

21st CENTURY CLASSICAL ORATORIO

—
THE
BEAT $\ddot{\text{G}}$ TUDES



By

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(VOICE ONLY)

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DEDICATION

This work is dedicated to Jesus Christ the son of God who sent me and was my only helper and strength throughout the period of the execution of the work. Blessing, and honour, and glory, and power be unto him; Amen.

PREFACE

Beatitudes is the sermon of comfort and joy that Jesus preached on top of the mountain to his disciples and the multitudes. In the sermon, Jesus assured all his followers who labour for him and face varying challenges in this life because of their faithfulness to him of the coming kingdom of God where they will be freed from all their troubles and be rewarded for their righteousness/ faithfulness.

The choice of this theme – “The Beatitudes” in this oratorio work was therefore meant to preach this message of consolation to the broken-hearted, and encouragement to all true Christians who face different challenges in this life, assuring them of a better time coming very soon when The Lord will take away all their troubles and restore unto them everything they lost/ lacked in their course of following the master, Jesus Christ.

The work is divided into two parts (part 1 and part 2). Part 1 consists of the eight beatitudes, while part 2 consists of the beatitudes extra. In this work, each of the beatitudes (or blessings) is a piece on its own. The entire work has sixteen pieces (vocals and instrumentals) – ten pieces in part 1, and 6 pieces in part 2 with a total duration of 1 hour 50 minutes. The work begins with an overture titled “Ascending Overture”. As the title implies, it is meant to be an accompaniment to the Lord as he ascends (walks) to the top of the mountain to go and sit down and begin his teaching. The oratorio ends with exhortation calling on all those who want to enter the kingdom of God and enjoy the bliss to be steadfast and diligent in their service, and remove hypocrisy from their lives so that they will be able to enter.

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HISTORY

Worried by the disappearance of classical music composers in my generation who would do what Mozart, Beethoven, Handel, Bach, etc. did in their own generations for Jesus the Messiah, I decided to take up the responsibility lest the Lord's work should die in our hands. But Satan whom many people do not believe that he is still present on this earth and hates Jesus rose up furiously and opposed me just as he did to Mozart, Saint Cecilia, and other great classical music composers, and even as he did to The Lord's Apostles who were the initiators of Christianity. These compositions were done amidst serious (deadly) persecutions, disheartening trials, disappointments, and (spiritual) sabotage which caused undue delay in the execution and completion of the work. But in spite of all these, I encouraged myself in the Lord who was my only help and forged ahead. As a non-professional in music, I had sought for collaborations from among the professionals/ scholars in music so that they can give a professional touch to the music especially in the area of harmonization. But sadly, none of the contacted persons showed any interest or willingness in collaborating with me, while the only one that consented at first later disappointed me without making any little contribution to the music. This was yet another setback in my dream of producing a befitting classical work for my Lord. But however, not willing to abandon my Lord's work, I locked myself inside my closet and laboured for Christ. I lost the original compositions of three of these pieces (precisely, Blessed Are the Peacemakers, and the two Instrumentals) in the robbery incidence that occurred to me during the execution of this work and I had to recompose them again later after my recovery. Today something fairly is available for presentation; to God be the glory. This is my maiden classical oratorio work; subsequent compositions, God willing, promise to be an improvement to this maiden one.

THE BEATITUDES

PART 1

1.01 OVERTURE

1.02 RECITATIVE (Soprano)

Matthew 5:1-2

And seeing the multitudes, he went up onto a mountain; and when he had sat down, his disciples came unto him. And he opened his mouth and taught them saying:

1.03 CHORUS

Matthew 5:3

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

1.04 DUET (Soprano and Alto)

Matthew 5:4

Blessed are those who mourn, for they shall be comforted.

1.05 AIR (Tenor)

Matthew 5:5

Blessed are the meek, for they shall inherit the earth.

1.06 AIR (Alto)

Matthew 5:6

Blessed are they that hunger and thirst for righteousness, for they shall be filled.

1.07 AIR (Bass)

Matthew 5:7

Blessed are the merciful, for they shall obtain mercy.

1.08 AIR (Alto)

Matthew 5:8

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

1.09 AIR (Soprano)

Matthew 5:9

Blessed are the peacemakers, for they shall be called the children of God.

1.10 AIR (Tenor)

Matthew 5:10

Blessed are they that are persecuted for righteousness sake, for theirs is the kingdom of heaven.

PART 2

2.11 SYMFONI

2.12 DUET (Soprano and Tenor)

Matthew 5:11

Blessed are ye when men shall revile you, and persecute you, and shall say all manner of evil against you falsely, for my sake.

2.13 CHORUS

Matthew 5:12

Rejoice, and be exceeding glad, for great is your reward in heaven, for so persecuted they the prophets who were before you.

2.14 TRIO

Matthew 5:13-15

Ye are the salt of the earth; but if the salt hast lost its taste, how can its saltiness be restored? it is no longer good for anything, except to be thrown out, and trampled under foot by men. Ye are the light of the world, a city set on a hill cannot be hidden. Neither do men light a lamp, and put it under the bushel, but on the lamb stand; and it gives light to everyone in the house.

2.15 CHORUS

Matthew 5:16

Let your light so shine before men, that

*they may see your good works, and glorify
your Father who is in heaven.*

2.16 CHORUS

Matthew 5:20

For I say unto you, except your

*righteousness exceeds the righteousness
of the scribes and Pharisees, ye shall in no
wise enter the kingdom of heaven.*

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Part 1

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PART 1

And Seeing The Multitudes

THE BEATITUDES 1.02 (Recitative For Soprano)

Matthew 5:1-2

Progress Gabriel Akpabio

Andante
Doh is Bb **f**

Soprano

:
 . s | d' : d' . r' | t , t : t | : s' | f . f : f , f . m' , r' | m' : m' | : . m' | s' : m' . d'
 And see - ing the mul - ti-tudes, he went up on-to a moun-tain; and when he had

9

m' , r':- | : r' . m' | f :- . f | f , m' . r' | m' : | : s . d' | m' , m' . m' | m' , r' . m' | f :- | f , m' . f | s' : r' ||
 satdown, his dis - ci - ples came un - to him. And he o-pened his mouth and taught them say - ing:

Blessed Are The Poor in Spirit

2

THE BEATITUDES 1.03 (Chorus)

Matthew 5:3

Progress Gabriel Akpabio

Allegro moderato

Doh is Bb **f**

D 4 ↗ ↗ |

Soprano

Blessed, Blessed are the poor in spirit, Blessed, Blessed are the poor in

Alto

Blessed, Blessed are the poor in spirit, Blessed, Blessed are the poor in

Tenor

Blessed, Blessed are the poor in spirit, Blessed, Blessed are the poor in

Bass

Blessed, Blessed are the poor in spirit, Blessed, Blessed are the poor in

9

m : m | - : m f :- f :- r : r | - : r m :- m :- d : d | - : d d :- | d :- d :- | r :- m :- | - : - | - : - :
spirit, the poor in spirit, the poor in spirit, the poor in spirit.

s : s | - : s d :- d :- t : t | - : t d :- d :- s : s | - : s s : - | s : - l : - | - : s : - | - : - :
spirit, the poor in spirit, the poor in spirit, the poor in spirit.

m : m | - : s f :- l :- s : s | - : s s : - | m : m | - : m m : - | d :- m : - | r :- t : - | - : - : m
spirit, the poor in spirit, the poor in spirit, the poor in spirit. for

d : d | - : d l : - | f : - s : s | - : s d : - | d : - m : m | - : d d : - | m : - l : - | f : - m : - | - : - :
spirit, the poor in spirit, the poor in spirit, the poor in spirit.

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for theirs is the king-dom of Hea-ven, the king-dom of
for theirs is the king-dom of Hea-ven, the king-dom
theirs is the king-dom of Hea-ven, the king-dom of Hea-ven,

25

m : m | - : r | d : d | - : m | l : l | - : r | t : t | - : r | s : s | - : s | l : l | - : d | f : f | - : r
Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the
: s | s : s | : l | l : s | : l | l : l | : s | s : s | : t | s : s | : l | l : l | : d | d : f
of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n, the
: | : | : f | f : s | : m | f : r | : m | m : r | : f | m : d | : d | d : m | : f | l : l
the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n, the
| : | : f | d : d | : d | d : f | : m | m : f | : r | d : m | : f | f : l | : l | f | l : l
the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n, the

32

t : t . l | t : r | s : - | s : - | : d : - | s : - | m : - | d : s : s | d : - | : r | m : m | - : r : - | l : -
king-dom of Hea - ven. Bles - sed, Bles - sed are the poor in spi-rit, Bles - sed,
s : f | s : s | m : m | s : - | : s : - | s : - | s : m : m | l : d | l : t | d : d | - : t : - | r : fe
king-dom of Hea - ven. Bles - sed, Bles - sed are the poor in spi-rit, Bles - sed,
r : s | r : t | t : d | t : - | : m : - | m : - | s : - | m : d : d | m : s | f : f | s : s | - : f : - | r : -
king-dom of Hea - ven. Bles - sed, Bles - sed are the poor in spi-rit, Bles - sed,
r : r | s : f | m : d | s : - | : d : - | t : - | d : - | s : d : d | l : m | f : s | d : d | - : s : - | fe : r
king-dom of Hea - ven. Bles - sed, Bles - sed are the poor in spi-rit, Bles - sed,

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m : - | l : l | l | f : - | r : - | m : m | - : m | f : - | f : - | r : r | - : r | m : - | m : - | d : d | - : d | d : - | d : -
Bles - sed are the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in
s : m | f : f | f | l : - | t : - | s : s | - : d | d : - | l : - | t : t | - : t | d : - | s : s | - : s : s | s : - | l : -
Bles - sed are the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in
s : t | d : d | d | d : - | f : - | m : m | - : s | f : - | f : - | s : s | - : s : s | s : - | d : - | d : - | f : -
Bles - sed are the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in
d : s | l : l | l | l : - | s : - | d : d | - : d | l : - | f : - | f : s | - : f | m : - | d : - | m : m | - : m | m : - | d : -
Bles - sed are the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in

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55

60

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king-dom of Hea - ven. Bles - sed are the poor in spi - rit, in
king-dom of Hea - ven. Bles - sed are the poor in spi - rit, in
king-dom of Hea - ven. Bles - sed are the poor in spi - rit, in
king-dom of Hea - ven. Bles - sed are the poor in spi - rit, in

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spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, Bles - sed are the poor in spi - rit, in
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, Bles - sed are the poor in spi - rit, in
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, Bles - sed are the poor in spi - rit, in
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, Bles - sed are the poor in spi - rit, in

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spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, in spi - rit, for theirs is the king - dom of
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, in spi - rit, for theirs is the king - dom of
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, in spi - rit, for theirs is the king - dom of
spi - rit, Bles - sed are the poor in spi - rit, in spi - rit, in spi - rit, for theirs is the king - dom of

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Hea - ven.
Bles-sed are the poor,
in
Hea - ven.
Bles-sed are the poor,
in
Hea - ven. Bles-sed are the poor, Bles-sed are the poor.
in
Hea - ven. Bles-sed are the poor, Bles-sed are the poor.
in
Hea - ven. Bles-sed are the poor, Bles-sed are the poor.
in

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m . m : m . m | d :-
Bles-sed are the poor,
r . r : r . r | t :-
Bles-sed are the poor,
l . t : d . r | m :-
Bles-sed are the poor.
f . f : f . f | r :-
Bles-sed are the poor,
m . m : m . m | d :-
Bles-sed are the poor,
d : d | : s . l | t :-
Bles-sed are the poor.
f . f : s . s | s :-
Bles-sed are the poor.
d : d | : s . l | t :-
Bles-sed are the poor.
s : s | : m | r :-
Bles-sed are the poor.
d . s : s . t | d :-
Bles-sed are the poor.
s : t | s : s | : m |
Bles-sed are the poor.
m : d | : m | s : s : t | d :-
Bles-sed are the poor.
f . r : m . s | d :-
Bles-sed are the poor.
m : d | : m |
Bles-sed are the poor.

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r . r : r . r | t :-
Bles-sed are the poor.
d . r : m . f | s :-
Bles-sed are the poor.
d . m : d . m | d : m |
Bles-sed are the poor in spi - rit, in spi - rit,
s : s | - : l | s : s | - :
Bles-sed are the poor in spi - rit, in spi - rit,
t : - | s : - | d . s : s . l | t : -
Bles-sed are the poor.
s : d : s . d | s : d |
Bles-sed are the poor in spi - rit, in spi - rit,
m : - | d : d | m : m | - :
Bles-sed are the poor in spi - rit, in spi - rit,
r : - | r : - | s : s : d . r | r : -
Bles-sed are the poor.
m . s : m . s | m : s |
Bles-sed are the poor in spi - rit, in spi - rit,
s : s | - : f | s : s | - :
Bles-sed are the poor in spi - rit, in spi - rit,
s : - | s : - | m : t : d . r | s : -
Bles-sed are the poor in spi - rit, in spi - rit,
d : d : d . d | d : d |
Bles-sed are the poor in spi - rit, in spi - rit,
d : - | m : f | d : d | - :
Bles-sed are the poor in spi - rit, in spi - rit,
d : d | - :
Bles-sed are the poor.

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d . m : d . m | d : m s : s | - : 1 | s : s | - : s d : - | - : m | l : l | - : d t : - | - : r
 Bles-sed are the poor in spi-rit, in spi-rit, the poor in spi - rit, the poor in
 s . d : s . d | s : d m : - | d : d m : m | - : | : s | s : s | : f | f : f | : s | s : s |
 Bles-sed are the poor in spi - rit, in spi-rit, in spi-rit, in spi-rit, in spi-rit, in spi-rit,
 m . s : m . s | m : s | s : s | - : f | s : s | - : | : m | m : m | : d | d : d | : r | r : r |
 Bles-sed are the poor in spi-rit, in spi-rit, in spi-rit, in spi-rit, in spi-rit, in spi-rit,
 d . d : d . d | d : d | m : f | d : d | - : | d . d : d . m | s : | f . f : f . l | l : | s . s : s . r | s :
 Bles-sed are the poor in spi - rit, in spi-rit, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor,

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s : s | - : s | d : - | - : m | l : l | - : l | r , d : r | - : d | t , l : t , d | r : s |
 spi - rit, the poor in spi - rit, the poor in spi - rit, the poor in spi - rit, the
 : n | r : n | : s | s : s | : f | f : f | : l | l : l | : s | s : s |
 in spi - rit,
 : t | t : t | : m | m : m | : d | d : d | : f | f : f | : r | t : r |
 in spi - rit,
 s . s : s . r | s : | d . d : d . m | s : | f . f : f . l | l : | r . r : r . f e | l : | s . s : s . l | s :
 Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor,

115

d : - | - : m | l : l | - : d t : - | - : r | s : s | - : s | l : - | - : d |
 poor in spi - rit, the poor in spi - rit, the poor in spi - rit, the poor in
 : s | s : s | : m | m : m | : f | f : f | : r | r : r | : m | m : m |
 in spi - rit,
 : m | m : m | : d | d : d | : r | r : r | : t | t : t | : d | d : d |
 in spi - rit,
 d . d : d . m | d : | l . l : l . l | l : | r . r : r . f | r : | s . s : s . s | s : | l . l : l . l | l :
 Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor,

120

The musical score consists of four staves. The top staff (Soprano) starts with a dotted half note followed by a quarter note. The second staff (Alto) begins with a dotted half note. The third staff (Tenor) starts with a quarter note. The bottom staff (Bass) begins with a eighth note followed by a sixteenth note. The lyrics are as follows:

Soprano: f : f : r t : t : l | t : r s : s : - :
Alto: spi - rit, the poor in spi-rit.
Tenor: : r : r : r . r s : - : t : r : r : - :
Bass: in spi - rit, the poor in spi-rit.
Bass: : r : t : t : t : r : - : r : t : t : - :
Bass: in spi - rit, the poor in spi-rit.
Bass: f : f : l : l | f : f t : s : | r : s : s : - : s : d : s : s : | r : s : t : d : d : d : - : d : f : d : d | r : s : m :
Bless-ed are the poor, the poor in spi-rit. For theirs is the king-dom of Hea-ven, for theirs is the king-dom of

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Forheirs is the king-dom of
Hea - ven, forheirs is the king-dom of Hea - ven, forheirs is the king-dom of Hea - ven.

139

The musical score consists of four staves of music in common time, treble clef, and B-flat key signature. The lyrics are as follows:

king-dom of Heav-en, the king-dom of Heav-en, the king-dom of Heav-en, the
 the king-dom of Heav-en, the king-dom of Heav-en, the king-dom of Heav-en, the
 the king-dom of Heav-en, the king-dom of Heav-en, the king-dom of Heav'en the
 the king-dom of Heav-en, the king-dom of Heav-en, the king-dom of Heav'en the
 the king-dom of Heav-en, the king-dom of Heav-en, the king-dom of Heav'en the

151

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff a bass clef, the third staff a treble clef, and the bottom staff a bass clef. The key signature is one flat. The music is in common time. The lyrics are as follows:

kingdom of Hea ven, for theirs is the king-dom of Hea - ven.
the king-dom of Hea-ven, for theirs is the king-dom of Hea - ven.
the king-dom of Hea-ven, for theirs is the king-dom of Hea - ven. Bles-sed are the poor, Bles-sed are the poor.
the king-dom of Hea-ven, for theirs is the king-dom of Hea - ven.

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Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor,
 in spi - rit, in spi - rit, in spi - rit,
 in spi - rit, in spi - rit, in spi - rit,
 Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor.

162

Bles-sed are the poor. Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor.
 Bles-sed are the poor. in spi - rit, in spi - rit, in spi - rit, Bles-sed are the poor.
 Bles-sed are the poor. in spi - rit, in spi - rit, in spi - rit, Bles-sed are the poor.
 Bles-sed are the poor. in spi - rit, in spi - rit, in spi - rit, Bles-sed are the poor.

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Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, in spi - rit, in
 Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, in spi - rit, in
 Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit, in spi - rit,
 Bles-sed are the poor in spi - rit, Bles-sed are the poor in spi - rit,

Blessed Are Those Who Mourn

THE BEATITUDES 1.04 (Duet For Soprano And Alto)

12

Matthew 5:4

Larghetto

Doh is F

Progress Gabriel Akpabio

Soprano Alto

12

m :- r | m : s | f :- | - s; m | m :- f | r : | d :- | d : d; t; d | m :- | - . f : r | d :- | - : | : | : | d :- | d :
 Bles - sed are those who mourn, for they shall be com - for - ted. Bles - sed,

20

r :- | r : | m :- r | m : s | f :- | - s; m | m :- f | r : | d :- | d : d; t; d | m :- | - . f : r | d :- | - :
 Bles - sed, Bles - sed are those who mourn, for they shall be com - for - ted.

27

s :- | s : | s :- fe | s : t | l :- | - d : s | s :- l | s : | m :- | m : m :- f | m | s :- | - l : s | s . f | m :- | - :
 Bles - sed, Bles - sed are those who mourn, for they shall be com - for - ted.

33

l :- | - : se k; d: t : l | s : s | - : | m :- | - : r m s: f : m | r : r | - : | r :- | - : d: r m r : d | r : r | - : |
 They shall be com - for - ted, they shall be com - for - ted, they shall be com - for - ted,

r :- | - : m r: d: t: l | s :- s | - : | l :- | - : se k; d: t : l | s : s | - : | s :- | - : s: l: t: l : s | f : f | - : |
 be com - for - ted. They shall be com - for - ted, they shall be com - for - ted,

f :- | - : m f: l | s : f | m : m | - : | d :- | - : t: d m r : d | t : t | - : |
 They shall be com - for - ted, they shall be com - for - ted,

121

mourn; Bles sed are those who mourn, Bles sed are those who mourn;

128

mourn, Bles sed are those who mourn, Bles sed are those who mourn, Bles sed are those who mourn, are

Ble sed are those who mourn, are those who mourn, Bles sed are those who mourn, are

135

those who mourn. For They shall be com for ted, they shall be com for ted,

those who mourn. They shall be com for ted, they shall be com for ted,

142

they shall be com for ted, they shall be com for ted; they shall be com for ted, they shall be

they shall be com for ted, they shall be com for ted; they shall be com for ted, they shall be

149

com for ted, they shall be com for ted; They shall be

com for ted, they shall be com for ted. They shall be

156

d' :- s | m : | :1 | t : d' | s :- m | d : | :1 | s : f | s :- m | d : | :r | m : f | s :- | - . f : m
com - for - ted, they shall be com - for - ted, they shall be com - for - ted, they shall be com - com - for -

m :- m | m : | :f | f : s | m :- d | d : | :r | r : r | m :- d | d : | :t | d : r | m :- | - : d
com - for - ted, they shall be com - for - ted, they shall be com - for - ted, they shall be com - com - for -

163

Largo

r : s | 1 : t | d' :- s | m : | :1 | t : d' | s :- m | d : | :r | m : f | s :- | - . f : m | m :- | - . f : r
ted, they shall be com - for - ted, they shall be com - for - ted, they shall be com - com - - - for -

t : t | d : r | m :- m | m : | :f | f : f | m :- d | d : | :r | d : r | m :- | - : d :- | t | :- . s |
ted, they shall be com - for - ted, they shall be com - for - ted, they shall be com - com - - - for -

170

Larghetto

d :- | - : | - : | :
ted.

s :- | - : | - : | :
ted.

178

Largo

Blessed Are The Meek

THE BEATITUDES 1.05 (Air For Tenor)

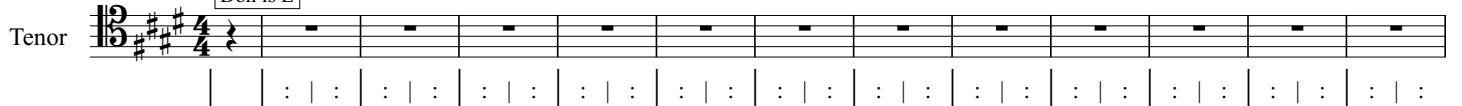
17

Progress Gabriel Akpabio

Matthew 5:5

Andante

Doh is E



14

mf

Bles - sed are the meek,
Bles - sed are the meek, for they shall in-he-rit the Earth;

23

f

they shall in-he-rit the Earth,
they shall in-he-rit the Earth, shall in - he - rit, shall in - he - rit,

31

shall in - he - rit, shall in - he - rit the Earth;
shall in - he - rit, shall in - he - rit, shall in - he - rit the Earth, in - he - rit the

38

Earth.
Earth.

51

mf

Doh is G

Bles - sed are the meek,
Bles - sed are the meek, for they shall in - he - rit the

58

Earth, for they shall in - he - rit the Earth,
for they shall in - he - rit the Earth, in - he - rit, Bles - sed are the

64

meek; for they shall in - he - rit the Earth,
for they shall in - he - rit the Earth, for they shall in -

70

he - rit the Earth,
Bles - sed are the meek;

80

for they shall in - he - rit the Earth, for they shall in - he - rit the Earth, for they shall in - he - rit the Earth, in-

87

he - rit the Earth, in - he - rit, in-he - rit, for they shall in - he - rit the Earth, for they shall in - he - rit the Earth,

93

for they shall in - he - rit the Earth, in - he - rit the Earth, in - he - rit, in-he - rit the Earth, in - he - rit the Earth.

99

for they shall in - he - rit the Earth, in - he - rit the Earth, in - he - rit, in-he - rit the Earth, in - he - rit the Earth.

III

Doh is E

mf

Bles - sed are the meek, Bles - sed are the

121

meek, for they shall in - he - rit the Earth; they shall in - he - rit the Earth, they shall in - he - rit the

129

Earth, shall in - he - rit, shall in - he - rit the Earth;

136

shall in - he - rit, shall in - he - rit, shall in - he - rit the Earth, in - he - rit the Earth; shall in - he - rit, shall in - he - rit,

143

*Adagio**Andante*

shall in - he - rit the Earth, in - he - rit the Earth.

149

Largo

Blessed Are The Hungry

19

THE BEATITUDES 1.06 (Air For Alto)

Matthew 5:6

Progress Gabriel Akpabio

Andante
Doh is D

Alto

14

Bles - sed are they that hun - ger and thirst for righ - teous - ness,

21

Bles - sed are they that hun - ger and thirst for righ - teous - ness, Bles - sed are they that

26

hun - ger and thirst for righ - teous - ness, Bles - sed are they that hun - ger and

31

thirst for righ - teous - ness, Bles - sed are they that hun - ger and thirst, Bles - sed are they that

36

Larghetto Andante

hung - er and thirst, that hun - ger and thirst for righ - teous - ness, for they shall be filled, they shall be filled,

41

they shall be filled, they shall be filled; they shall be filled.

46

they shall be filled, they shall be filled;

53

Bles - sed are they that

65

hun - ger and thirst for righ - teous - ness, Bles - sed are they that hun - ger,

137

150

Bles - sed are they that hun - ger and thirst for righ - teous - ness,

156

s :r .m | f :f | f .s :f .m | r ..m:f | s :r .m | f :m .r | d :-|:- | m :m .f | s :l
Bles - sed are they that hun - ger and thirst for righ - teous - ness, Bles - sed are they that

161

s :-| m :f | m :d .r | m :r .d | r :-|:- | s :r .m | f :f | f .s :f .m | r ..m:f
 hun - ger and thirst for righ - teous - ness, Bles - sed are they that hun - ger and

166

s :r .m | f :m .r | d :-|:- | s :r .m | f :-| f .f :f | f :m | l :m .f | s :-| s
thirst for righ - teous - ness, Bles - sed are they that hun-ger and thirst, Bles - sed are they that

171

Larghetto Andante

s .s :s | s :fe .f | f .f :f | f :m .r | m :m | r :.r | m :m .s | d :-| d :d .m | l :-
 hun-ger and thirst, that hun-ger and thirst for righ-teous-ness, for they shall be filled, they shall be filled,

176

f :f .1 | r :-| t :t .r | s :-| m :m .s | d :-| d :d .m | l :-| l :l .d | s :fe :s .1
they shall be filled, they shall be filled, they shall be filled, they shall be filled, they shall be filled,

181

t .l :t .d | r .d :r .m | l :-| r :d | m :m .s | d :-| d :d .m | l :-| f :f .1 | r :-
be filled. They shall be filled, they shall be filled, they shall be filled,

186

t :t .r | s :-| m :m .s | d :-| d :d .m | l :-| l :l .d | s :fe :s .l | t .l :t .d | r .d :r .m
they shall be filled, they shall be filled, they shall be filled, they shall be filled,

191

Larghetto Adagietto Larghetto Largo

l :-| r :d | bfilled.

Blessed Are The Merciful

THE BEATITUDES 1.07 (Air For Bass)

Matthew 5:7

Progress Gabriel Akpabio

Andante

Doh is E

Bass

Bles - sed are the mer - ci-ful, Bles - sed are the mer-ci-ful,

6

11

A musical score for a soprano voice. The score consists of two staves of music. The top staff uses a soprano C-clef, a common time signature, and a key signature of four sharps. The bottom staff uses a bass F-clef, a common time signature, and a key signature of one sharp. The lyrics are written below the notes in both English and Hebrew. The English lyrics are: "for they shall ob-tain mer-cy." The Hebrew lyrics are: ". mְלֹאת : mְלֹאת . mְלֹאת | lְלֹאת : tְלֹאת | dְלֹאת : dְלֹאת | . sְלֹאת : sְלֹאת . sְלֹאת | dְלֹאת : dְלֹאת . rְלֹאת | mְלֹאת : mְלֹאת | . rְלֹאת : rְלֹאת . rְלֹאת | mְלֹאת . fְלֹאת : sְלֹאת . mְלֹאת | dְלֹאת . fְלֹאת : mְלֹאת . rְלֹאת | mְלֹאת : mְלֹאת . rְלֹאת . rְלֹאת . rְלֹאת |". The vocal line starts with a rest followed by eighth-note pairs, then moves to sixteenth-note patterns.

16

The musical score shows two measures for the bassoon. Measure 10 ends with a fermata over the first note of the next measure. The lyrics are: "mer - cy for they shall ob - tain mer - cy". Measure 11 continues with the lyrics: "for they shall ob - tain mer - cy for they shall". The bassoon part consists of eighth-note patterns.

21

26

20
 | s₁ : s₁ | . m₁ : m₁ . m₁ | l₁ : l₁ . t₁ | d₁ : d₁ | . s₁ : s₁ . s₁ | d₁ : d₁ . r₁ | m₁ : m₁ | . r₁ : r₁ . r₁ | m₁. f : s₁ . m₁ | d₁ s₁. f : m₁ . r₁
 man ay for they shall sh. chain man ay for they shall sh. chain man ay for they shall sh. chain

31

20

A blank musical staff with ten measures, each consisting of a single vertical bar line. The staff is in bass clef, has a key signature of four sharps, and a common time signature.

51

59

59

the mer-ci-ful, Bles - sed are the mer-ci-ful, are the mer-ci-ful, are the mer-ci-ful, are the mer-ci-ful,

64

A musical score for a soprano voice in G major, featuring a basso continuo part. The vocal line includes lyrics such as 'the mer-ci - ful,' 'for they shall ob-tain mer-cy,' and 'for they shall ob-'. The continuo part consists of a bassoon and a harpsichord.

69

The musical score continues with a treble clef, a key signature of four sharps, and a common time signature. The vocal line consists of eighth and sixteenth note patterns. The lyrics for this section are:

| d . f : m . r | m : m | - : r | d : - t || l . m : m . m | l : l . t | d : d | . s : s . s | d : d . r |

tain mer - cy, mer - cy, for they shall ob - tain mer - cy, for they shall ob - tain

74

The musical score shows two measures for the bassoon. The first measure consists of six eighth-note pairs followed by a single eighth note. The second measure consists of three eighth-note pairs followed by a single eighth note. The bassoon part is written in bass clef, common time, and A major.

80

| s₁ : s₂ | . m₁ : m₂ . m₃ | l₁ : l₂ . t₁ | d₁ : d₂ | . s₁ : s₂ . s₃ | d₁ : d₂ . r₁ | m₁ : m₂ | . r₁ : r₂ . r₃ | m₁ . f₁ : s₁ . m₁ | d₁ . s₁ . f₁ : m₁ . r₁ |

mer - cy, for they shall ob - gain mer - cy, for they shall ob - gain mer - cy, for they shall ob - gain

85

65

Don is E

m : m - : f r : r - : m d : d - : r t : t . l | t : r s : d | : d : t | l : l
mer - cy, mer - cy, mer - cy, mer - cy, mer- cy; Bles - sed are the

91

A musical score page from a piano-vocal edition. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The vocal line consists of a single melodic line with lyrics underneath. The piano accompaniment is shown below the vocal line, featuring a bass clef, a key signature of three sharps, and a common time signature. The music continues from the previous page, with measure numbers 91 and 92 visible.

98

Bassoon:
 f_{||} : f_{||} | . l_{||} : l_{||} . l_{||} | r_{||} , d_{||} , r_{||} , m_{||} : f_{||} , m_{||} , f_{||} , s_{||} | l_{||} , s_{||} , f_{||} , m_{||} : r_{||} , d_{||} , t_{||} , l_{||} | S_{||} : s_{||} | . s_{||} : s_{||} . s_{||} | d_{||} , r_{||} , m_{||} , r_{||} ; : d_{||} , t_{||} , l_{||} , s_{||} | f_{||} . l_{||} : l_{||} . l_{||}
Cello:
 - cy, shall ob-tain mer - - - - - cy, shall ob-tain mer - - - - - cy, shall ob-tain

102

102

Bass clef, 2/4 time, key signature of four sharps. The lyrics are: "mer-cy, mer-cy, mer-cy, mer-cy, mer - cy, shall ob - tain mer - cy. Shall ob-tain". The music consists of six measures followed by a repeat sign and two more measures.

107

107
 | d., t., d., r, m, n, m, f || s., f, m, r; d., t., d., s., f : f, | . l, : l, . l, | r., d., r, m; f, m, f, s, | l, s., f, m; r, d., f, l, : s, | . s, : s, : s, |
 mer - - - - cy, shall ob-tain mer - - - - cy, shall ob-tain

111

A musical score for 'Mercury' in 2/4 time, featuring a bass clef and a key signature of two sharps. The vocal line consists of eighth and sixteenth note patterns. The lyrics are written below the notes.

**Mer-
cury,** shall ob-tain mer-cy,
mer-cy, mer-cy, mer-cy,
mer-cy, shall ob-tain mer-cy.

117

127

131

| d , r , m , r : d , t .. l , s | f . l : l , l | r . r : m . m : | f . f : | s . s : | l : l | : f | s : - | s : - |
 mer - cy, shall ob-tain mer-cy, mer-cy, mer-cy, mer-cy, shall ob-tain

136

| d₁ : d₁ | . s₁ : s₁ . s₁ | d₁, t₁. d₁, r₁ m₁ n₁ f₁ || s₁, f₁ m₁ n₁ : d₁, t₁. l₁, s₁ - f₁ | : f₁ | . l₁ : l₁ . l₁ | n₁, d₁, r₁ m₁ f₁ m₁, f₁, s₁ || s₁, f₁ m₁ r₁, d₁, t₁, l₁ -
 mer - cy. Shall ob-ain mer - - - - - cy, shall ob-ain mer - - - - -

140

A musical score for a soprano voice in G major, featuring a basso continuo part. The vocal line includes lyrics such as 'shall obtain mercury', 'mercy', and 'shall'. The continuo part consists of a bassoon and a harpsichord.

145

Andante

Adagietto

Musical score for soprano and piano, page 10, measures 11-12. The soprano part consists of a vocal line and lyrics: "s_{II} :- | s_{II} :- | d_I : d_{II} | - : | ob-tain mer-cy." The piano part features a rhythmic pattern of eighth and sixteenth notes.

Blessed Are The Pure In Heart

THE BEATITUDES 1.08 (Air For Alto)

25

Matthew 5:8

Progress Gabriel Akpabio

Moderato

Doh is Dh

Alto

Doh is Do

Measures 1-12: The Alto part consists of a series of eighth-note rests followed by a single eighth note at the end of measure 12.

15

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes. Below the staff, lyrics are written in a two-line format, corresponding to the musical phrases. The lyrics are: "pure in heart, Ble - sed are the pure in heart, Ble - sed are the pure in heart," followed by a repeat sign and the continuation "s - - : m". The vocal range is approximately from middle C to the first ledger line above it.

27

Musical score for the first verse of "I Know That My Redeemer Lives". The score consists of a treble clef staff with a key signature of four flats and a common time signature. The lyrics are written below the staff, corresponding to the musical notes. The lyrics are: "for they shall see God, for they shall see God, for they shall". The music features eighth-note patterns and a dotted half note.

41

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of a series of eighth and sixteenth notes. Below the staff, lyrics are written in a two-line format: 'm:-:- r . d:t:r' (see), 's|:-:- s|:-:- t:r' (God, for), 'f:-:- m:-:- d:-:-' (they shall see God, for), 'l:-:- s:-:- d':-:-' (they shall see God, see). The score includes a dynamic instruction 'f' (fortissimo) and a fermata over the last note.

54

A musical score for a soprano voice in G major, 2/4 time. The lyrics are: "Behold the Lamb of God, who takes away the sin of the world. O wondrous love! O wondrous grace! We thank thee, Lord, for all thy goodness to us. Amen." The music consists of a single melodic line with various dynamics and rests.

68

A musical score for soprano voice in G major, 2/4 time. The vocal line consists of a series of eighth-note chords. Below the staff, lyrics are written in a two-line format, corresponding to each chord. The lyrics are: 'Bles - sed are the pure in heart, Bles - sed are the pure in'. The music ends with a final note on the word 'f : - : m'.

82

A musical score for a soprano voice. The key signature is B-flat major (two flats). The vocal line starts with a dotted half note, followed by eighth notes, a dotted half note, a quarter note, a dotted half note, a sixteenth note, a eighth note, a dotted half note, a sixteenth note, a eighth note, a dotted half note, and a final eighth note. The lyrics are: "r :- :- m :- :- m : r : m s :- :- l :- :- s :- :- - : f : m r :- :- - :- :- r :- :- - : d : r m :- :- r :- :- heart, Bles - sed are the pure in heart, for they shall see God,"

95

A musical score for a three-part choir (Soprano, Alto, Bass) in G major, 2/4 time. The vocal parts are arranged in three staves above a piano accompaniment staff. The lyrics are written below the vocal staves. The piano part includes dynamic markings like forte and piano, and performance instructions like 'legg.' (leggiero). The vocal parts sing in four-measure phrases, with the bass part providing harmonic support.

108

A musical score for a soprano voice in G major, 2/4 time. The vocal line consists of eighth and sixteenth notes, with lyrics underneath: "they shall see God, they shall see God, for they shall see". The piano accompaniment features sustained notes and chords.

121

God. Bles - sed are the pure in heart, Bles -

136

- sed are the pure in heart, for they shall see God; they shall see

151

God; for they shall see God, for they shall see God, for

166

they shall see God, they shall see God, they shall see God,

179

they shall see God, for they shall see God.

195

Moderato

Bles - sed are the

211

pure in heart, Bles - sed are the pure in heart, Bles - sed are the pure in heart,

223

for they shall see God, for they shall see God, for they shall

237

see God; for they shall see God, for they shall see God,

250

God, see God, for they shall see God.

264

Bles - sed are the pure in heart, for they shall see

277

God, Bles - sed are the pure in heart, for

290

they shall see God, they shall see, they shall

303

see, they shall see God;

317

they shall see, they shall see, they shall see,

332

they shall see, they shall see, they shall see, they shall see,

345

they shall see, God.

359

Bles - sed are the pure in

373

heart, for they shall see God, Bles -

386

sed are the pure in heart, for they shall see God,

Blessed Are The Peacemakers

THE BEATITUDES 1.09 (Air For Soprano)

Matthew 5:9

Progress Gabriel Akpabio

142

160

178

191

202 Allegro moderato

213

224 Andante Moderato

236

247 Allegro moderato

261

273

284

284

f :- r : s :- m : l :- s : d' :- d' : t :- t : l . t; d' . t
 Bles - sed, are

295

295

l : s . f m :- r d :- : : : : : : : : : : : :
 the peace mak - kers.

312

312

: : : : : m . m : m . f s : s . m l . s : f . m f :- r . r : r . m f : f . r s . f : m . r m :-
 For they shall be cal-led the chil-dren of God, for they shall be cal-led the chil-dren of God,

342

m . m : m . f s : 1 . t d' . t : 1 . s f :- r s . f : m . r m :- d : r . m s :- m . m : m . f s : s . m
 for they shall be cal-led the chil-dren of God, the chil-dren of God, the chil-dren of God; for they shall be cal-led the

352

1 . s : f . m f :- r . r : r . m f : f . r s . f : m . r m :- m . m : m . f s : 1 . t d' . t : 1 . s f :- r
 chil-dren of God, for they shall be cal-led the chil-dren of God, for they shall be cal-led the chil-dren of God, the

362

Andante Moderato

s . f : m . r m :- r d : r . m s :- d :- d : m : s d' : t : 1 s :- f :- f : 1 : d' f : m' : r
 chil-dren of God, the chil-dren of God; Bles - sed are the peace ma - kers, Bles - sed are the peace ma -

373

d' :- : t l :- : s fe :- : m' m' : r' : d' t :- : 1 s :- : s s : 1 : d' m' :- : r' d' :- : d' :- :
 kers, the peace ma - kers, the peace ma - kers, for they shall be cal-led the chil - dren of God.

385

: : : : : : : d :- d : m : s d' : t : 1 s :- f :- f : 1 : d' f : m' : r
 Bles - sed are the peace ma - kers, Bles - sed are the peace ma -

397

Andante

d' :- : t l :- : s fe :- : m' m' : r' : d' t :- : - :- 1 s :- : s s : 1 : d' m' :- : r'
 kers, the peace ma - kers, the peace ma - kers, for they shall be cal-led the chil - dren of

407

Andantino **Adagietto**

d' :- : - :- : God.

Blessed Are The Persecuted

THE BEATITUDES 1.10 (Air For Tenor)

Matthew 5:10

Progress Gabriel Akpabio

Allegro moderato

Doh is A

16

f

Bles - sed are they that are per - se - cu - ted,

28

that are per - se - cu - ted, that are per - se - cu - ted for righ - teous

38

ness sake, for righ - teous-ness sake, for righ - teous-ness sake;

48

Bles - sed are they that are per - se - cu - ted, that are per - se -

58

cu - ted, that are per - se - cu - ted for righ - teous-ness sake, for righ - teous-ness sake,

68

for righ - teous-ness, righ - teous-ness, righ - teous-ness sake, for theirs is the king-dom of

78

Hea - ven. Bles-sed are they that are per - se - cu - ted, per - se - cu - ted,

88

per - se - cu - ted for righ-teous-ness sake, for theirs is the king-dom of Hea-ven,

98

king-dom of Hea-ven, king-dom of Hea-ven, the king-dom of Hea-ven, for theirs is the king-dom of

222 **Allegro**

for righ-teous-ness sake; for theirs is the king-dom of Hea-ven, for

233

for theirs is the king-dom of Hea-ven, for theirs is the king-dom, the king-dom of Hea-ven, the king-dom of Hea-ven;

243

for theirs is the king-dom of Hea-ven, for theirs is the king-dom of Hea-ven, for theirs is the

253

kingdom, the kingdom of Hea-ven, the kingdom of Hea-ven, the

262

king dom of Hea-ven,

277 **Allegro moderato**

294

Bles-sed are

309

they that are per-se-cu-ted, per-se-cu-ted, per-se-cu-ted for righ-teous-ness

319

sake, for theirs is the king-dom of Hea-ven, king-dom of Hea-ven,

328

king-dom of Hea-ven, the king-dom of Hea-ven, for theirs is the king-dom of Hea-ven, king-dom of

337

Hea-ven, king-dom of Hea-ven, the king-dom of Hea-ven. Bles-sed are they that are per-se-cu-ted,

346

346

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: per - se - cu - ted, per - se - cu - ted for righ-teous-ness sake, for

356

356

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: righ - teous - ness sake, for theirs is the king-dom, the king-dom of

365

365

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: Hea - ven, for theirs is the king-dom the king-dom of Hea - ven. Blest are they that are per - se - cu - ted,

374

374

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: per - se - cu - ted, per - se - cu - ted for righ-teous-ness sake, for

384

384

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: theirs is the king - dom of Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven,

392

392

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: king - dom of Hea - ven; for theirs is the king - dom of

403

403

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven, king - dom of

411

411

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: Andantino
Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven, the king - dom of

417

417

Bass clef, 2/4 time, key signature 2 sharps. The vocal line consists of eighth and sixteenth notes. The lyrics are: Adagio
Hea - ven.

END OF PART 1

PART 2

Blessed Are The Reviled

THE BEATITUDES 2.12 (Duet For Soprano And Tenor)

Matthew 5:11

Progress Gabriel Akpabio

Moderato

Doh is C

A musical score for two voices: Soprano and Tenor. The Soprano part is in treble clef, 3/4 time, and consists of a series of eighth-note rests. The Tenor part is in bass clef, 3/4 time, and also consists of a series of eighth-note rests. Both parts extend across 16 measures.

15

mp

A musical score for two voices. The top voice (Soprano) starts with a rest followed by a melodic line. The lyrics begin at the end of the first measure. The bottom voice (Bass) enters with a rhythmic pattern of eighth and sixteenth notes. The lyrics for the bass begin in the second measure. The music continues with a series of eighth and sixteenth note patterns. The lyrics for both voices continue through the end of the page.

28

39

A musical score for a soprano voice. The top staff shows a melodic line with various note values and rests, starting with a forte dynamic (f). The lyrics are written below the notes. The bottom staff consists of ten empty measures, each ending with a vertical bar line and a double bar line, indicating a section of the music.

49

m :1 :1 | r :f :f | f :t :t | m :s :s | s :l :t | d' :d' :r' | t .. l s : | d :m :s | d' :- :m' | m' :r' .d' :t .l
ner, and shall say all man - ner, and shall say all man - ner of e - vil a - gainst you; Bles-sed are ye when men shall re -

59

s .. f m : | l : t : d' | s : m : | : : | : s : s | d : m : m | m : 1 : 1 | r : f : f | f : t : t | m : s : s
vile you, and per - se - cute you, and shall say all man - ner, and shall say all man - ner, and shall say all man -

69

s : 1 : t | d' : d' : r' | m' .. r' d' : t | d' : d' : | : : | : : | : : | : : | : : | : :
ner of e - vil a - gainst you false-ly.

f

81

d : - : d | d : r . d : t . l | s .. f m : | l : t : d | s : m : | : s : s | d : m : m | m : l : l | r : f : f
ye when men shall re - vile you, and per - se - cuted you, and shall say all man - ner, and shall say all man -

90

f : t : t | m : s : s | s : 1 : t | d : d : r | t .. h s : | d : m : s | d : - : m | m : r . d : t . l | s .. f m : | l : t : d
ner, and shall say all man - ner of e - vil a - gainst you; Blessed are ye when men shall re - vile you, and per - se -

100

s : m : | : : | : s : s | d : m : m | m : l : l | r : f : f | f : t : t | m : s : s | s : 1 : t | d : d : r
cute you, and shall say all man - ner, and shall say all man - ner, and shall say all man - ner of e - vil a -

110

Bles-sed are ye when men shall re - vile you, and per-se - cute you, and shall say all
against you false-ly. Bles-sed are ye when men shall re - vile you, and per-se - cute you, and shall say all

120

man-ner of e - vil, and shall say all man-ner of e - vil a - gainst you false-ly, and shall say all,
man-ner of e - vil, and shall say all man-ner of e - vil a - gainst you false - ly, and shall say, and shall say,

130

and shall say all man-ner of e vil a - gainst you false - ly. Bles-sed are ye, *mf*
and shall say all man-ner of e vil a - gainst you false - ly. Bles-sed are ye,

141 *f*

Bles-sed are ye, Bles-sed are ye when men shall re - vile you, shall re - vile you,
Bles-sed are ye, Bles-sed are ye when men shall re - vile you, when men shall re - vile you,

151

and per-se - cute you, and shall say all man-ner of e - vil a - gainst you, and shall say all man-ner of e - vil a -
and per-se - cute you, and shall say all man-ner of e - vil a - gainst you, and shall say all man-ner of e - vil a -

162

m' .. r'd' :- | :d' :d' | f :- m' | r' :r' :d' | t :t :d' | r' :- : | s :- : | d' :s :1 | d' :- : | r' :l :t .. d' | r' :- :
against you, and shall say all manner of evil against you; Bles-sed are ye, Bles-sed are ye,
s .. fm :- | m :- :m | l :- :s | f :f :m | f :f :s | s :- : | r :- : | : : | m :d :r | r : : | f :r :m
against you, and shall say all manner of evil against you; Bles-sed are ye, Bles-sed are ye

173

m' :d' : | f :r' : | s' :m':m' | l' :- :l' | t' :s' :l' | m' .. r'd' :- | d' :d' :t | d' :d' :- . | d' :l :t..d' | r' :- :
Bles-sed, Bles-sed, Bles-sed are ye when men shall re - vile you, and per-se - cute you, men shall re - vile you,
m :s :m | :1 :- f | s :s :s | l :- :1 | s :s :f | s :m :- | m :m :r | m :m :m | m :f :s | s :r :-
ye, Bles-sed, Bles-sed, Bles-sed are ye when men shall re - vile you, and per-se - cute you, when men shall re - vile you,

183

Andante

r' :t :d'.r' | m' :m' :- | :d' :d' | f :- :r' | s' :m' :d' | l' :f :r' | s' :m' :d' | r' :s : | t :- | r' :- | f :- ||
and per - se - cute you, and shall say all manner of evil against you false-ly, for my sake.
f :r :s | s :m :- | :m :m | f :- :f | s :m :m | f :f :f | s :- :s | r :r : | s :- | s :- | s :- ||
and per - se - cute you, and shall say all manner of evil against you false-ly, for my sake.

Rejoice and Be Exceedingly Glad

40

THE BEATITUDES 2.13 (Chorus)

Matthew 5:12

Progress Gabriel Akpabio

Allegro moderato

f Doh is C

Soprano

Alto

Tenor

Bass

7

cresc.

ff

ff

ff

ff

13

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19

s' : s' . s' : . s | d' : d' | d' .., r' : m' . f | s' : s' | - : | : | : | : . s
 cee - ding-ly glad, for great is your re-w ard in Hea - ven, for
 t : d' . d' | t : | : | : | : m | f : f | f .., s : 1 . t | d' : d' | - : . m
 cee - ding-ly glad, for great is your re-w ard in Hea - ven, for
 r : m . m | r : | : | : | : s | l : l | l .., t : d . r | m : m | - :
 cee - ding-ly glad, for great is your re-w ard in Hea - ven, for
 s : d . d | s : . s | d : d | d .., r : m . f | s : s | - : | : | : | : . s
 cee - ding-ly glad, for great is your re-w ard in Hea - ven, for

24

d' . t: d' . s | d' . t: d' . r' | m' : - | : fe' | s' : s' | : fe' | s' : s' | : m' | r' : - . r' | r'. m': r'. m' | f : - | r'. m': r'. m' | f : - | : r' / great is your re-w ard in Hea - ven, in Hea - ven, for great is your re-w ard, your re-w ard in' / '1 . s : 1 . m | 1 . s : 1 . t | d' : - | : 1 | t : t | : 1 | t : t | : d' | t : - . t | t : t | d' : - | t : t | d' : - | : r' / great is your re-w ard in Hea - ven, in Hea - ven, for great is your re-w ard, your re-w ard' / '-' : | : | : | : r | r : r | r : r | : s | s : - . s | s : s | 1 : - | s : s | 1 : - | : / in Hea - ven, in Hea - ven, for great is your re-w ard, your re-w ard' / '-' : | : | : | : r | s : s | : r | s : s | : s | s : - . s | s : s | f : - | s : s | f : - | : / in Hea - ven, in Hea - ven, for great is your re-w ard, your re-w ard'

31

s' : s' | : fe' | s' : s' | - : . l' | s' : m'. m' | d' . d' : d' . r' | m' : m' | - : r' | d' : - | t : - | d' : d' | - : / Hea - ven, in Hea - ven, for so per-se - cu-ted they the Pro-phets who were be - fore you.
 dim.
 mf
 't | s : d' | : d' | t : t . d' | d' : s . s | s . s : s . s | s : s | - : s | s : - | s : - | s : s | - : / in Hea - ven, in Hea - ven, for so per-se - cu-ted they the Pro-phets who were be - fore you.
 dim.
 mf
 ': f | m : r | : m | r : r . f | m : d . d | d . d : m . t | d : d | - : t | m : - | r : - | m : m | - : s / in Hea - ven, in Hea - ven, for so per-se - cu-ted they the Pro-phets who were be - fore you. Re-
 dim.
 mf
 ': s | d : l | : d | s : s . f | d : d . d | m . m : s . s | d : d | - : s | d : - | s : - | d : d | - : / in Hea - ven, in Hea - ven, for so per-se - cu-ted they the Pro-phets who were be - fore you.

47

*m'. t: d'. r' | m'. t: d'. r' | m'. t: d' . r' | m' : - . s | 1 : t | d' : r' | d' : - : t . t | d' : - : . 1 | s : 1 | s : 1 | s : 1 | s . s : - d'
joice and be ex - ceed-ing-ly glad, Re-joice and be ex - cee - ding-ly glad. For great is your re - ward in Hea-ven, for*

*d' . s : 1 . t | d' . s : 1 . t | d' . s : 1 . t | d' : - . m | m : s | s : s | s : - : s . s | s : - : . f | m : f | s : f | m : f | r . r : m
joice and be ex - ceed-ing-ly glad, Re-joice and be ex - cee - ding-ly glad. For great is your re - ward in Hea-ven, for*

f
Re-joice and be ex - cee - ding-ly glad. For great is your re - ward in Hea-ven, for

f
Re-joice and be ex - cee - ding-ly glad. For great is your re - ward in Hea-ven, for

107

s' : m'. m' | d'. d' :- d' | f : r'. r' | t . t : d' . r' | m' : m' | - : m' | d' :- | r' :- | m' : m' | - : - . s' | l' : f . f | r' . r' :- r'
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, for so per-se-cu-ted, for

t . s : s . s | s . s :- . s | f : s . s | s . s : s . s | s : s | - : s | s : 1 | s : t | s : d' | - : - . d' | d' : d'. d' | t . t :- t
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, for so per-se-cu-ted, for

r : d . d | m . m :- m | d : t . t | r . r : d . s | s . d : d | - : d | d : - | t : r | d : s | - : - . m | f : f . 1 | s . s :- s
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, for so per-se-cu-ted, for

s . t : d . d | d . d :- d | l : s . s | s . s : m . t | d : d | - : d | m : f | s : - | d : d | - : - . d | f : l . f | s . s :- s
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, for so per-se-cu-ted, for

113

s' : m'. m' | d'. d' :- d' | f : r'. r' | t . t : d' . r' | m' : m' | - : m' | l' : - | se' :- | l' : l' | - : r' | s' : - | fe' :-
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, who were be -

t . s : s . s | s . s :- . s | f : s . s | s . s : s . s | s : s | - : d' | d' : - | t : - | 1 : d' | - : s | t : s | 1 : -
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, who were be -

r : d . d | m . m :- m | d : t . t | r . r : d . s | s . d : d | - : s | f : d | m : - | m : m | - : s | r : - | r : -
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, who were be -

s . t : d . d | d . d :- d | l : s . s | s . s : m . t | d : d | - : d | f : - | se : m | d : l | - : t | s : t | d : fe
so per-se-cu-ted, for so per-se-cu-ted they the Pro - phets who were be - fore you, who were be -

119

dim. Rit.

s' : s' | - : d' | f : - | m' : - | r' : r' | - : m' | d' : - | t : - | 1 : 1 | - : d | m : . m | s : . s | d' : - | . t : t . t
fore you, who were be - fore you, who were be - fore you. Re-joice, Re-joice, Re-joice, and be ex-
dim.

s : t : - : s | t : s | s : - | s : s | - : s | m : - | s : - | f : f | - : s | d : . d | r : . r | d : - | s : f . f
fore you, who were be - fore you, who were be - fore you. Re-joice, Re-joice, Re-joice, and be ex-
dim.

r : r : - : m | r : - | d : - | t : t : - : d | d : l | r : m | d : d | - : m | s : . l | t : . t | m : s | l : r : s . s
fore you, who were be - fore you, who were be - fore you. Re-joice, Re-joice, Re-joice, and be ex-
dim.

t : s : - : d | s : t | d : - | s : s : - : d | s : l | s : m | f : f | - : d | d : . l | s : . s | l : m | f : r : r . r
fore you, who were be - fore you, who were be - fore you. Re-joice, Re-joice, Re-joice, and be ex-

126 [Doh is C] *cresc.*

132 *ff*

138

143

s' : s' | - : | : | : . s | d'. t: d'. s | d'. t: d'. r' | m' : - | - : fe' | s' : s' | : fe'
Hea - ven,
for great is your re - ward in Hea - ven, in Hea - ven, in

f

: | : m | f : f | f . , s : 1 . t | d' : d' | - : m | 1 . s : 1 . m | 1 . s : 1 . t | d' : - | - : 1 | t : t | : 1
for great is your re - ward in Hea - ven, for great is your re - ward in Hea - ven, in Hea - ven, in

f

: | : s | l : l | l , t : d . r | m : m | - : | : | : | : r | r : r | : r
for great is your re - ward in Hea - ven, in Hea - ven, in

s : s | - : | : | : | : | : r | s : s | : r
Hea - ven, in Hea - ven, in

149

Soprano (S): s' : s' | : m' | r' :- . r' | r' . m' : r' . m' | f :- | r' . m' : r' . m' | f :- | - : r' | s' : s' | : fe' |
Hea - ven, for great is your re - ward, your re - ward in Hea - ven, in

Alto (A): t : t | : d' | t :- . t | t : t | d' :- | t : t | d' :- | - : | : t | s : d' |
Hea - ven, for great is your re - ward, your re - ward in Hea - ven,

Bass (B): r : r | : s | s :- . s | s : s | l :- | s : s | l :- | - : | : f | m : r |
Hea - ven, for great is your re - ward, your re - ward in Hea - ven,

Piano (Bass Staff):

Soprano (S): s : s | : s | s :- . s | s : s | f :- | s : s | f :- | - : | : s | d : l |
Hea - ven, for great is your re - ward, your re - ward in Hea - ven,

Andante

The musical score consists of four staves of music. The top staff uses a treble clef, the second staff an alto clef, the third staff a bass clef, and the bottom staff a bass clef. The lyrics are written below each staff, alternating between English and Latin versions. The English lyrics are: "Hea - ven, for so per - se - cu - ted they the Pro - phets who were be - fore you." The Latin lyrics are: "in Hea - ven, for so per - se - cu - ted they the Pro - phets who were be - fore you." The music features various note values and rests, with some notes connected by beams.

Ye Are The Salt Of The Earth

THE BEATITUDES 2.14 (Trio For Soprano, Alto And Tenor)

Matthew 5:13-15

Progress Gabriel Akpabio

THE BEATITUDES 2.14 - Ye Are The Salt Of The Earth

33

The musical score consists of three staves. The top two staves are treble clef, and the bottom staff is bass clef. The key signature is A major (two sharps). Measure 33 starts with a rest followed by six measures of silence. At measure 34, the bass staff begins with a forte dynamic (f) and a eighth-note pattern. The lyrics are: "Ye are the light of the world; a ci - ty set on a hill can not be hid-den." The vocal line continues through measures 35 and 36.

38

Measure 37 continues the bass line. Measure 38 begins with a eighth-note pattern on the bass staff, followed by the lyrics: "Nei - ther do men light a lamp and put it un-der the Bu - shel, but on the". The vocal line continues through measures 39 and 40.

41

Adagietto

Measure 41 begins with a eighth-note pattern on the bass staff, followed by the lyrics: "lamp stand, and it gives light to ev - ery one in the house." This section is labeled "Adagietto". The vocal line continues through measures 42 and 43.

Let Your Light So Shine Before Men

51

THE BEATITUDES 2.15 (Chorus)

Matthew 5:16

Progress Gabriel Akpabio

Adagietto

Soprano *Doh is A*

Alto

Tenor

Bass

8

15

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23

Let your light so shine before men, that they may see your

Let your light so shine, that they may see your

Let your light so shine, that they may see your

Let your light so shine, that they may see your

32

good works and glo - ri-fy your Fa-ther; Let your light so shine before men, that they may see your

good works and glo - ri-fy your Fa-ther; Let your light so shine, that they may see your

good works and glo - ri-fy your Fa-ther; Let your light so shine, that they may see your

good works and glo - ri-fy your Fa-ther; Let your light so shine, that they may see your

39

good works and glo - ri-fy your Fa-ther who is in Hea-ven, who is in Hea-ven, who

good works and glo - ri - fy your Fa-ther, and glo - ri - fy your Fa-ther, and glo - ri - fy your

good works and glo - ri - fy your Fa-ther, and glo - ri - fy your Fa-ther, and glo - ri - fy your

good works and glo - ri - fy your Fa-ther, and glo - ri - fy your

76

s :- m :- r : r - : l s :- m :- r : r - : m l :- d : r m : m - : s : s | s : 1
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven, Let your light so

t :- d :- t : t - : l r :- d :- t : t - : s f :- s :- s : s - : m :- - : d
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven, shine be -

s : s | s : l s : - - : s : s | s : l s : - - : r : r | d : t : s : - - : l s : - - : m : -
 Let your light so shine, Let your light so shine, Let your light so shine, who is in

m : s | d : - s : s | - : d t : - | d : - s : s | - : d r : - | m : s d : d | - : d d : - | d : -
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in

115

123

A musical score for 'Hallelujah' by Leonard Cohen, featuring four staves of music with lyrics in English. The score includes vocal parts for Soprano, Alto, Tenor, and Bass, along with an accompaniment part. The lyrics are as follows:

Soprano: r : r :- : m | m :- | m :.r.m | 1 : s | - : 1 | s :- | m :- | r : r :- : l | s :- | m :- | r : r :- : m | m :- | m :.r.m
Hea-ven, who is in Hea-ven, who is in

Alto: r : r :- : d.r | m :- .r | m :.r.d | l : d | - : l | s : s | s : l | d | r : r :- : l | s : s | s : l | d | r : r :- : d.r | m :- .r | m :.r.d
Fa-ther, and glo - ri-fy your Fa-ther, and glo - ri - fy your Fa-ther, and glo - ri - fy your Fa-ther, and glo - ri - fy your Fa-ther, and glo - ri-fy your

Tenor: t : t | - : | : s | s : s | f : m | - : | : t | s : s | t : t | - : | : m | s : s | t : t | - : | : s | s : s |
Hea-ven, who is in Hea-ven, who is in

Bass: s : s | - : d | d | - : | d : d | - : d | m : s | d | - : | s : s | - : d | m : d | d | - : | s : s | - : d | d | - : | d : s |
Hea-ven, who is in Hea-ven, who is in

131

| 1 :s | - :s :s | s :1 | s :- | - :1 | s :s | - :1 | s :s | s :1 .d | r :r | - d.r | m :- .r | m :r .d
 Hea-ven. Let your light so shine be - fore men, that they may see your good works and glo - ri-fy your

| l :d | - :m :m | d :d | r :- | - :r | r :r | - :r | t :t | r :r | r :s | - :m | s :s | s :s |
 Fa-ther. Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your

| f :m | - :s :s | m :m | s :t | - :fe | t :t | - :fe | r :r | t :l | t :t | - :s | s :d | d :t |
 Hea-ven. Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your

| d :d | - :d :d | d :d | t :s | - :r | s :s | - :r | s :s | s :fe | s :s | - :d | d :d | d :s |
 Hea-ven. Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your

138

Larghetto

l : d | - : s : s | s : 1 | s : - | - : 1 | s : s | s : l . d | r : r | - : d . r | m : - . r | m : r . m | l : s | - : - ||
 Fa-ther; Let your light so shine, that they may see your good works and glo - ri - fy your Fa-ther.

 l : s : i | - : m : - | - : d | t : t : i | - : d | r : t : i | m : m | s : t : i | - : s : | s : s : i | s : s : i | d : d | - : - ||
 Fa-ther; shine be - fore men, that they may see your good works and glo - ri - fy your Fa-ther.

 d : m : - : l | s : - | m : - | r : r : i | - : l | s : - | m : - | r : r : i | - : m | d : d | d : t | d : m | - : - ||
 Fa-ther who is in Hea - ven, who is in Hea - ven, and glo - ri - fy your Fa-ther.

 f : d : - : d | d : - : | d : - : | s : s : i | - : m | t : r | d : - : | t : s : i | - : d | d : d | d : s | f : d : - : - ||
 Fa-ther who is in Hea - ven, who is in Hea - ven, and glo - ri - fy your Fa-ther.

Except Your Righteousness Exceeds

THE BEATITUDES 2.16 (Chorus)

Matthew 5:20

Progress Gabriel Akpabio

Andante

Doh is B *f* —

8

For I say unto you,

Ex - cept,

Ex - cept,

Ex - cept,

Ex - cept

8

Allegro moderato

10

Ye shall in no wise enter the king-dom of Hea-ven,
 in no wise enter the king-dom of Hea-ven,
 ye shall in no wise enter the king-dom of Hea-ven,

for I say un-to you,
 king-dom of Hea-ven;
 ye shall in no wise en-ter the king-dom, the king-dom of Hea-ven; Ex-cept,
 en-ter the king-dom, the king-dom of Hea-ven; Ex-
 in no wise en-ter the king-dom, en-ter the king-dom, the king-dom of Hea-ven;

Ex-cept, your righ-teous-ness ex-ceds the righ-teous-ness of the scribes and
 your righ-teous-ness ex-ceds the righ-teous-ness of the scribes and
 cept, your righ-teous-ness ex-ceds the righ-teous-ness of the scribes and
 Ex-cept your righ-teous-ness ex-ceds the righ-teous-ness of the scribes and

pha - ri - sees, ye shall in no wise en-ter the king-dom of Hea-ven,
 pha - ri - sees, ye shall
 pha - ri - sees, ye shall in no wise en-ter the king-dom of Hea-ven,

43

ye shall in no wise en-ter the king-dom of Hea-ven,
 ye shall
 in no wise en-ter the king-dom of Hea-ven,
 ye shall in no wise, ye shall in no wise en-ter the king-dom of, en-ter the

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Andante

ye shall in no wise, ye shall in no wise en-ter the king-dom of Hea-ven;
 in no wise en-ter the king-dom, the king-dom of Hea-ven, ye shall in no wise en-ter the king - dom of Hea-ven;
 ye shall in no wise, ye shall in no wise en-ter the king-dom of Hea-ven;
 king-dom of Hea-ven,

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ex-cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your
 ex - cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your righ-teous-ness,
 ex - cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your righ-teous-ness,

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righ-teous-ness, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-
cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-
cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-
cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-

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ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall in no wise en-ter, ye
ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall in no wise en-ter, ye
ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall in no wise en-ter, ye
ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall in no wise en-ter, ye

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shall in no wise en-ter the king-dom of Hea-ven; ye shall in no wise en-ter, ye shall in no wise
shall in no wise en-ter the king-dom of Hea-ven; ye shall in no wise en-ter, ye shall in no wise
shall in no wise en-ter the king-dom of Hea-ven; ye shall in no wise en-ter, ye shall in no wise
shall in no wise en-ter the king-dom of Hea-ven; ye shall in no wise en-ter, ye shall in no wise

THE BEATITUDES 2.16 - Except Your Righteousness Exceeds

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en-ter the king-dom of Heav-en. ye shall in no wise en-ter, ye shall in no wise en-ter the
 en-ter the king-dom of Heav-en. ye shall in no wise en-ter, ye shall in no wise en-ter the
 en-ter the king-dom of Heav-en. ye shall in no wise en-ter, ye shall in no wise en-ter the
 en-ter the king-dom of Heav-en. ye shall in no wise en-ter, ye shall in no wise en-ter the

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d : d : r | m : r : d | s : - s : l : . d | r : d : | : : d | s : - s : l : . d | r : d : r | m : d : t :
 king-dom of Heav-en; ye shall in no wise en-ter, ye shall in no wise en-ter the king-dom of
 m : s : s : | s : s : m : | m : - m : f : f : | r : m : : | : : m : | m : - m : d : d : | s : s : s : | s : l : r :
 king-dom of Heav-en; ye shall in no wise en-ter, ye shall in no wise en-ter the king-dom of
 s : m : t : | d : t : : | : : s : | d : - d : d : d : | t : d : s : | d : - d : d : d : s : | t : d : t : | d : m : s :
 king-dom of Heav-en; ye shall in no wise en-ter, ye shall in no wise en-ter the king-dom of
 d : d : s : | d : s : : | : : d : | d : - d : d : l : | s : d : d : | d : - d : d : f : m : | s : m : s : | d : l : s :
 king-dom of Heav-en; ye shall in no wise en-ter, ye shall in no wise en-ter the king-dom of

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d : d : - m : f : s : | l : - s : | - . m : f : s : | l : - s : | - . s : l : . t : | d : t : l : | t : l : s : | l : s : - s : l : . t :
 Heav-en. king-dom of Heav-en, king-dom of Heav-en, in no wise en-ter the king-dom of Heav-en, king-dom of
 m : m : - . : | . d : d : d : | r : d : d : | . d : d : d : | r : m : f : s : | s : r : f : | r : n : r : | r : n : - . :
 Heav-en. king-dom of Heav-en, king-dom, ye shall in no wise en-ter the king-dom of Heav-en,
 s : s : - . : | . f : m : m : | s : f : m : | . f : m : m : | s : d : d : f : | m : r : d : | s : f : e : t : | f : t : - . :
 Heav-en. king-dom of Heav-en, king-dom, ye shall in no wise en-ter the king-dom of Heav-en,
 d : d : - . : | . f : d : d : | t : d : l : d : | . f : d : d : | t : d : f : | d : f : f : | s : r : . r : | r : s : - . :
 Heav-en. king-dom of Heav-en, king-dom, ye shall in no wise en-ter the king-dom of Heav-en,

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Hea - ven, king-dom of Hea - ven, in no wise en - ter the king dom, the king dom of Hea - ven, king-dom of
 king-dom of Hea - ven, king dom, ye shall in no wise en - ter the king dom, the king dom of Hea - ven,
 king-dom of Hea - ven, king dom, ye shall in no wise en - ter the king dom, the king dom of Hea - ven,
 king-dom of Hea - ven, king dom, ye shall in no wise en - ter the king dom, the king dom of Hea - ven,

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Hea - ven, king-dom of Hea - ven, in no wise en - ter the king - dom of Hea - ven, king-dom of
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom of Hea - ven,
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom of Hea - ven,
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom of Hea - ven,

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Hea - ven, king-dom of Hea - ven, in no wise en - ter the king - dom, the king - dom of Hea - ven.
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom, the king - dom of Hea - ven.
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom, the king - dom of Hea - ven.
 king-dom of Hea - ven, king-dom, ye shall in no wise en - ter the king - dom, the king - dom of Hea - ven.

Adagio

Adagio

The musical score consists of four staves of music in 3/4 time, key signature of G major (three sharps). The vocal parts are arranged in four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are as follows:

Sopranos: r : - | r : m | f : - | m : - | r : - | - : d | r : m | f : m | r : d | t : l | s : - | s : d | d : - | t : - | d : - | - : ||
Scribes and pha - ri - sees, ye shall in no wise en - ter the king - dom of Hea - ven.

Alto: s : - | s : - | f : l | s : - | f : fe | s : s | s : s | f : s | s : s | s : f | r : - | r : d | s : - | - : | s : - | - : ||
Scribes and pha - ri - sees, ye shall in no wise en - ter the king - dom of Hea - ven.

Tenor: t : - | t : d | d : - | d : - | l : - | t : m | r : d | d : d | t : m | r : d | t : - | t : s | m : d | n : f | m : - | - : ||
Scribes and pha - ri - sees, ye shall in no wise en - ter the king - dom of Hea - ven.

Bass: s : - | s : d | l : - | d : - | r : - | s : d | t : d | l : d | s : d | s : d | s : m | d : m | s : - | d : - | - : ||
Scribes and pha - ri - sees, ye shall in no wise en - ter the king - dom of Hea - ven.

ABOUT THE AUTHOR

Progress is a native of Ekom Iman, in Akwa Ibom State of Nigeria. His original (native) name is “**Uforo**” which means “Progress”. He is the third son of late Pastor Gabriel Udo Akpabio of Ekom Iman. He is not a professional musician, but gifted in Christian music composition. He is a lover of Classical music, Christian hymns, and other melodious (Christian) songs. His father was a pastor, composer, and choir master at different branches of Qua Iboe Church that he served. His mother “Grace Gabriel Akpabio” was one of his father’s devoted choristers. All his siblings are choristers/ musicians, some of whom have gone to read music as a course in the university and have become professionals in it. Though persecution has forced him out of regular choir activities for some time now, the blood of music in him is still very active. His other musical work for now is “CHRIST’S BIRTH CAROLS” – a 21st century Christmas Carols work comprising eleven excellent Christmas hymns/ Choir pieces, “SWEETER THAN HONEY” – a 12-track Gospel Country album, “GOD WILL MAKE A WAY” – an inspirational Choral music, and many Christian Choruses/ praises. He is also a writer of Christian books.

He is a PGD holder.