

To Alan Gray and the Choir of Trinity College, Cambridge

Beati Quorum Via

Psalm CXIX, 1.

S.S.A.T.B.B. unaccompanied

C. V. Stanford, Op. 38
(1852 - 1924)
Ed. J. Cooke

Con moto tranquillo ma non troppo lento

The musical score consists of six staves, each representing a vocal part: Soprano I, Soprano II, Alto, Tenor, Bass I, and Bass II. The key signature is three flats, and the time signature is common time (indicated by a '4'). The vocal parts sing in a homophony style. The lyrics are provided below the notes. The score is divided into two systems. The first system ends at measure 7, and the second system begins at measure 8.

Soprano I: Be - a - ti quo-rum vi - a in - te-gra

Soprano II: Be - a - - ti quo-rum vi - a in - te-gra

Alto: Be - a - - ti quo-rum vi - a in - te-gra

Tenor: (empty staff)

Bass I: (empty staff)

Bass II: (empty staff)

8

The continuation of the musical score starts at measure 8. The vocal parts are: Soprano I, Soprano II, Alto, Tenor, Bass I, and Bass II. The key signature remains three flats, and the time signature is common time. The lyrics are provided below the notes. Measure 8 starts with a single note followed by a fermata. Measures 9 through 12 show the basses providing harmonic support with sustained notes. Measures 13 through 16 show the soprano and alto entries. Measures 17 through 20 show the basses and tenors entries. Measures 21 through 24 show the soprano and alto entries. Measures 25 through 28 show the basses and tenors entries. Measures 29 through 32 show the soprano and alto entries. Measures 33 through 36 show the basses and tenors entries. Measures 37 through 40 show the soprano and alto entries. Measures 41 through 44 show the basses and tenors entries. Measures 45 through 48 show the soprano and alto entries. Measures 49 through 52 show the basses and tenors entries. Measures 53 through 56 show the soprano and alto entries. Measures 57 through 60 show the basses and tenors entries. Measures 61 through 64 show the soprano and alto entries. Measures 65 through 68 show the basses and tenors entries. Measures 69 through 72 show the soprano and alto entries. Measures 73 through 76 show the basses and tenors entries. Measures 77 through 80 show the soprano and alto entries. Measures 81 through 84 show the basses and tenors entries. Measures 85 through 88 show the soprano and alto entries. Measures 89 through 92 show the basses and tenors entries. Measures 93 through 96 show the soprano and alto entries.

est: _____

est: _____

est: _____

Be - a - ti quo-rum vi - a in - te-gra

Be - a - - ti quo-rum vi - a in - te-gra

Be - a - - ti quo-rum vi - a in - te-gra

16

Be - a - ti quo-rum vi - a in - te - gra est:

Be - a - ti quo-rum vi - a in - te - gra est, quo rum vi -

Be - a - ti quo-rum vi - a in - te - gra est, quo rum vi -

est: quo-rum vi - a in - te - gra est,

est: quo-rum vi - a in - te - gra est, quo-rum

est: quo-rum vi - a in - te - gra est, quo-rum

24

— vi - a in - te - gra est: Qui am - bu -

- a in - te - gra est: Qui am - bu -

- a in - te - gra est: Qui am - bu -

— vi - a in - te - gra est: Qui am - bu - lant in le - ge Do - mi - ni,

vi - a in - te - gra est: Qui am - bu - lant in le - ge Do - mi - ni,

vi - a in - te - gra est: Qui am - bu - lant in le - ge Do - mi - ni,

32

cresc.

lant in le - ge Do - mi - ni, in
cresc.

lant in le - ge Do - mi - ni, in le - ge Do - cresc.

lant in le - ge Do - mi - ni, in le - ge Do - mi - ni, in cresc.

8 in le - ge Do - mi - ni, in le - ge Do - mi - ni, in
in le - ge Do - mi - ni, in cresc.

— in le - ge Do - mi - ni, in le - ge Do - mi - ni, in cresc.

Qui am - bu-lant in le - ge Do - mi - ni, in

40 f

le - ge Do - mi - ni. Be - a - ti, Be - a - ti,

f ✓ p pp

- mi - ni, Do - mi - ni. Be - a - ti, Be - a - ti,

f ✓ p pp

le - ge Do - mi - ni. Be - a - ti, Be - a - ti,

f ✓ p pp

le - ge Do - mi - ni. Be - a - ti, Be -

f ✓ p pp

le - ge Do - mi - ni. Be - a - ti, Be -

50

Be - a - ti, quo-rum vi - a in - te-gra est:
Be - a - ti, quo-rum vi - a in - te-gra est:
Be - a - ti, quo-rum vi - a in - te-gra est:
a - ti, Be - a - ti, Be - a - ti,
a - - - ti, Be - a - ti, Be -

58

mf f
Be - a - ti, quo-rum
f
Be - a -
mf f
Be - a - ti, Be - a - ti,
[] f
Be - a - - - a in - te-gra est, quo-rum vi -
f
Be - a - - - ti quo-rum vi - a in - te-gra est, quo-rum vi -
f
Be - a - - - ti quo-rum vi - a in - te-gra est, quo-rum vi -

65

p

vi - a in - te - gra est, quo-rum vi - a quo-rum vi - a in -

ti quo-rum vi - a quo-rum vi - a quo-rum vi - a in -

quo-rum vi - a in - te - gra est, quo-rum vi - a quo-rum vi - a in -

a, vi - a in - te - gra est, quo-rum vi - a quo-rum vi - a in -

a, in - te - gra est, quo - rum vi - a vi - a,

8 a, in - te - gra est,

73

- te - gra est:

- te - gra est:

- te - gra est:

Qui am - bu - lant in le -

- te - gra est: Qui am - bu - lant in le - ge, in le -

✓ p

in - te - gra est: Qui am - bu - lant in

82

Qui am - bu - lant in le - ge
Qui am - bu - lant in le - ge
lant in le - ge Do - mi - ni, in le - ge
- ge, Do - mi - ni.
le - ge Do - mi - ni,

88

Do - mi - ni, Do - mi - ni.
Do - mi - ni, Do - mi - ni.
Do - mi - ni, Do - mi - ni.
in le - ge Do - mi - ni.
in le - ge Do - mi - ni.
in le - ge Do - mi - ni.