

AUREOLE EDITIONS

*Commissioned by Dr. & Mrs. David Stacy,
and dedicated to Raymond & Beth Chenault
and the Choir of All Saints Church, Atlanta, Georgia.*

For the Feast of All Saints

Anthem for Choir (SATB) and Organ

*Chant melody and text
from the Communion for the Feast of All Saints*

Gerald Near

* ♩ = c. 63

Alto *mf*

Be -

Organ *mp*

Ped.

5

Alto & Tenor *mf*

a - ti - mun - do - cor - de, quo - ni -

* The tempos should never be rigid, but always sensitive to the rise and fall of the chant, likewise the dynamics.

8

am i - psi De - um vi - de

12

Soprano
Alto
Tenor
Bass

bunt: —
bunt: —

Bless - ed are the
Bless - ed are the

Be - a - ti mun - do

16

pure in heart, for
 pure in heart, *mp* quo - ni - am *cresc.* i -
 pure in heart, *mp* quo - ni - am *cresc.* i - psi *cresc.*
 cor - de, for they

20

they shall see God, for they shall see
 - psi De - um vi - de bunt: *mp*
 De - um vi - de bunt: *mp*
 shall see God, for they shall see

man.

24

mp

Allarg. A tempo

God:

mf

be -

mf

be - a - ti,

mp

mf

be - a - ti

God

Allarg. A tempo

Ped.

28

mf

be - a - ti pa - ci - fi - ci,

a - ti,

be - a - ti,

be - a - ti,

be - a - ti,



32

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

be a -

bless - ed are those who make peace, quo -

bless - ed are those who make peace,

bless - ed are those who make peace, be - a ti,

36

man.

ti, be - a - ti, be - a -

ni - am fi - li - i De - i vo - ca - bun -

for they shall be call'd the child - ren of

for they shall be call'd the child - ren of

40

ti, be - a -
 tur. be - a -
 God. be a - ti,
 God. be - a - ti,

mf 3 3
mf 3 3
mf 3 3
mf 3 3

mp

Ped.

44

String. = c. 72

ti, qui per-se-cu-ti-o-nem pa-ti-un -
 ti, qui per-se-cu-ti-o-nem pa-ti-un -
 qui per-se-cu-ti-o-nem pa-ti-un -
 qui per-se-cu-ti-o-nem pa-ti-un -

mf *mf* *mf* *mf*

String. = c. 72

48

cresc. *f*

tur _____ pro -

cresc. *f*

tur _____ pro -

cresc. *f*

tur _____ pro -

cresc. *f*

tur _____ pro -

51

cresc.

pter _____ ju - sti - ti - am, _____

cresc.

pter _____ ju - sti - ti - am, _____

cresc.

pter _____ ju - sti - ti - am, _____

cresc.

pter _____ ju - sti - ti - am, _____

cresc. *cresc. molto*

55

Rit. = c. 63

Bless - ed are they,

Bless - ed, bless - ed are

Bless - ed are they,

Bless - ed are they,

59

bless-ed are they that are per-se-cu-ted for right-eous-ness' sake:

they, bless-ed - they pro-pter

bless-ed, bless-ed are they ah,

bless-ed, bless-ed are they ah,

63

mp *Rit.*

ju - sti - ti am,

ju - sti - ti am,

mf for theirs is the king - dom of heav'n.

mp *Rit.*

mp

mp

Ped.

67

$\text{♩} = \text{c. } 58$ *p*

be - a - ti,

p be - a - ti,

p *mp* be a - , quo-ni-am i - pso - rum -

p be - a - ti,

$\text{♩} = \text{c. } 58$ *p*

p

71

Musical score for measures 71-74. It features four vocal staves and a piano accompaniment. The vocal parts are in 3/4 time and sing the words "be - a - ti, be - a - ti, re". The piano accompaniment is in 3/4 time and includes a section marked *mp* (mezzo-piano) in measures 73-74. A large watermark "Copyrighted Material" is overlaid diagonally across the page.

75

Musical score for measures 75-78. It features four vocal staves and a piano accompaniment. The vocal parts are in 3/4 time and sing the words "gnum cae - lo - rum.". The piano accompaniment is in 3/4 time and includes a section marked *cresc.* (crescendo) in measures 75-78. A large watermark "Copyrighted Material" is overlaid diagonally across the page.

79

Musical score for measures 79-82. It features two vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics "be - a - ti." are written under the vocal staves. The piano part includes a dynamic marking of *p* and a fermata over the final measure.

83

Musical score for measures 83-86. It features a piano accompaniment in bass clef with a key signature of one flat and a 3/4 time signature. The piano part includes a dynamic marking of *p* and a fermata over the final measure.

PERFORMANCE NOTE

The anthem is based on the Gregorian melody and text from the Communion for the Feast of All Saints, quoted below. A sensitive performance of this work will take into account the natural rise and fall – as well as the accents – of the chant melody and the Latin text. The English text, when it runs concurrently with the Latin, should always predominate.

GN

Be - á - ti mún - do cór - de,* quó - ni - am í - psi
Dé - um vi - dé - bunt: be - á - ti
pa - cí - fi - ci, quó - ni - am fí - li - i Dé - i
vo - ca - bunt - tur: be - á - ti qui
per - se - cu - ti - ó - nem pa - ti - ún - tur pro - pter
ju - stí - ti - am, quó - ni - am i - psó - rum
est ré - gnum cae - ló - rum.



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