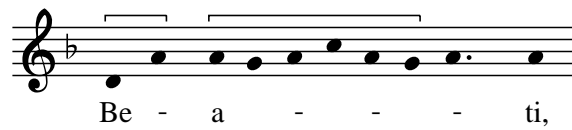


# Beati, qui lugent

Mt. 5,5



Christoph Dalitz (2017)

qui lu - - - gent, qui lu - - - gent, qui lu - gent:  
qui lu - - - gent, qui lu - gent, qui lu - gent, qui lu - gent:  
qui lu - - - - - gent, qui lu - - - - - gent:

*proportione tripla*

Quo - ni - am ip - si, ip - si, ip - si con - so - la - bun -  
Quo - ni - am ip - si con - so - la - bun -  
Quo - ni - am ip - si con - so - la - - - bun - tur.

tur. Quo - ni - am ip - si, ip - si, quo - ni - am ip - si con -  
tur. Quo - ni - am ip - si, ips - si con -  
Quo - ni - am ip - si, quo - ni - am ip - si, ip - si con - so -

*tempo primo*

so - la - bun - tur, con - so - la - bun - tur.

so - - la - bun - tur, con - so - la - bun - - tur.

la - - bun - tur, con - so - la - bun - tur.

Choose the verse in your language...

Bles - sed are they that mourn, for they shall be com - for - ted.

Se - lig sind die Trau-ern - den, denn sie wer-den ge - trö-stet wer - den.

... and repeat from begin.

### Some performance hints

The monodic intonation can be sung unisono by all with not too much of a break between the intonation and the polyphonic section, such that the polyphony naturally evolves from the monody.

The section in triple time should be sung in proportion, such that it is faster than the slow duple time section, with three quarters in the time of a half note of the preceding section.

The verse should be sung in the vernacular language of the choir or the audience. For demonstration purposes, it is given here in English and German, so that the reader can see an example how to underlay syllables to the psalm tone.

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