

Beatitudes

for SATB choir and chamber orchestra

Brian T Field

[dur. 10 minutes]

Orchestration

1 Flute

1 Oboe

1 Clarinet in B-Flat

1 Bassoon

1 Horn in F

SATB choir

Violin I

Violin II

Viola

Violincello

Double Bass

Notes on the work

The Beatitudes are eight blessings recounted by Jesus in the Sermon on the Mount in the Gospel of Matthew; each is a proverb-like proclamation that presents a new set of ideals with a focus on love and humility rather than force and exaction. These echo the highest ideals of Jesus' teachings on spirituality and compassion.

This setting of the Beatitudes for SATB choir and chamber orchestra gives a distinct musical color to each of the eight blessings while also presenting a set of musical motifs that are developed throughout the work.

- This score is in C, with all instruments sounding as written except for the double bass, which sounds one octave lower
- Accidentals carry throughout the measure unless cancelled by the appropriate marking
- Grace notes are to be played before the beat

[Approximate duration: 10 minutes]

Beatitudines

*Beati pauperes spiritu, quoniam ipsorum est regnum
cælorum.*

Beati mites, quoniam ipsi possidebunt terram.

Beati qui lugent, quoniam ipsi consolabuntur.

*Beati qui esuriunt et sitiunt justitiam, quoniam ipsi
saturabuntur.*

*Beati misericordes, quoniam ipsi misericordiam
consequentur.*

Beati mundo corde, quoniam ipsi Deum videbunt.

Beati pacifici, quoniam filii Dei vocabuntur.

*Beati qui persecutionem patiuntur propter justitiam,
quoniam ipsorum est regnum cælorum.*

*Beati estis cum maledixerint vobis et persecuti vos fuer-
int et dixerint omne malum adversum vos mentientes,
propter me; gaudete, et exsultate, quoniam merces vestra
copiosa est in cælis.*

The Beatitudes

Blessed are the poor in spirit, for theirs is the kingdom
of heaven.

Blessed are the mild, for they will possess the earth.

Blessed are those who mourn, for they will be consoled.

Blessed are those who hunger and thirst for justice, for
they will be filled.

Blessed are the merciful, for they will receive mercy.

Blessed are the pure in heart, for they will see God.

Blessed are those who make peace, for they will be called
the children of God.

Blessed are those who endure persecution for the sake of
justice, for theirs is the kingdom of heaven.

Blessed are you when men curse you and persecute you and
lie and say every evil thing against you, for my sake;
be happy, and rejoice, for your reward in the heavens is
great.

SCORE IN C

- *Beatitudines* -

for mixed choir & chamber orchestra

Brian T Field

♩ = 62

The score is for a mixed choir and chamber orchestra. It is in 4/4 time with a tempo of 62 beats per minute. The key signature has two flats (B-flat and E-flat). The instruments and parts are:

- Flute: Starts with a rest, then plays a melodic line from measure 4 to 7, with dynamics *pp* and *mp*.
- Oboe: Starts with a rest, then plays a melodic line from measure 4 to 7, with dynamics *pp* and *mp*.
- Clarinet in B \flat : Starts with a rest, then plays a melodic line from measure 4 to 7, with dynamics *pp* and *mp*.
- Bassoon: Starts with a rest, then plays a melodic line from measure 4 to 7, with dynamics *pp* and *mp*.
- Horn in F: Rest throughout.
- Soprano: Rest throughout.
- Alto: Rest throughout.
- Tenor: Rest throughout.
- Bass: Rest throughout.
- Violin I: Plays a rhythmic pattern of eighth notes, starting *p* *leggiero* and ending *mp*.
- Violin II: Plays a rhythmic pattern of eighth notes, starting *p* *leggiero*.
- Viola: Plays a rhythmic pattern of eighth notes, starting *p* *leggiero*.
- Cello: Plays a rhythmic pattern of eighth notes, starting *p* *leggiero*.
- Double Bass: Plays a rhythmic pattern of eighth notes, starting *p* *leggiero*.

This musical score is for the second page of a piece titled "Beatitudines". It features a variety of instruments including woodwinds, strings, and brass. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The brass section includes Trumpet (T) and Trombone (B). The score is marked with dynamic levels such as *pp*, *mp*, and *p*, and includes phrasing slurs and accents. A rehearsal mark with the number 8 is present at the beginning of several staves.

15

Fl. *mp* *p*

Ob. *mp* *p* *mf* *p*

B♭ Cl. *pp* *mp* *mf* *mp* *mf*

Bsn. *p* *mf* *p* *mp* *mf*

Hn. *mf* *p* *mp* *mf* *p*

S

A

T

B

15

Vln. I *mf*

Vln. II

Vla. *mf* *p*

Vc.

D.B.

This musical score is for the piece "Beatitudines". It features a woodwind section with Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is in 4/4 time and the key signature has two flats (B♭ major or D minor). The woodwinds and strings play melodic lines with dynamic markings of *mp*, *f*, *mf*, and *p*. The vocalists enter at measure 27 with the word "Be -".

21

Fl. *mp* *f* *mf* *mp* *p*

Ob. *mp* *mf* *mp* *p*

B♭ Cl. *f* *mf* *mp* *p*

Bsn. *mp* *f* *mp* *mf* *mp* *p*

Hn. *mf* *p* *mp* *p*

S *p*
Be -

A *p*
Be -

T *p*
Be -

B *p*
Be -

27

Vln. I *f* *mf* *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

33

Fl. *mp* *mf* *p* *mp* *p* *mp* *p*

Ob. *mp* *mf* *p* *mp* *mf* *p* *mp* *mf* *p*

B \flat Cl. *mp* *mf* *p* *mp* *p* *mp* *p*

Bsn. *mp* *mf* *p* *mf* *p* *mf*

Hn.

S *mf* *mp* *mf* *mp*

A *mf* *mp* *mf* *mp* *mf* *mp*

T *mf* *mp* *mf* *mp* *mf* *mp* *mf*

B *mf* *mp* *mf* *mp* *mf* *mp* *mf*

re - gnum cae - lo - rum. mi - tes,

re - gnum cae - lo - rum. Be - a - ti mi - tes, be - a - ti mi - tes,

re - gnum cae - lo - rum. Be - a - ti mi - tes, be - a - ti mi - tes, quo -

re - gnum cae - lo - rum. Be - a - ti mi - tes, quo - ni - am

Vln. I *mf* *p* *mf* *p* *mf* *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *mp* *p* *mp* *p*

p

39

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *mp* *p* *pp*

mp *mf* *mp* *p* *pp*

mp *mf* *mp* *p* *pp*

mp *mf* *mp* *p* *pp*

Con sord.

p *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

mf *mp* *p*

quo - ni - am ip - si pos - si - de - bunt ter - ram. Be - a - ti qui lu - gent,

quo - ni - am ip - si pos - si - de - bunt ter - ram. Be - a - ti qui lu - gent,

ni - am ip - si pos - si - de - bunt ter - ram. Be - a - ti qui lu - gent,

ip - si pos - si - de - bunt, pos - si - de - bunt ter - ram. Be - a - ti qui lu - gent, be -

mp *mf* *p* *simile*

mp *p* *simile*

mp *p* *simile*

mp *mf* *p* *pizz.*

mp *mf* *p* *pizz.*

mp *mf* *p*

45

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *pp* *p* *mf* *p*

p *mf* *p*

p *pp* *mp* *mf* *p*

mf *mp*

mp *p*

be - a - ti qui lu - gent, quo - ni - am ip - si con - so - la - bun - tur quo - ni -

be - a - ti qui lu - gent, quo - ni - am ip - si con - so - la - bun - tur quo - ni -

be - a - ti qui lu - gent, quo - ni - am ip - si con - so - la - bun - tur quo - ni -

a - ti qui lu - gent, quo - ni - am ip - si con - so - la - bun - tur quo - ni -

mf *p* *mf* *p* *mf* *p* *mf* *mp* *p*

mf *p* *mf* *p* *mf* *p* *mf* *mp* *p*

mf *p* *mf* *p* *mf* *p* *mf* *mp* *p*

mf *mp* *p*

mf *mp* *p*

51

Fl. *mp* *mf* *p* *pp* *p* *pp*

Ob. *mp* *mf* *p* *pp* *p* *pp*

B♭ Cl. *mf* *p* *pp* *p* *pp*

Bsn. *p* *mf* *mp* *p* *pp*

Hn. 51

S *mf* *mp*, *p* *sotto voce* *ord.*
am ip - si con - so - la - bun - tur. Be - a - ti qui e - su - ri - unt be -

A *mf* *mp*, *p* *sotto voce* *ord.*
am ip - si con - so - la - bun - tur. Be - a - ti qui e - su - ri - unt be -

T *mf* *mp*, *p* *sotto voce* *ord.*
am ip - si con - so - la - bun - tur. Be - a - ti qui e - su - ri - unt be -

B *mf* *mp*, *p* *sotto voce* *ord.*
am ip - si con - so - la - bun - tur. Be - a - ti qui e - su - ri - unt be -

Vln. I *mp* *mf* *mp* *p*

Vln. II *mp* *mf* *mp* *p*

Vla. *mp* *mf* *mp* *p* *Con sord.* *pp*

Vc. *mp* *mf* *mp* *p* *arco* *pp* *Con sord.*

D.B. *mp* *mf* *mp* *p* *arco* *pp* *Con sord.*

65

Fl. *p mp p mp mf f mf mp*

Ob. *p mp p mp*

B♭ Cl. *mp p p mf*

Bsn. *mp mf f mf mp*

Hn. Senza sord. *mp p mf f mf*

S *mp p mp mf f mf*
ip - si quo - ni - am ip - si sa - tu - ra - bun - tur sa - tu - ra -

A *mp p mp mf f mf*
ip - si quo - ni - am ip - si sa - tu - ra - bun - tur sa - tu - ra -

T *mp p mp mf f mf*
ip - si quo - ni - am ip - si sa - tu - ra - bun - tur sa - tu - ra -

B *mp p mp mf f mf*
ip - si quo - ni - am ip - si sa - tu - ra - bun - tur sa - tu - ra -

Vln. I *mp mf f mp*

Vln. II *mp mf f mp*

Vla. *mp p mp mf f mf*

Vc. arco pizz. *mp mf f mf*

D.B. arco pizz. *mp mp mp*

mp p mp mp

72

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute I, Oboe, Bass Clarinet, Bassoon, and Horn. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The vocal section consists of Soprano, Alto, Tenor, and Bass soloists. The score is written in a key signature of two flats and a common time signature. It features various musical notations such as dynamic markings (mf, p, mp, poch.), phrasing slurs, and articulation marks. The vocal parts include the Latin lyrics: "bun - tur. Be - a - ti mi - se - ri - cor - des, mi - se - ri - cor - des". The woodwinds and strings provide harmonic support with melodic lines and sustained chords.

Fl. *mf* > *p* *mp* *p*

Ob. *mf* > *p* *mp* *p*

B♭ Cl. *mp* *p* *mp*

Bsn. *mf* > *p*

Hn. *mp* < *mf*

S *mp* *poch.* *poch.*
bun - tur. Be - a - ti mi - se - ri - cor - des, mi - se - ri - cor - des

A *mp* *poch.*
bun - tur. Be - a - ti mi - se - ri - cor - des, mi - se - ri - cor - des

T *mp* *poch.*
bun - tur. Be - a - ti mi - se - ri - cor - des, mi - se - ri - cor - des

B *poch.*
bun - tur. Be - a - ti mi - se - ri - cor - des

Vln. I *p*

Vln. II *p*

Vla. *mp* *mf* > *p*

Vc. *mp* *mf* > *p*

D.B. *mf* > *mp*

87

Fl. *mf* *mp* *pp* *p* *pp* *p* *mp* *p*

Ob. *mf* *mp* *pp* *p* *pp* *p* *mp* *p*

B♭ Cl. *pp* *p* *pp* *p* *mp* *p*

Bsn. *pp* *p* *pp* *p* *mp* *p*

Hn. *p* *mp*

S *mf* *mp* *mf*

A *mf* *mp* *mf*

T *mf* *mp* *mf*

B *mf* *mp* *mf*

87

Vln. I *mp*

Vln. II *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mp*

D.B. *mf* *p* *mp*

Be - a - ti mun - do cor - de, be - a - ti mun - do cor - de, quo - ni - am
 tur. Be - a - ti mun - do cor - de, be - a - ti mun - do cor - de, quo - ni - am
 Be - a - ti mun - do cor - de, be - a - ti mun - do cor - de, quo - ni - am
 Be - a - ti mun - do cor - de, be - a - ti mun - do cor - de, quo - ni - am

99

Fl. *mp* *p* *mp* *mf* *mp*

Ob. *mf* *p* *mp* *mf* *mp* *mf* *mp*

B♭ Cl. *mp* *p* *mp* *mf* *mp* *mf* *mp*

Bsn. *mf* *mp* *mf* *mp*

Hn.

S *mf* *mp, mf* *mp*

A *mp, mf* *mp*

T *mp, mf* *mp*

B *mp, mf* *mp*

Vln. I *mf* *p* *mp* *mf* *mp*

Vln. II *mp* *mp*

Vla. *mp* *p* *mp* *mf*

Vc. *mp* *p* *mp* *mf* *p*

D.B. *mp* *mf* *p*

ti quo - ni - am fi - li - i De - i vo - ca - bun - tur.
 ci, quo - ni - am fi - li - i De - i vo - ca - bun - tur.
 ci, quo - ni - am fi - li - i De - i vo - ca - bun - tur.
 ci, quo - ni - am fi - li - i fi - li - i De - i vo - ca - bun - tur.

This musical score is for the piece "Beatitudines" and is page 19. It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The vocal parts are for Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. It begins at measure 117. The woodwinds and strings play melodic lines with dynamic markings such as *f*, *mf*, *mp*, and *p*. The vocalists sing the Latin text: "rum re - gnum cae - lo - rum. Be - a - ti es - tis". The Tenor part includes the word "est" in the second measure. The strings play a rhythmic accompaniment, with the Violins and Viola marked *mp* and *simile*, and the Violoncello and Double Bass playing a steady bass line.

123

Fl. *p* \leftarrow *mp* *mf* \rightarrow *mp*

Ob. *mp* *mf* \rightarrow *mp* *p*

B \flat Cl. *p* *mf* \rightarrow *mp* *p*

Bsn. *p* *mf* \rightarrow *mp* \rightarrow *p*

Hn. *mp* \leftarrow *mf* \rightarrow *p*

S. cum ma - le - di - xe - rint vo - bis et per - se - cu - ti vos *mf* \rightarrow *mp*

A. cum ma - le - di - xe - rint vo - bis per - se - cu - ti vos *mf* \rightarrow *mp*

T. a - ti es - tis cum ma - le - di - xe - rint vo - bis per - se - cu - ti vos *mf* \rightarrow *mp*

B. a - ti es - tis cum ma - le - di - xe - rint vo - bis per - se - cu - ti vos *mf* \rightarrow *mp*

Vln. I *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *p*

Vln. II *mp* \leftarrow *mf* \rightarrow *mp* \rightarrow *p*

Vla. *mp*

Vc. *mp*

D.B. *mp* \leftarrow *mf* \rightarrow *mp*

129

Fl. *mp* *mf* *mp*

Ob. *mp* *p* *mf* *mp*

B \flat Cl. *mp* *p* *mf* *f* *mf*

Bsn. *mf*

Hn. *mp* *mf*

S
fu - e - rint et di - xer - int om - ne ma - lum ad -

A
fu - e - rint et di - xer - int om - ne ma - lum ad -

T
fu - e - rint et di - xer - int om - ne ma - lum ad -

B
fu - e - rint et di - xer - int om - ne ma - lum ad -

Vln. I *mp* *mf* *mp*

Vln. II *mp*

Vla. *mp* *mf* *mp*

Vc. *mf* *mp*

D.B. *mp*

134

Fl. *mf* *mp* *mf* *p*

Ob. *mf* *mp* *mf* *p*

B♭ Cl. *mp* *mf* *mp*

Bsn. *mp*

Hn. *growing brassier....* *mf* *f*

S
ver - sum vos men - ti - en - tes, prop - ter me; gau -

A
ver - sum vos men - ti - en - tes, prop - ter me; gau -

T
8 ver - sum vos men - ti - en - tes, prop - ter me; gau -

B
ver - sum vos men - ti - en - tes, prop - ter me; gau -

Vln. I *mf* *mp* *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p* *mf* *f*

D.B. *mf* *p* *mf* *f*

139

Fl. *f* *ff* *f* *mf* *f* *mf*

Ob. *f* *ff* *mf* *f* *mf* *f*

B♭ Cl. *f* *mf* *f* *mf* *f* *mf*

Bsn. *f* *mf* *f*

Hn. *ff* *mf*

S
de - te, et ex - sul - ta - te, et ex - sul - ta - te,

A
de - te, et ex - sul - ta - te, et ex - sul - ta - te,

T
de - te, et ex - sul - ta - te, et ex - sul - ta - te,

B
de - te, et ex - sul - ta - te, et ex - sul - ta - te,

139

Vln. I *mf* *f* *ff* *f* *mf* *f* *mf*

Vln. II *mf* *f* *ff* *f* *mf* *f* *mf*

Vla. *mf* *f* *mf* *f* *mf*

Vc. *mf* *f* *mf*

D.B.

144

Fl.

mf *f* *mf*

Ob.

mf *mp* *mf*

B♭ Cl.

f *mf*

Bsn.

mf *f* *ff* *f*

Hn.

144

S

ff *f* *mf*

mer - ces ve - stra co - pi - o - so est in cae -

A

quo - ni - am mer - ces ve - stra co - pi - o - so est in cae -

T

8 quo - ni - am mer - ces ve - stra co - pi - o - so est in cae -

B

mer - ces ve - stra co - pi - o - so est in cae -

144

Vln. I

f *ff* *f* *mf*

Vln. II

f *ff* *f* *mf*

Vla.

ff *f* *mf*

Vc.

f *ff* *f* *mf*

D.B.

pizz. *mf* *f* *ff* arco *f* *mf*

rit. poco a poco..... *....al.....* *....fin*

150

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *p* *pp*

lis.

8va

Div.