, with a key signature of one flat. The vocal parts are as follows:

- Soprano:** Starts with a dotted half note followed by a quarter note and a half note. Then rests for two measures. After a measure with a dotted half note and a quarter note, it sings "al - le-lu-ia, al - le - lu-ia, al - le - lu-ia, al - le -".
- Alto:** Starts with a dotted half note followed by a quarter note and a half note. Then rests for two measures. After a measure with a dotted half note and a quarter note, it sings "al - le-lu-ia, al - le - lu-ia, al - le - lu-ia, al - le -".
- Tenor:** Rests for the first two measures. Then begins with a measure containing a dotted half note and a quarter note, followed by a measure with a dotted half note and a quarter note. It then continues with a series of eighth-note patterns: a measure with a dotted half note and a quarter note, followed by a measure with a dotted half note and a quarter note, then a measure with a dotted half note and a quarter note, and finally a measure with a dotted half note and a quarter note.
- Bass:** Rests for the first two measures. Then begins with a measure containing a dotted half note and a quarter note, followed by a measure with a dotted half note and a quarter note. It then continues with a series of eighth-note patterns: a measure with a dotted half note and a quarter note, followed by a measure with a dotted half note and a quarter note, then a measure with a dotted half note and a quarter note, and finally a measure with a dotted half note and a quarter note.

The lyrics "Al - le-lu-ia" are repeated multiple times across the staves, with slight variations in the vocal entries between the voices.

90

The musical score consists of four staves, each representing a different voice part. The voices are stacked vertically, with the soprano at the top and the basso at the bottom. The music is in common time, with a key signature of one flat. The vocal parts are as follows:

- Soprano:** The first two measures sing "lu - ia, al - le - lu - ia, al - le - lu - ia," followed by a rest. The third measure begins with a fermata over a note, followed by a rest.
- Alto:** The first two measures sing "lu - ia, al - le - lu - ia, al - le - lu - ia," followed by a rest. The third measure begins with a fermata over a note, followed by a rest.
- Tenor:** The first two measures sing "lu - ia, al - le - lu - ia, al - le - lu - ia," followed by a rest. The third measure begins with a fermata over a note, followed by a rest.
- Bass:** The first two measures sing "lu - ia, al - le - lu - ia, al - le - lu - ia," followed by a rest. The third measure begins with a fermata over a note, followed by a rest.

The vocal parts are separated by vertical bar lines. The lyrics "al - le - lu - ia" are repeated three times in each measure, with a fermata over the final "ia" in the first two measures. The bass staff has a unique rhythmic pattern of eighth and sixteenth notes.

93

The musical score consists of four staves. The top three staves are in treble clef and the bottom staff is in bass clef. The key signature is one flat. The lyrics "al - le - lu - ia," are repeated five times across the top three staves, with the bass staff providing harmonic support. The vocal parts feature various rhythmic patterns including eighth and sixteenth notes.

al - le - lu - ia, al - le -  
lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -  
ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -  
al - le - lu - ia, al - le -

96

lu - ia, al - le -  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

99 **p**

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.  
 lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.