

21st CENTURY CLASSICAL ORATORIO

—

THE
BEAT&TUDES



By

PROGRESS GABRIEL AKPABIO

Email: composer4classic@gmail.com

(VOICE AND ACCOMPANIMENT)

COPYRIGHT / PERMISSION

21ST CENTURY CLASSICAL MUSIC – THE BEATITIDES

Copyright © 2016 by Nigerian Copyright Commission

This work is given out free of charge to the public to be used ONLY for events, programmes, services, etc that glorify/ promote Jesus Christ the son of God.

Choir groups and persons wishing to carry out production(s) of this work in audio or video formats are permitted to do so with proper reference/ acknowledgement of the composer/ owner of the work.

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.

The work has been registered with The Nigerian Copyright Commission.

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 SYMPHONI

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 has 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 lamp 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.*

INDEX

Part 1

#	Title	Type	Length	Page
1.01	Ascending Overture	Instrumental	8:33	1
1.02	And Seeing The Multitudes	Recitative for Soprano	0:33	10
1.03	Blessed Are The Poor In Spirit	Chorus	6:21	11
1.04	Blessed Are Those Who Mourn	Duet for Soprano & Alto	10:51	26
1.05	Blessed Are The Meek	Air for Tenor	7:56	35
1.06	Blessed Are The Hungry	Air for Alto	10:09	43
1.07	Blessed Are The Merciful	Air for Bass	6:52	56
1.08	Blessed Are The Pure In Heart	Air for Alto	12:15	67
1.09	Blessed Are The Peacemakers	Air for Soprano	8:35	80
1.10	Blessed Are The Persecuted	Air for Tenor	10:32	92

Part 2

#	Title	Type	Length	Page
2.11	Kingdom Bliss Symfoni	Instrumental	4:16	107
2.12	Blessed Are The Reviled	Duet for Soprano & Tenor	5:20	114
2.13	Rejoice And Be Exceedingly Glad	Chorus	5:29	121
2.14	Ye Are The Salt Of The Earth	Trio for Soprano, Alto & Tenor	2:00	135
2.15	Let Your Light So Shine Before Men	Chorus	7:19	139
2.16	Except Your Righteousness Exceeds The Righteousness Of The Scribes And Pharisees	Chorus	5:12	149

NOTE: Page Numbers are at the top right corners of the pages

PART 1

Ascending Overture

THE BEATITUDES 1.01 (Overture)

Progress Gabriel Akpabio

Andante

Violin I
Violin II
Viola
Violoncello

f

3

Detailed description: This block contains the first six measures of the score. It features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat) and the time signature is 4/4. The tempo is marked 'Andante' and the dynamic is 'f' (forte). The Violoncello part includes a triplet of eighth notes in measure 2. The music is in a minor key and begins with a rest in the first measure.

7

Detailed description: This block contains measures 7 through 12. The Violoncello part features a triplet of eighth notes in measure 10. The music continues with various rhythmic patterns and rests across all staves.

13

Detailed description: This block contains measures 13 through 18. The Violoncello part has a triplet of eighth notes in measure 15. The music continues with various rhythmic patterns and rests across all staves.

19

Detailed description: This block contains measures 19 through 24. The Violoncello part has a triplet of eighth notes in measure 21. The music continues with various rhythmic patterns and rests across all staves.

24

Musical score for measures 24-28. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 24 features a melodic line in the top Treble staff with eighth notes and a quarter note. Measures 25-28 show a rhythmic accompaniment in the other three staves, primarily using quarter notes and rests.

29

Musical score for measures 29-34. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 29 continues the melodic line in the top Treble staff. Measures 30-34 show a rhythmic accompaniment in the other three staves, primarily using quarter notes and rests.

35

Musical score for measures 35-40. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 35 continues the melodic line in the top Treble staff. Measures 36-40 show a rhythmic accompaniment in the other three staves, primarily using quarter notes and rests.

41

Musical score for measures 41-46. The system consists of four staves: Treble, Treble, Alto, and Bass. The key signature has one flat (B-flat). Measure 41 continues the melodic line in the top Treble staff. Measures 42-46 show a rhythmic accompaniment in the other three staves, primarily using quarter notes and rests. A triplet of eighth notes is marked with a '3' in measure 42.

47

Musical score for measures 47-52. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The first two staves are for the right hand, and the last two are for the left hand. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

53

Musical score for measures 53-58. The score continues in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

59

Musical score for measures 59-63. The score continues in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

64

Musical score for measures 64-69. The score continues in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

69

Musical score for measures 69-73. The score is in 3/4 time with a key signature of one flat (B-flat). It features four staves: two treble clefs and two bass clefs. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the upper staves.

74

Musical score for measures 74-78. The score continues with the same instrumentation and key signature. The upper staves show a more active melodic line with eighth-note patterns, while the bass accompaniment remains consistent.

79

Musical score for measures 79-83. The score continues with the same instrumentation and key signature. The upper staves show a more active melodic line with eighth-note patterns, while the bass accompaniment remains consistent.

84

Musical score for measures 84-88. The score continues with the same instrumentation and key signature. The upper staves show a more active melodic line with eighth-note patterns, while the bass accompaniment remains consistent.

89

Musical score for measures 89-94. The score is in 3/4 time and B-flat major. It features four staves: two treble clefs and two bass clefs. The music consists of eighth and quarter notes with rests, creating a rhythmic pattern.

95

Musical score for measures 95-100. The score continues with four staves. Measure 97 features a triplet of eighth notes in the bass staff, marked with a '3' above it. The music includes various rhythmic values and rests.

101

Musical score for measures 101-107. The score continues with four staves. Measures 105-107 show a significant change in the bass staff, with a long note and a fermata. The upper staves continue with rhythmic patterns.

108

Musical score for measures 108-113. The score continues with four staves. Dynamic markings are present: 'p' (piano) is written above the first staff in measures 109-112, and 'f' (forte) is written above the first staff in measure 113. The music features a mix of rhythmic patterns and rests.

114

Musical score for measures 114-118. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. Dynamics include *f* (forte) and *p* (piano). The music consists of eighth and sixteenth notes with some rests.

119

Musical score for measures 119-125. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. Dynamics include *f* (forte). The music consists of eighth and sixteenth notes with some rests.

126

Musical score for measures 126-130. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The music consists of eighth and sixteenth notes with some rests.

131

Musical score for measures 131-135. The score is in 3/4 time and B-flat major. It features four staves: Treble, Violin, Cello/Double Bass, and Bass. The music consists of eighth and sixteenth notes with some rests.

136

Musical score for measures 136-140. The score is in 4/4 time with a key signature of one flat (B-flat). It features four staves: two treble clefs and two bass clefs. The music is marked with a piano (*p*) dynamic. The first staff has a melodic line with some rests. The second and fourth staves have rhythmic accompaniment. The third staff has a bass line. The piece concludes with a fermata over the final measure.

141

Musical score for measures 141-145. The score is in 4/4 time with a key signature of one flat. It features four staves. The music is marked with a forte (*f*) dynamic. The first and second staves have melodic lines, while the third and fourth staves provide harmonic support. The piece ends with a fermata over the final measure.

146

Musical score for measures 146-150. The score is in 4/4 time with a key signature of one flat. It features four staves. The music is marked with a forte (*f*) dynamic. The first and second staves have melodic lines, while the third and fourth staves provide harmonic support. The piece ends with a fermata over the final measure.

151

Musical score for measures 151-155. The score is in 4/4 time with a key signature of one flat. It features four staves. The music is marked with a piano (*p*) dynamic. The first and second staves have melodic lines, while the third and fourth staves provide harmonic support. The piece ends with a fermata over the final measure.

156

Measures 156-160 of the Ascending Overture. The score is in 4/4 time and features four staves: two treble clefs and two bass clefs. A forte (*f*) dynamic marking is present at the beginning of measure 157. The music consists of rhythmic patterns of eighth and sixteenth notes, with some rests in the upper staves.

161

Measures 161-165 of the Ascending Overture. The score continues with the same four-staff format. The music features a mix of eighth and sixteenth notes, with some staves containing rests. The overall texture is rhythmic and ascending in pitch.

166

Measures 166-171 of the Ascending Overture. The score continues with the same four-staff format. The music features a mix of eighth and sixteenth notes, with some staves containing rests. The overall texture is rhythmic and ascending in pitch.

172

Measures 172-176 of the Ascending Overture. The score continues with the same four-staff format. The music features a mix of eighth and sixteenth notes, with some staves containing rests. The overall texture is rhythmic and ascending in pitch.

178

Musical score for measures 178-183. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in the first bass staff.

184

Larghetto

Musical score for measures 184-189. The score is written for four staves: two treble clefs and two bass clefs. The key signature has one flat (B-flat). The tempo marking 'Larghetto' is placed above the first staff. The music consists of sustained notes and rhythmic patterns, including eighth and sixteenth notes.

And Seeing The Multitudes

THE BEATITUDES 1.02 (Recitative For Soprano)

Progress Gabriel Akpabio

Matthew 5:1-2

Andante
Doh is Bb *f*

Soprano

mf **Andante**

Violin I

Violin II

Viola

Violoncello

: . 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

mf **Andante**

Soprano

Violin I

Violin II

Viola

Violoncello

m' ., r' :- | : r' . m' | f' :- . f' | f' , m' . r' | m' : | : s . d' | m' , m' - . m' | m' . r' . m' | f' :- | f' . m' . f' | s' : r' ||

sat down, 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

THE BEATITUDES 1.03 (Chorus)

Matthew 5:3

Progress Gabriel Akpabio

Allegro moderato

Doh is Bb

Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello

spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit.
spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit.
spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit.
spi-rit, the poor in spi-rit, the poor in spi-rit, the poor in spi-rit.
for

32

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

40

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

48

spi rit. For

spi rit. For

spi rit. For theirs is the king-dom of Hea-ven, the king-dom of Hea-ven,

spi rit. For



55

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

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

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

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

60

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

65

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

71

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

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

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

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

79

m : m | - : - | r : - . r | l : l | f . m : r . d | t : l | s : s | - : l | t : t | - : d | r : r | - : m | f : - | f : - . f | m : r . d | d : d . t
 spi-rit, Bles-sed are the poor in spi-rit, in spi-rit, in spi-rit, in spi - rit, for theirs is the king-dom of

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

s : d | - : - | t : - . t | l : d | l : t | r : r | t : t | - : l | r : r | - : d | s : s | - : s | l : - | f : - . r | s : t . d | m : m . r
 spi-rit, Bles-sed are the poor in spi-rit, in spi-rit, in spi-rit, in spi - rit, for theirs is the king-dom of

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

87

d :- | d :- | : | : | : | : | ḷ . ṭ : d . r | m :- | ḷ . ṭ : d . r | m :- | f . f : f . f | r :-
 Hea - ven. Bles - sed are the poor, Bles - sed are the poor. Bles - sed are the poor, in

ṣ :- | ṣ :- | : | : | : | : | ḷ . ṭ : d . ṣ | ṣ :- | ḷ . ṭ : d . ṣ | ṣ :- | : | : | ṣ
 Hea - ven. Bles - sed are the poor, Bles - sed are the poor. in

ṃ :- | ṃ :- | ḷ . ṭ : ḍ . ṛ | ṃ :- | ḷ . ṭ : ḍ . ṛ | ṃ :- | f̣ . ṃ : ḍ . ṛ | ṃ :- | f̣ . ṃ : ḍ . ṛ | ṃ :- | : | : | ṭ
 Hea - ven. Bles - sed are the poor, Bles - sed are the poor. Bles - sed are the poor, Bles - sed are the poor. in

ḍ :- | ḍ :- | : | : | : | : | ḍ . ṣ : ḷ . ṭ | ḍ :- | ḍ . ṣ : ḷ . ṭ | ḍ :- | : | : | f̣
 Hea - ven. Bles - sed are the poor, Bles - sed are the poor. in

93

m . m : m . m | d :- | r . r : r . r | ṭ :- | ḷ . ṭ : d . r | m :- | f . f : f . f | r :- | m . m : m . m | d :-
 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,

d : d | : ṣ . ḷ | ṭ :- | ṛ :- | f̣ . f̣ : ṣ . ṣ | ṣ :- | : | : ṣ | d : d | : ṣ . ḷ
 spi - rit, in spi - rit, Bles - sed are the poor. in spi - rit, in

ṣ : ṣ | : ṃ | ṛ :- | ṣ :- | ḍ . ṣ : ṣ . ṭ | ḍ :- | : | : ṭ | ṣ : ṣ | : ṃ
 spi - rit, in spi - rit, Bles - sed are the poor. in spi - rit, in

ṃ : ḍ | : ṃ | ṣ :- | ṣ :- | f̣ . ṛ : ṃ . ṣ | ḍ :- | : | : f̣ | ṃ : ḍ | : ṃ
 spi - rit, in spi - rit, Bles - sed are the poor. in spi - rit, in

120

spi - rit, the poor in spi-rit.

in spi - rit, the poor in spi-rit.

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



126

For theirs is the king-dom of

For theirs is the king-dom of

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

132

l_i : d | - : - . d | f : l . l | r : f . f | l_i : r | - : - . r | s : d' . d' | m : s . s | d : m | - : d | f : l | - : r | s : t | - : s
 Hea-ven, for theirs is the king-dom of Hea-ven, for theirs is the king-dom of Hea-ven, the king-dom of Hea-ven, the

d_i : m_i | - : - . m_i | l_i : f_i . f_i | s_i : t_i . t_i | m_i : s_i | - : - . s_i | s_i : s_i . s_i | s_i : s_i . s_i | m_i : s_i | - : m_i | l_i : l_i | - : s_i | s_i : s_i | - :
 Hea-ven, for theirs is the king-dom of Hea-ven, for theirs is the king-dom of Hea-ven, the king-dom of Hea-ven,

139

d : d | - : m | l_i : l_i | - : d | t_i : t_i | - : r | s_i : s_i | - : s_i | l_i : l_i | - : d | f_i : f_i | - : r
 king - dom of Hea - ven, the king - dom of Hea - ven, the king - dom of Hea - ven, the

: s_i | d : l_i | : m_i | f_i : l_i | : s_i | s_i : l_i | : r_i | r_i : s_i | : fe_i | fe_i : m_i | : r_i | r_i : f_i
 the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n the

: m_i | m_i : d | : d_i | r_i : m_i | : r_i | r_i : r_i | : t_i | t_i : r_i | : r_i | r_i : d | : t_i | t_i : l_i
 the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n the

: d_i | l_i : l_i | : l_i | f_i : l_i | : s_i | s_i : fe_i | : s_i | s_i : t_i | : r_i | r_i : l_i | : s_i | s_i : r_i
 the king-dom of Hea-ven, the king-dom of Hea-ven, the king-dom of Heav'n the

157

f . f : f . f | r :- | m . m : m . m | d :- | r . r : r . r | t :-
 Bles-sed are the poor, Bles-sed are the poor, Bles-sed are the poor,
 : : : : : : : | : s₁ | s₁ : s₁ | : s₁ . l₁ | t₁ :- | s₁ :-
 in spi - rit, in spi - rit,
 : : : : : : : | : t₁ | d₁ : d₁ | : s₁ | s₁ :- | r₁ :-
 in spi - rit, in spi - rit,
 | d₁ . s₁ : l₁ . t₁ | d₁ :- | d₁ . s₁ : l₁ . t₁ | d₁ :- | : : : : : | : s₁ | d₁ : d₁ | : m₁ | s₁ :- | s₁ :-
 Bles-sed are the poor, Bles-sed are the poor. in spi - rit, in spi - rit,



162

| l₁ . t₁ : d . r | m :- | f . f : f . f | r :- | m . m : m . m | d :- | r . r : r . r | t₁ :- | l₁ . t₁ : d . r | m :-
 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.
 | l₁ . s₁ : l₁ . l₁ | s₁ :- | : : : : : | : s₁ | s₁ : s₁ | : s₁ . l₁ | t₁ :- | s₁ :- | l₁ . s₁ : l₁ . l₁ | s₁ :-
 Bles-sed are the poor. in spi - rit, in spi - rit, Bles-sed are the poor.
 | r₁ . r₁ : f₁ . f₁ | m₁ :- | : : : : : | : t₁ | d₁ : d₁ | : s₁ | s₁ :- | r₁ :- | r₁ . r₁ : f₁ . f₁ | m₁ :-
 Bles-sed are the poor. in spi - rit, in spi - rit, Bles-sed are the poor.
 | f₁ . f₁ : f₁ . f₁ | d₁ :- | : : : : : | : s₁ | d₁ : d₁ | : m₁ | s₁ :- | s₁ :- | f₁ . f₁ : f₁ . f₁ | d₁ :-
 Bles-sed are the poor. in spi - rit, in spi - rit, Bles-sed are the poor.

180

Andante

Adagio

f :- | r : r | s :- | m : m | l :- | s :- | - : | : . f | m : r . d | d : d . t | d :- | d :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

l : r | t : t | m :- | d : d | d :- | m :- | - : | : . r | s : s . s | s : s . s | s :- | s :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

f : l | s : s | s :- | s : s | l : f | s :- | - : | : . l | d : s . m | m : d . r | m :- | m :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

r :- | s : t | d :- | d : d | f :- | d :- | - : | : . f | d : t . d | d : m . s | d :- | d :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

Andante

Adagio

f :- | r : r | s :- | m : m | l :- | s :- | - : | : . f | m : r . d | d : d . t | d :- | d :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

l : r | t : t | m :- | d : d | d :- | m :- | - : | : . r | s : s . s | s : s . s | s :- | s :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

f : l | s : s | s :- | s : s | l : f | s :- | - : | : . l | d : s . m | m : d . r | m :- | m :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

r :- | s : t | d :- | d : d | f :- | d :- | - : | : . f | d : t . d | d : m . s | d :- | d :- | - :- | : ||
 spi - rit, in spi - rit, in spi - rit, for theirs is the king-dom of Hea - ven.

Blessed Are Those Who Mourn

THE BEATITUDES 1.04 (Duet For Soprano And Alto)

Matthew 5:4

Progress Gabriel Akpabio

Larghetto

Doh is F

Soprano

Alto

Violin I

Violin II

Viola

Violoncello

7

mf

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

15

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

mf Bles - sed, Bles - sed, Bles - sed are

22

those whom mourn, for they shall be comforted. They shall be comforted,

29

they shall be comforted, they shall be comforted, be comforted.

35

They shall be comforted, they shall be comforted, they shall be com

41

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

48

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

55

60

: s | l : t d' :- s | m : : l | t : d' s :- m | d : : l | s : f
 They shall be com - for - ted, they shall be com - for - ted, they shall be

66

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

73

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

: s | f : f
 They shall be

102

109

mf

Bles - sed are those who *mf*rn, Bles - sed are

p

Bles - sed are those who mourn,

116

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

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

123

those who mourn, Blessed are those who mourn, Blessed are those who

130

mourn, Blessed are those who mourn, Blessed are those who mourn, are those who mourn.
mourn, are those who mourn, Blessed are those who mourn, are those who mourn.

137

For They shall be com - for - ted, they shall be com - for - ted, they shall be com - for - ted,
They shall be com - for - ted, they shall be com - for - ted, they shall be com - for - ted,

144

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

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

151

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

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

158

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

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

165

Largo **Larghetto**

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

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

Larghetto
mf

173

Largo
mf

180

Largo

Largo

Blessed Are The Meek

THE BEATITUDES 1.05 (Air For Tenor)

Progress Gabriel Akpabio

Matthew 5:5

Andante
Doh is E

Tenor

Andante
mf

Violin I

mf

Violin II

mf

Viola

mf

Violoncello

8

mf

Bles - sed are the

p

p

p

p

15

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

mf

p

mf

mf

p

mf

44

Musical score for measures 44-50. The score is in G major (one sharp) and 3/4 time. It consists of a vocal line and piano accompaniment. The piano accompaniment is written for both treble and bass clefs. Dynamics include piano (*p*) and mezzo-forte (*mf*).

51

Musical score for measures 51-57. The score is in G major and 3/4 time. It includes a vocal line with lyrics and piano accompaniment. A box above the vocal line indicates "Doh is G". Dynamics include mezzo-forte (*mf*) and piano (*p*).
 Lyrics: Bles - sed are the meek, Bles - sed are the meek, for they shall in - he - rit the

58

Musical score for measures 58-64. The score is in G major and 3/4 time. It includes a vocal line with lyrics and piano accompaniment. Dynamics include mezzo-forte (*mf*) and piano (*p*).
 Lyrics: 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 -

mf *p* *mf* *p*

70

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

mf *mf* *mf* *mf*

76

for they shall in -

p *p* *p* *p*

82

| ḷ . ṣ : f̣ . ṃ | ṛ :- | ṛ : ṛ | ṛ : ṛ | ṣ . f̣ ṃ . ṛ | ḍ :- | ṃ : ṃ | ṃ : ṃ | ṛ . ṃ : f̣ . ṃ | ḷ : ṛ | ḍ . ṛ ṃ . ṛ | ṣ : ṃ
 he - rit the Earth, for they shall in - he - rit the Earth, for they shall in - he - rit the Earth, in - he - rit the Earth, in -

mf *p* *mf* *p*

88

| f̣ . ṃ : ṛ . ḍ | ṛ . ḍ : ṭ . ḷ | ṃ : ṃ | ṃ : ṃ | ḷ . ṣ : f̣ . ṃ | ṛ :- | ṛ : ṛ | ṛ : ṛ | ṣ . f̣ : ṃ . ṛ | ḍ :- | ṃ : ṃ | ṃ : ṃ
 he - rit, in - he - rit, for they shall in - he - rit the Earth, for they shall in - he - rit the Earth, for they shall in -

mf *p* *mf* *p*

94

| ṛ . ṃ : f̣ . ṃ | ḷ : ṛ | ḍ . ṛ : ṃ . ṛ | ṣ : ṃ | f̣ . ṃ : ṛ . ḍ | ṛ . ḍ : ṭ . ḷ | ṣ : ṃ | ḷ : ḍ . ṭ | ḍ :- | - : | : | :
 he - rit the Earth, in - he - rit the Earth, in - he - rit, in - he - rit the Earth, in - he - rit the Earth.

mf

100

Musical score for measures 100-106. The score is in 3/4 time and the key signature has three sharps (F#, C#, G#). It features a vocal line and a piano accompaniment with four staves (treble and bass clefs). The piano part includes a string quartet texture with violin I, violin II, viola, and cello/bass.

107

Musical score for measures 107-113. The score continues in 3/4 time and the key signature of three sharps. It features a vocal line and a piano accompaniment with four staves. The piano part includes a string quartet texture with violin I, violin II, viola, and cello/bass.

114

Doh is E

mf

Musical score for measures 114-119. The score continues in 3/4 time and the key signature of three sharps. It features a vocal line and a piano accompaniment with four staves. The piano part includes a string quartet texture with violin I, violin II, viola, and cello/bass. Dynamics include *mf*, *p*, and *mf*.

de mi:- | - . l u : d | m i :- | - : - : | : | : | fi :- | - . l u : t u . ri | fi :- | m i : m i

Bles - sed are the meek, Bles - sed are the meek, for they

122

f

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

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

mf *p*

mf *p*

130

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

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

cresc.

cresc.

137

Adagio

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

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

mf

mf

Adagio

144

Andante

s : m | l : d . t | d :- | - : |
Earth, in - he - rit the Earth.

mf Andante

151

Largo

Largo

Blessed Are The Hungry

THE BEATITUDES 1.06 (Air For Alto)

Matthew 5:6

Progress Gabriel Akpabio

Andante
Doh is D

Alto

Andante
f

Violin I

f

Violin II

f

Viola

f

Violoncello

6

10

15

f

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

mf

21

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

26

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

31

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

36

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,
Larghetto **Andante**

41

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

46

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

51

56

62

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

68

r : r . m | f : s | f . s : f . m | r :- | m : m . f | s : l | s . l : s . f | m :- | m : m . f | s : l
 Bles - sed are they that hun - ger, Bles - sed are they that hun - ger, Bles - sed are they that

73

s . l : s . f | m . f : m . r | m : d . r | m : r . d | r :- | :- | r : r . m | f : d' | t . d' : t . l | s . l : s . f
 hun - ger and thirst for righ - teous - ness, Bles - sed are they that hun - ger and

78

m :l. f | m :- . r | d :- | :s | d :d :r | m :- :r | m :m :f | s :- :- | - : :s | d' :t | l :s
 thirst for righ - teous-ness. For they shall be filled, for they shall be filled; they shall be

86

l :- | :s | f :- | :m. f | r :- | :l | r :- | :de | r :- | :fe | s :- | :r
 filled, be filled, be filled, be filled, be filled, be filled, be filled, be

92

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

98

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

104

Bles - sed are they that hun - ger, Bles - sed are they that hun - ger, Bles - sed are they that

109

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

114

| m : l . f | m :- r | d :- | : s | d : d : r | m :- r | m : m : f | s :- :- | - : : s | d' :- t . l | s . l . s . f . m f . m r |
 thirst for rich - teous-ness. For they shall be filled, for they shall be filled, be filled,

122

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

127

| f :- | - . m : r . m | f :- | - : | m : m . s | d :- | d : d . m | l | :- | l | : l | . d | s # r e : s . l |
 be filled, they shall be filled, they shall be filled, they shall be filled,

132

t...l...t...d...r...d...r...m...l... :-r |r:d
be filled.

138

144

149

s : m . f | s : l | s :- | m : f
 Bles - sed are they that hun - ger and

154

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

159

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

165

f . *s* : *f* . *m* | *r* . . *m* *f* | *s* : *r* . *m* | *f* : *m* . *r* | *d* :- | - :- | *s* : *r* . *m* | *f* :- *f* | *f* . *f* : *f* | *f* : *m*

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

170

Larghetto **Andante**

l : *m* . *f* | *s* :- . *s* | *s* . *s* : *s* | *s* :- *f* e . *f* | *f* . *f* : *f* | *f* : *m* . *r* | *m* : *m* | *r* : . *r* | *m* : *m* . *s* | *d* :-

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

Larghetto **Andante**

175

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

they shall be filled, they shall be filled, they shall be filled, they shall be filled, they shall be filled,

180

l i : l i . d | s # f e : s . l | t . l : t . d | r . d : r . m | l i : - . r | r : d | m : m . s | d : - | d : d . m | l i : -

they shall be filled, be filled. They shall be filled, they shall be filled,

185

Adagio

f : f . l | r : - | t i : t . r | s i : - | m : m . s | d : - | d : d . m | l i : - | l i : l i . d | s # f e : s . l

they shall be filled, they shall be filled, they shall be filled, they shall be filled, they shall be filled,

Adagio

190

Larghetto

Adagietto

t . l : t . d | r . d : r . m | l i : - . r | r : d |

be filled.

Larghetto **Adagietto**

196

Larghetto

Largo

The musical score is presented in a grand staff format, consisting of five staves. The top staff is a single treble clef staff that remains empty throughout the piece. The second staff is a treble clef staff containing the main melodic line. The third and fourth staves are a piano accompaniment, with the third staff in a soprano clef and the fourth in a bass clef. The music is in the key of D major (two sharps) and 3/4 time. It is divided into two tempo sections: 'Larghetto' (measures 1-4) and 'Largo' (measures 5-6). The 'Largo' section begins with a fermata over the final note of the previous section. The score concludes with a double bar line.

Blessed Are The Merciful

THE BEATITUDES 1.07 (Air For Bass)

Progress Gabriel Akpabio

Matthew 5:7

Andante

Doh is E

f

Bass

Harpischord

Harpischord

Harpischord

Harpischord

mf

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

6

Bass

Harpischord

Harpischord

Harpischord

Harpischord

mf

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

11

Bass

Harpischord

Harpischord

Harpischord

Harpischord

mf

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

16

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

21

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

26

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

Doh is A

31

Doh is E

| m₁ : m₁ - : f₁ | r₁ : r₁ - : m₁ | d₁ : d₁ - : r₁ | t₁ : t₁ . l₁ | t₁ : r₁ | s₁ : d₁ | :
 mer - cy, mer - cy, mer - cy, mer - cy, mer - cy.

36

42

47

53

| d₁ :- | d₁ :- s₁ | d₁ m₁ r₁ d₁ t₁ l₁ s₁ f₁ | m₁ . r₁ : d₁
 Bles - sed are the mer-ci-ful,

58

| r₁ :- | r₁ :- m₁ | r₁ d₁ t₁ d₁ r₁ | s₁ : | m₁ :- | m₁ :- f₁ | m₁ r₁ d₁ t₁ l₁ s₁ f₁ | f₁ . f₁ : . m₁ | r₁ d₁ t₁ l₁ s₁ f₁ | m₁ r₁ | m₁ m₁ : . r₁
 Bles - sed are the mer-ci-ful, Bles - sed are the mer-ci-ful, are the mer-ci-ful, are

63

$d_1, t_1, s_1, f_1, m_1, r_1, d_1$ | r_1, r_1, r_1 | t_1, l_1, t_1, r_1 | s_1, s_1 | m_1, m_1, m_1 | l_1, t_1 | d_1, d_1 | s_1, s_1, s_1 | d_1, d_1, m_1, m_1
 the mer-ci-ful, are the mer-ci-ful, for they shall ob-tain mer-cy, for they shall ob-tain mer-cy,

68

r_1, r_1, r_1 | m_1, f_1, s_1, m_1 | d_1, f_1, m_1, r_1 | m_1, m_1 | $- : r_1$ | $d_1 :-$ | $t_1 :-$ | l_1, m_1, m_1, m_1 | l_1, t_1 | d_1, d_1
 for they shall ob-tain mer-cy, mer-cy, for they shall ob-tain mer-cy,

73

s_1, s_1, s_1 | d_1, d_1, r_1 | m_1, m_1 | r_1, r_1, r_1 | m_1, f_1, s_1, m_1 | d_1, f_1, m_1, r_1 | m_1, m_1 | $- : f_1$ | r_1, t_1, d_1, r_1, m_1
 for they shall ob-tain mer-cy, for they shall ob-tain mer-cy, mer-cy,

78

$d_1 : d_1$ | - : s_{11} | d_1 : - : r_1 | m_1 : f_1 | s_1 : s_1 | : m_1 : m_1 . m_1 | l_1 : l_1 . t_1 | d_1 : d_1 | : s_1 : s_1 . s_1 | d_1 : d_1 . r_1
 mer - cy, shall ob - tain mer - cy, for they shall ob - tain mer - cy, for they shall ob - tain

Doh is A

83

m_1 : m_1 | : r_1 : r_1 . r_1 | m_1 . f_1 : s_1 . m_1 | s_1 . f_1 : m_1 . r_1 | m_1 : m_1 | - : f_1 | r_1 : r_1 | - : m_1 | d_1 : d_1 | - : r_1
 mer - cy, for they shall ob - tain mer - cy, mer - cy, mer - cy, mer - cy,

88

Doh is E

t_1 : t_1 . l_1 | t_1 : r_1 | s_1 : d_1 | : | d_1 : - : t_1 | l_1 : l_1 | t_1 : - : l_1 | s_1 : - : | l_1 : - : | l_1 : - : | t_1 : - : | t_1 : - : | d_1 : - : d_1 | d_1 : - :
 mer - cy, mer - cy; Bles - sed are the mer - ci - ful, Bles - sed are the mer - ci - ful,

95

| r₁ :- d₁ | t₁ :- | - :- | . s₁ : s₁ . s₁ | d₁ . t₁ . d₁ r₁ . m₁ r₁ . m₁ f₁ | s₁ . f₁ . m₁ r₁ : d₁ . t₁ . l₁ s₁ | - f₁ : f₁ | . l₁ : l₁ . l₁ | r₁ . d₁ . r₁ m₁ f₁ m₁ f₁ s₁ | l₁ . s₁ . f₁ m₁ r₁ d₁ . t₁ . l₁ | -

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

100

| s₁ : s₁ | . s₁ : s₁ . s₁ | d₁ . r₁ . m₁ r₁ : d₁ . t₁ . l₁ s₁ | f₁ . l₁ : l₁ . l₁ | r₁ . r₁ : | m₁ . m₁ : | f₁ . f₁ : | s₁ . s₁ : | l₁ : l₁ | : f₁

- cy, shall ob-tain mer - - cy, shall ob-tain mer-cy, mer-cy, mer-cy, mer-cy, mer - cy, shall

105

| s₁ :- | s₁ :- | d₁ : d₁ | . s₁ : s₁ . s₁ | d₁ . t₁ . d₁ r₁ . m₁ r₁ . m₁ f₁ | s₁ . f₁ . m₁ r₁ : d₁ . t₁ . l₁ s₁ | - f₁ : f₁ | . l₁ : l₁ . l₁ | r₁ . d₁ . r₁ m₁ f₁ m₁ f₁ s₁ | l₁ . s₁ . f₁ m₁ r₁ d₁ . t₁ . l₁ | -

ob - tain mer-cy. Shall ob-tain mer - - - cy, shall ob-tain mer - - -

124

: : : : : : | . s₁₁ : s₁₁ . s₁₁ | d₁ . t₁ . d₁ . r₁ . m₁ . r₁ . m₁ . f₁ | s₁ . f₁ . m₁ . r₁ : d₁ . t₁ . s₁ |
 Shall ob-tain mer - - -

128

| f₁₁ : f₁₁ | . l₁₁ : l₁₁ . l₁₁ | r₁ . d₁ . r₁ . m₁ : f₁ . m₁ . f₁ . s₁ | l₁ . s₁ . f₁ . m₁ : r₁ . d₁ . t₁ . l₁ | s₁₁ : s₁₁ | . s₁₁ : s₁₁ . s₁₁ | d₁ . r₁ . m₁ . r₁ : d₁ . t₁ . l₁ . s₁ | f₁₁ . l₁₁ : l₁₁ . l₁₁
 - cy, shall ob-tain mer - - - cy, shall ob-tain mer - cy, shall ob-tain

132

| r₁ . r₁ : | m₁ . m₁ : | f₁ . f₁ : | s₁ . s₁ : | l₁ : l₁ | : f₁₁ | s₁₁ :- | s₁₁ :- | d₁ : d₁ | . s₁₁ : s₁₁ . s₁₁
 mer-cy, mer-cy, mer-cy, mer-cy, mer - cy, shall ob - tain mer - cy. Shall ob-tain

137

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

mer - cy, shall ob-tain mer - cy, shall ob-tain

141

Adagietto

Andante

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 :- | d : d | - :

mer - cy, shall ob-tain mer-cy, mer-cy, mer-cy, mer-cy, mer - cy, shall ob - tain mer-cy.

147

The musical score is written for four staves. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#) and contains six whole rests. The second staff is a treble clef with the same key signature, featuring a melodic line with eighth and sixteenth notes, followed by a series of quarter notes. The third staff is an alto clef with the same key signature, containing a rhythmic accompaniment of eighth and sixteenth notes. The fourth staff is a bass clef with the same key signature, providing a bass line with eighth and sixteenth notes. The piece concludes with a double bar line.

Blessed Are The Pure In Heart

THE BEATITUDES 1.08 (Air For Alto)

Matthew 5:8

Progress Gabriel Akpabio

Moderato
Doh is Db

Alto

Harp

Violin I

Violin II

Viola

Violoncello

13 **f**

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

mp

25

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

38

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

51

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

65

Blessed are the pure in

78

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

91

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

104

Allegro moderato

for they shall see God, they shall

116

t : l | s :- | d :- | - : d : l : f | m : r | d :- | - : | : | : | : | : | : | : | : | :
 see God, for they shall see God.

130

| : m :- | -. m : r . m | s : f | m :- | r :- | -. d : t . d | f : m | r :- | m :- | m :- | l :- | s : f | m :-
 Bles - sed are the pure in heart, Bles - sed are the pure in heart, for they shall see God;

144

| - : | : | : | : | : m | s : m | r : d | t i :- | - : | : | : | : | : | : | : | : d :- | - . r . d : t . d
 they shall see God; for they shall

199

Moderato

d : - : d : s : d m : - : r d : - :
 Bles - sed are the pure in heart,
Moderato
mp

213

r : - : r : l : r f : - : m r : - : m : - : m : d : m s : - : l : - : s : - : - : s : m r : - : - : s :
 Bles - sed are the pure in heart, Bles - sed are the pure in heart, for

226

- : t : r f : - : m : - : d : - : - : m : s l : - : s : - : d' : - : t : - : l : - : s : - : m : - : r . d : t : r
 they shall see God, for they shall see God, for they shall see

239

s : t : r f : m : r : d : d : - : m : s l : s : m' : r' : d' :
 God; for they shall see God, for they shall see God, see God, see

252

t : d' : d' : l : f m : r : d : - : : : : : : : : : d : :
 God, for they shall see God. Bles -

266

d : d : d m : - : - : r : d t : l : - : - : - : - : l : - : l : s l : - : s : l t : - : - : - :
 sed are the pure in heart, for they shall see God,

319

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

333

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

346

shall see God.

359

d : - : d : d : d m : - :
 Bles - sed are the pure

372

in heart, for they shall see God,

385

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

398

Musical score for measures 398-410. The vocal line is in G major with a key signature of two flats (B-flat and E-flat). The lyrics are: "they shall see, they shall see, they shall". The piano accompaniment consists of four staves: Treble, Treble, Bass, and Bass. The piano part features a steady accompaniment with a mix of eighth and sixteenth notes, often beamed together.

411

Musical score for measures 411-423. The vocal line continues with the lyrics: "see God;". The piano accompaniment continues with a similar texture. Dynamic markings include *f* (forte) in measures 418, 419, 420, and 421. The piano part features a mix of eighth and sixteenth notes, often beamed together.

424

Musical score for measures 424-436. The vocal line continues with the lyrics: "they shall see,". The piano accompaniment continues with a similar texture. Dynamic markings include *mp* (mezzo-piano) in measures 428, 429, 430, and 431. The piano part features a mix of eighth and sixteenth notes, often beamed together.

437

rit. a tempo

they shall see, they shall see, shall see;

rit. a tempo

449

tr.

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

462

God, for they shall see God. for

475

: ṭ : ṛ | f̣ : - : - | ṃ . ṛ : ḍ : - | ḍ : - : - | - : ṃ : ṣ | ḷ : - : - | ṣ : - : - | ṃ' : - : - | ṛ' : - : - | ḍ' : - : - | ṭ : - : -
 they shall see God, for they shall see God, see God, see God, see God,

486

Andante

| ḍ' : - : - | ḍ' : ḷ : f̣ | ṃ : - : - | ṛ : - : - | ḍ : - : - | - : - : - |
 for they shall see God.

Andante

f

Blessed Are The Peacemakers

THE BEATITUDES 1.09 (Air For Soprano)

Matthew 5:9

Progress Gabriel Akpabio

Moderato
Doh is E

Soprano

Violin *mf*

Violin *mf*

Viola *mf*

Violoncello *mf*

11

f

d :- :- d : m : s | d' : t : l
Bles - sed are the peace ma-

22

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

33

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

44

- :- : r' | d' :- :- | d' :- :- | : : | : : | : : | : : | : : | : : | : : | : : | : :
 ma - kers.

55

: : | : : | : : | : : | : : | : : | : : | : : | : : | : : | : : | m : m
 For they

67

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

82

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

97

- : m | d : t | d : r | s :- | - :- | m : m | m : f | s :- | s : m | l : s | f : m | f :- | - :- | r : r | r : m
 the chil - dren of God; for they shall be cal - led the chil - dren of God, for they shall be

112

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

127

| m :r | m :- | - :d | f :m | r :d | r :- | m :- | d :- | - :- | l :- | t :- | d :- | - :- | - :- | - :- | :
 dren of God, the chil - dren of God, the chil - dren of God.

143

| : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | : | :

159

175

Bles - sed are the peace ma - kers,

188

Bles - sed are the peace ma - kers, peace ma - kers, peace ma - kers, Bles -

199

Allegro moderato

f :- :- | l :- :- | l :- :- | l :- :- : t | d' : t : l | s :- :- | l :- :- | s :- :- | - : s | l : t . d' | r' : s . s
 sed, Bles - sed, Bles - sed are the peace ma - kers, for they shall be cal-led the

Allegro moderato

210

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

221

Andante

f . m' : r' . d' | r' . d' : r' . m' | f' :- . r' | s' : s' . s' | s' : s' . s' | m' . r' : d' . r' | m' :- . l | f' : f' . r' | m' : m' . s | m' :- | r' : d'
 cal - led the 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

Andante

232

Moderato

t . l : s | - : - : | d : - : - : | d : m : s | d' : t : l | s : - : - : | f : - : - : | f : l : d' | f : m' : r' | d' : - : t | l : - : s
 God; Bles - sed are the peace ma - kers, Bles - sed are the peace ma - kers, the peace ma -

Moderato

243

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

255

Allegro moderato

| : : | : : | : : | m : m | m : f | s : - f | m : - | r : r | r : m | f : - m | r : - | m : - | d :
 Bles-sed are the peace ma - kers, Bles-sed are the peace ma - kers, Bles - sed,

Allegro moderato

268

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

279

l . s : f . m | r . m : f . m | r :- | m :- | d : | f :- | r : | s :- | m : | l :- | s :
 the peace ma-kers; Bles - sed, Bles - sed, Bles - sed, Bles - sed,

290

d' :- d' : t :- t : l . t: d'. t | l . s : f | m :- | - : r | d :- | - :- | : | :
 Bles - sed, Bles - sed are the peace mak - kers.

302

Musical score for measures 302-312. The score is in G major (one sharp) and 4/4 time. It features a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The piano part includes a bass line with a consistent eighth-note pattern. The vocal line is mostly rests, with some notes appearing in the final measures of the system.

313

Musical score for measures 313-323. The score continues in G major and 4/4 time. The vocal line (treble clef) begins with a melodic phrase in measure 313. The piano accompaniment (treble and bass clefs) provides harmonic support with a steady eighth-note bass line.

324

Musical score for measures 324-334. The score continues in G major and 4/4 time. The vocal line (treble clef) has lyrics: "For they shall be called the". The piano accompaniment (treble and bass clefs) continues with the eighth-note bass line. The system ends with a double bar line.

336

| l . s : f . m | f :- | r . r : r . m | f : f . r | s . f : m . r | m :- | m . m : m . f | s : l . t | d' . t : l . 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

346

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

356

Andante

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

Andante

366

Moderato

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

Moderato

377

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

389

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

400

Andante

Andantino

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

Andante

Andantino

410

Adagietto

Adagietto

Blessed Are The Persecuted

THE BEATITUDES 1.10 (Air For Tenor)

Matthew 5:10

Progress Gabriel Akpabio

Allegro moderato

Doh is A

Tenor

Violin I

Violin II

Viola

Violoncello

10

18

f

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

mp

28

- : s₁ : t₁ | r₁ :- : m₁ | f₁ :- :- | m₁ :- :- | - : d₁ : r₁ | m₁ :- : f₁ | s₁ :- : l₁ | f₁ :- :- | - :- : r₁ m₁ | f₁ :- : f₁
 that are per - se - cu - ted, that are per - se - cu - ted for righ - teous

38

f₁ :- : s₁ | m₁ :- :- | - :- : d₁ r₁ | m₁ :- : m₁ | m₁ :- : f₁ | r₁ :- :- | - :- : t₁ d₁ | r₁ :- : r₁ | r₁ :- : m₁ | d₁ : t₁ : l₁
 ness sake, for righ - teous-ness sake, for righ - teous-ness sake;

48

s₁ :- :- | d₁ :- :- | d₁ : d₁ : t₁ | d₁ :- :- | d₁ :- : r₁ | m₁ :- : f₁ | s₁ :- :- | t₁ :- :- | - : s₁ : t₁ | r₁ :- : m₁
 Bles - sed are they that are per - se - cu - ted, that are per - se -

58

fi :- :- | mi :- :- | - : di : ri | mi :- : fi | si :- : li | fi :- :- | - : : ri, mi | fi :- : fi | fi :- : si | mi :- :-
 cu - ted, that are per - se - cu - ted for righ - teous-ness sake,

68

- : : di, ri | mi :- : mi | mi :- : fi | ri :- : ri | ri :- : mi | di : ri : mi | di : ti : li | si :- : fi | mi : ri : di | ri : li : ti
 for righ - teous-ness, righ - teous-ness, righ - teous-ness sake, for theirs is the king-dom of

78

di :- :- | di :- :- | di : di : ti | di :- : di | di : ri, di : ti, di | ri : si :- | - : : | : : | : mi, ri : di, ri | mi : di :-
 Hea - ven. Bles-sed are they that are per - se - cu - ted, per - se - cu - ted,

88

- : f_i. m_i: r_i. m_i | f_i : r_i : r_i | s_i : m_i : d_i | r_i :- : | : : | : : m_i | f_i :- :- | - :- : r_i | s_i : f_i. m_i: r_i. m_i
 per - se - cu - ted for righ - teous - ness sake, for theirs is the king - dom of

97

f_i : f_i :- | - : m_i. r_i : d_i . r_i | m_i : m_i :- | - : r_i. d_i : t_i . d_i | r_i : s_i : d_i | r_i : r_i : m_i | f_i : f_i : m_i | f_i :- :- | - :- : r_i
 Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven, the king - dom of Hea - ven, for theirs is

106

s_i : f_i. m_i: r_i. m_i | f_i : f_i :- | - : m_i. r_i : d_i . r_i | m_i : m_i :- | - : r_i. d_i : t_i . d_i | r_i : s_i : d_i | r_i : s_i : t_i | d_i : d_i :- | d_i : d_i : t_i
 the king - dom of Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven, the king - dom of Hea - ven. Bles - sed are

115

| d₁ :- : d₁ | d₁ : r₁. d₁: t₁. d₁ | r₁ : s₁ :- | - : : | : : | : m₁. r₁: d₁. r₁ | m₁ : d₁ :- | - : f₁. m₁: r₁. m₁ | f₁ : r₁ : r₁
 they that are per - se - cu - ted, per - se - cu - ted, per - se - cu - ted for

124

| s₁ : m₁ : d₁ | r₁ :- : | : : | : : m₁ | f₁. m₁: r₁. f₁ m₁. r₁ | m₁. r₁: d₁ m₁: r₁. d₁ | r₁. d₁: t₁: d₁ | r₁ :- : | : : | : : m₁
 righ-teous-ness sake, for righ - teous - ness sake, for

134

| f₁. m₁: r₁. f₁: m₁. r₁ | m₁. r₁ : d₁. m₁: r₁. d₁ | r₁. d₁ : t₁. r₁: d₁. t₁ | d₁. t₁ : l₁ : m₁ | f₁. m₁: r₁. f₁: m₁. r₁ | m₁. r₁ : d₁ : d₁ | r₁ : s₁ : t₁ | d₁ : d₁ :-
 theirs is the king-dom, the king-dom of Hea-ven, for theirs is the king-dom, the king-dom of Hea-ven.

142

153

d :- :-
Bles -

mp

mp

mp

mp

164

- : d : t₁ | d :- :- | d₁ :- : r₁ | m₁ :- : f₁ | s₁ : f₁ : m₁ | r₁ :- :- | - : s₁ : t₁ | r₁ :- : m₁ | f₁ : m₁ : r₁ | d₁ :- :-

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

f

f

f

f

174

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

184

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

194

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

204

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

214

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

224

Allegro

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

Allegro

235

l₁ : m₁ | - : - . r₁ | d₁ : t₁ . l₁ | m₁ : m₁ . r₁ | m₁ : m₁ . r₁ | m₁ : m₁ . r₁ | m₁ : m₁ . f₁ | s₁ : t₁ | - : - . s₁ | d₁ : d₁ . d₁

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

245

m₁ : m₁ . m₁ | s₁ : s₁ | - : - . f₁ | m₁ : m₁ . m₁ | l₁ : l₁ . t₁ | l₁ : m₁ | - : - . r₁ | d₁ : t₁ . l₁ | m₁ : m₁ . r₁ | m₁ : m₁ . r₁

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

255

m₁ : m₁ . r₁ | m₁ : m₁ . r₁ | m₁ . r₁ . m₁ f₁ : s₁ . f₁ . m₁ . r₁ | d₁ . t₁ . d₁ . r₁ . m₁ . r₁ . d₁ . t₁ | l₁ . s₁ . l₁ . t₁ : d₁ . t₁ . l₁ . s₁ | l₁ : l₁ | - : l₁ | l₁ : - | m₁ : r₁

Hea - ven, the king - dom of Hea - - - - - ven, the king - dom of

264

Hea - - ven,

This block contains the musical score for measures 264 through 276. It features a vocal line with lyrics and a piano accompaniment. The vocal line begins with a long note on 'Hea' followed by a rest, then 'ven,'. The piano accompaniment consists of four staves: two treble clefs and two bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegro moderato'.

277

Allegro moderato

Allegro moderato

This block contains the musical score for measures 277 through 288. It features a piano accompaniment of four staves (two treble, two bass) in the key of three sharps and 3/4 time. The tempo is marked 'Allegro moderato'. The score includes a change in time signature from 3/4 to 3/4 (repeated) and back to 3/4.

290

This block contains the musical score for measures 290 through 301. It features a piano accompaniment of four staves (two treble, two bass) in the key of three sharps and 3/4 time. The tempo is marked 'Allegro moderato'.

299

308

| d₁ : d₁ : t₁ | d₁ :- : d₁ | d₁ : r₁. d₁ : t₁. d₁ | r₁ : s₁ :- | : : | : : | : m₁. r₁ : d₁. r₁ | m₁ : d₁ :- | - : f₁. m₁. r₁. m₁

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

317

| f₁ : r₁ : r₁ | s₁ : m₁ : d₁ | r₁ :- : | : : | : : m₁ | f₁ :- :- | - :- : r₁ | s₁ : f₁. m₁ : r₁ . m₁ | f₁ : f₁ :-

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

326

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

335

Hea-ven, king-dom of Hea-ven, king-dom of Hea-ven, the king-dom of Hea-ven. Bles-sed are they that

344

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

353

r₁ :- : : : : m₁ | f₁ . m₁ : r₁ . f₁ : m₁ . r₁ | m₁ . r₁ : d₁ . m₁ : r₁ . d₁ | r₁ . d₁ : t₁ : d₁ | r₁ :- : : : : m₁
 sake, for righ - teous - ness sake, for

362

f₁ . m₁ : r₁ . f₁ : m₁ . r₁ | m₁ . r₁ : d₁ . m₁ : r₁ . d₁ | r₁ . d₁ : t₁ . r₁ : d₁ . t₁ | d₁ . t₁ : l₁ : m₁ | f₁ . m₁ : r₁ . f₁ : m₁ . r₁ | m₁ . r₁ : d₁ : d₁ | r₁ : s₁ : t₁ | d₁ : d₁ :-
 theirs is the king-dom, the king-dom of Hea-ven, for theirs is the king-dom the king-dom of Hea-ven.

370

d₁ : d₁ : t₁ | d₁ :- : d₁ | d₁ : r₁ . d₁ : t₁ . d₁ | r₁ : s₁ :- : : : : : : : : : : m₁ . r₁ : d₁ . r₁ | m₁ : d₁ :- : - : f₁ . m₁ : r₁ . m₁
 Bles-sed are they that are per - se - cu - ted, per - se - cu - ted, per - se -

379

fi : ri : ri | si : mi : di | ri :- : | : : | : : mi | fi :- :- | - :- : ri | si : fi . mi : ri . mi | fi : fi :-
 -cu - ted for righ - teous - ness sake, for theirs is the king - dom of Hea - ven,

f *mp*
f *mp*
f *mp*
f *mp*

388

- : m . ri : di . ri | mi : mi :- | - : ri . di : ti . di | ri : ri :- | - : di . ti : li . ti | di : li : | : : | : : | : :
 king - dom of Hea - ven, king - dom of Hea - ven, king - dom of Hea - ven;

f
f
f
f

397

: : | : : | : : si | li :- :- | - :- : li | si : fi . mi : ri . mi | fi : fi :- | - : m . ri : di . ri
 for theirs is the king - dom of Hea - ven, king - dom of

mp
mp
mp
mp

405

m₁ : m₁ :- | - : r₁ . d₁ : t₁ . d₁ | r₁ : r₁ :- | - : d₁ . t₁ : l₁ . t₁ | d₁ . r m₁ :- | - : f₁ . m₁ : r₁ . m₁ | f₁ : f₁ :- | - : m₁ . r₁ : d₁ . r₁

Hea-ven, king-dom of Hea-ven, king-dom of Hea-ven, king-dom of Hea-ven, king-dom of

413

Andantino

m₁ : m₁ :- | - : r₁ . d₁ : t₁ . d₁ | r₁ : s₁ : d₁ | r₁ : s₁ : t₁ | d₁ : d₁ :- : |

Hea - ven, king - dom of Hea - ven, the king - dom of Hea - ven.

Andantino *f*

419

Adagio

Adagio

END OF PART 1

PART 2

KINGDOM BLISS

THE BEATITUDES 2.11 (Symfoni)

Progress Gabriel Akpabio

f Allegro

Violin I

Violin II

Viola

Violoncello

6

12

18

Detailed description: This is a musical score for a string quartet, specifically measures 1 through 20. The score is written for Violin I, Violin II, Viola, and Violoncello. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Allegro' and the dynamics are marked 'f' (forte). The score is divided into four systems of five measures each. The first system (measures 1-5) shows the initial entry of the instruments. The second system (measures 6-10) continues the melodic and harmonic development. The third system (measures 11-15) features a more complex texture with some sixteenth-note passages in the Violin I part. The fourth system (measures 16-20) concludes the passage with sustained chords and rhythmic patterns in the lower strings.

23

Musical score for measures 23-27. The score is written for four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features a steady eighth-note accompaniment in the bass clefs and a melody in the treble clefs. Measure 23 starts with a treble clef staff containing a quarter rest followed by an eighth-note pair, and a bass clef staff with a quarter note. The melody in the upper treble clef consists of quarter notes and eighth-note pairs.

28

Musical score for measures 28-32. The score continues with the same four-staff structure. The melody in the upper treble clef remains consistent with the previous system, featuring quarter notes and eighth-note pairs. The bass clef accompaniment continues with a steady eighth-note pattern.

33

Musical score for measures 33-37. The score continues with the same four-staff structure. The melody in the upper treble clef becomes more active, featuring eighth-note pairs and quarter notes. The bass clef accompaniment continues with a steady eighth-note pattern.

38

Musical score for measures 38-42. The score continues with the same four-staff structure. The melody in the upper treble clef features eighth-note pairs and quarter notes. The bass clef accompaniment continues with a steady eighth-note pattern. The dynamic marking *p* (piano) is indicated above the first staff in measure 38 and above the second staff in measure 39.

43

Musical score for measures 43-47. The score is in 4/4 time and consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 43 starts with a forte (*f*) dynamic. Measures 44-45 have a forte (*f*) dynamic. Measure 46 has a forte (*f*) dynamic. Measure 47 has a piano (*p*) dynamic.

48

Musical score for measures 48-52. The score is in 4/4 time and consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 48 has a forte (*f*) dynamic. Measure 49 has a forte (*f*) dynamic. Measure 50 has a piano (*p*) dynamic. Measure 51 has a forte (*f*) dynamic. Measure 52 has a piano (*p*) dynamic.

53

Musical score for measures 53-57. The score is in 4/4 time and consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 53 has a forte (*f*) dynamic. Measure 54 has a forte (*f*) dynamic. Measure 55 has a forte (*f*) dynamic. Measure 56 has a piano (*p*) dynamic. Measure 57 has a piano (*p*) dynamic.

58

Musical score for measures 58-62. The score is in 4/4 time and consists of four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measure 58 has a forte (*f*) dynamic. Measure 59 has a forte (*f*) dynamic. Measure 60 has a piano (*p*) dynamic. Measure 61 has a forte (*f*) dynamic. Measure 62 has a piano (*p*) dynamic.

63

Musical score for measures 63-67. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, interspersed with rests. The key signature has one sharp (F#).

68

Musical score for measures 68-73. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues with a similar complex rhythmic pattern, featuring many sixteenth and thirty-second notes and rests. The key signature has one sharp (F#).

74

Musical score for measures 74-79. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues with a similar complex rhythmic pattern, featuring many sixteenth and thirty-second notes and rests. The key signature has one sharp (F#).

80

Musical score for measures 80-84. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music continues with a similar complex rhythmic pattern, featuring many sixteenth and thirty-second notes and rests. The key signature has one sharp (F#).

85 *p* *f* *p*

90 *f* *p* *fff* *ff* *f* *mf* *mp* *p*

95

100 *f* *f* *f*

105

Musical score for measures 105-110. The score is written for four staves: Treble 1, Treble 2, Bass 1, and Bass 2. The music features a steady eighth-note accompaniment in the lower staves and more complex melodic lines in the upper staves.

110

Musical score for measures 110-114. The score continues with four staves. Measures 110-111 show a change in the upper staves with some rests and more active melodic movement. The lower staves maintain a consistent rhythmic pattern.

114

Musical score for measures 114-120. The score continues with four staves. Measures 114-115 show a change in the upper staves with some rests and more active melodic movement. The lower staves maintain a consistent rhythmic pattern.

120

Musical score for measures 120-125. The score continues with four staves. Measures 120-121 show a change in the upper staves with some rests and more active melodic movement. The lower staves maintain a consistent rhythmic pattern.

126

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a common time signature. The first staff features a melodic line with a trill on the final note of the fifth measure. The second staff provides a harmonic accompaniment. The third staff contains a bass line with a trill on the final note of the fifth measure. The fourth staff features a rhythmic accompaniment with eighth notes. The score concludes with a double bar line at the end of the sixth measure.

Blessed Are The Reviled

THE BEATITUDES 2.12 (Duet For Soprano And Tenor)

Matthew 5:11

Progress Gabriel Akpabio

Moderato
Doh is C

Soprano
Tenor
Violin I
Violin II
Viola
Violoncello

10

20

mf *Moderato* *f*

mp

pp

Bles-sed are ye when men shall re-vile you, and per-se-cute you, and shall

Bles-sed are ye when men shall re-vile you, and per-se-cute you, and shall

30

s :- : l s : m : r d : t : d r : t : d r : s : t : : t : d r :- : : : : : : : : : : : :
 say all man-ner of e - vil a - gainst you false-ly, for my sake;

m : :- : f m : s : s : s m : r : s s : r : m s : r : : : r : m s :- : : : : : : : : : : : :
 say all man-ner of e - vil a - gainst you false-ly, for my sake;

mf

40

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

f

mf

49

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

78

: : | : : | : : | : : | : : | : : | : : | : : | : : | : : | : :
Bles-sed are ye when men shall re - vile you, and per-se - cute you, and shall

87

| d | : m | : m | | m | : l | : l | | r | : f | : f | | f | : t | : t | | m | : s | : s | | s | : l | : t | | d : d : r | t | : : l | s | : | | d | : m | : s | | d :- : m
 say all man - ner, and shall say all man - ner, and shall say all man - ner of e - vil a - gainst you; Bles-sed are ye when

97

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

106

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

| f | : t | : t | | m | : s | : s | | s | : l | : t | | d : d : r | | m . r d : t | | d : d : | | s | : s | : f | | m | :- : m | | f | : s . l | : t . l | | s | : : f m | :-
 ner, and shall say all man - ner of e - vil a - gainst you false-ly. Bles-sed are ye when men shall re - vile you,

116

d : ṭ : ṭ | d : d : | : r : r | m :- : f | s : m : l | s : m : | : l : t | d' say :- : t | m : l : se | l : l : t
and per-se - cute you, and shall say all man-ner of e - vil, and shall say all man-ner of e - vil a -

ṃ : ṛ : f̣ | ṃ : ṃ : | : f̣ : f̣ | ṣ :- : d | d : ṣ : d | ṭ : ṣ : | : d : r | m :- : r | d : d : ṭ | d : d : r
and per-se - cute you, and shall say all man-ner of e - vil, and shall say all man-ner of e - vil a -

126

d' :- : r' | r'...d' t : | d' : t : d' | s :- :- | r' : m' : f say - :- : f | f : m' : r' | r' : d' : r' m' | d' : l : t | d' :- : d'
gainst you false-ly, and shall say all, and shall say all man-ner of e vil a -gainst you false - ly.

d :- : fe | s : r : | m : r : m | m : r : m | f : s : l | - :- : l | l : s : f | f : m. f : s | m : d : f | m :- : m
gainst you false - ly, and shall say, and shall say, and shall say all man-ner of e vil a -gainst you false - ly.

136

mf : : | : : | f : : | : : | f : m' : r' | m' :- : l
Bles-sed are ye, Bles-sed are ye, Bles-sed are ye when

mp : : | : : | : : | l : s : f | m :- : : | : : | : : | f : s : f | f :- : : | l : s : f | s :- : d
Bles-sed are ye, Bles-sed are ye, Bles-sed are ye when

147

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

f : f : s | m : m : m | f : f : s | f : f :- | s : s : l | s : s :- | s :- : s | l :- : s | m : m : s
 men shall re - vile you, when men shall re - vile you, and per - se - cute you, and shall say all man-ner of

156

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

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

166

t : t : d' | r' :- :- | s :- : | d' : s : l | d' :- : | r' : l : t : d' | r' :- : | m' : d' : | f : r' : | s' : m' : m'
 e - vil a - gainst you; Bles-sed are ye, Bles-sed are ye, Bles-sed, Bles-sed, Bles-sed are

f : f : s | s :- :- | r :- : | : : | m : d : r | r : : | f : r : m | m : s : m | : l : f | s : s : s
 e - vil a - gainst you; Bles-sed are ye, Bles-sed are ye, Bles-sed, Bles-sed, Bles-sed are

176

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

l :- :l | s :s :f | s :m :- | m :m :r | m :m :m | m :f :s | s :r :- | f :r :s |
 ye when men shall re - vile you, and per - se - cute you, when men shall re - vile you, and per - se -

184

Andante

m' :m' :- | :d' :d' | f' :- :r' | s' :m' :d' | l' :f' :r' | s' :m' :d' | r' :s : | t :- | r' :- | f' :- ||
 cute you, and shall say all man-ner of e - vil a - gainst you false-ly, for my sake.

s :m :- | :m :m | f' :- :f | s :m :m | f :f :f | s :- :s | r :r : | s :- | s :- | s :- ||
 cute you, and shall say all man-ner of e - vil a - gainst you false-ly, for my sake.

Andante

Rejoice and Be Exceedingly Glad

THE BEATITUDES 2.13 (Chorus)

Matthew 5:12

Progress Gabriel Akpabio

Allegro moderato

f Doh is C

Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello

f Re-joyce, Re-joyce, Re-joyce and be ex-cee-ding-ly glad.
f Re-joyce, Re-joyce, Re-joyce and be ex-cee-ding-ly glad.
f Re-joyce, Re-joyce, Re-joyce and be ex-cee-ding-ly glad.
f Re-joyce, Re-joyce, Re-joyce and be ex-cee-ding-ly glad.

cresc. *ff*
Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce and be ex-
cresc. *ff*
Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce and be ex-
cresc. *ff*
Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce and be ex-
cresc. *ff*
Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-joyce and be ex-

12

s' : s' . s' | s' :- | - :- | - : s' | s' : s' . s' | s' : s' | l' : s' . s' | s' :- . s' | s' : . s' | s' : . s' | s' : . s' | s' : . s' | s' : . s'
 cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad; Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-

t : d' . d' | t : d' | t : d' . d' | t : d' | t : d' . d' | t : d' | d' : t . t | d' :- . t | d' : . t | d' : . t | d' : . t | d' : . d'
 cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad; Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-

r : m . m | r : m | r : m . m | r : m | r : m . m | r : m | f : r . r | m :- . r | m : . r | m : . r | m : . r | m : . m
 cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad; Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-

s₁ : d . d | s₁ :- | - :- | - : d | s₁ : d . d | s₁ : d | f₁ : s₁ . s₁ | d :- . s₁ | d : . s₁ | d : . s₁ | d : . s₁ | d : . d
 cee-ding-ly glad, ex - cee-ding-ly glad, ex - cee-ding-ly glad; Re-joyce, Re-joyce, Re-joyce, Re-joyce, Re-

18

s' : s' | s' : s' | s' : s' . s' | s' : . s | d' : d' | d' . , r' : m' . f | s' : s' | - : | : | :
 joyce and be ex - cee-ding-ly glad, for great is your re-ward in Hea - ven,

t : d' | t : d' | t : d' . d' | t : | : | : | : | : | : m | f : f | f . , s : l . t
 joyce and be ex - cee-ding-ly glad, for great is your re-ward in

r : m | r : m | r : m . m | r : | : | : | : | : | : s₁ | l₁ : l₁ | l₁ . , t₁ : d . r
 joyce and be ex - cee-ding-ly glad, for great is your re-ward in

s₁ : d | s₁ : d | s₁ : d . d | s₁ : . s₁ | d₁ : d₁ | d₁ . , r₁ : m₁ . f | s₁ : s₁ | - : | : | :
 joyce and be ex - cee-ding-ly glad, for great is your re-ward in Hea - ven,

60

for great is your re-ward in Hea- ven, for great is your re-ward in Hea- ven, for great is your re
 for great is your re-ward in Hea- ven, for great is your re-ward in Hea- ven,
 for great is your re-ward in Hea- ven, for great is your re-ward in Hea- ven,
 ven; for great is your re-ward in Hea-ven, for great is your re-ward in Hea-ven,

66

ward in Hea- ven, in Hea- ven, in Hea- ven, in Hea- ven, for so per-se-cu-ted they the
 in Hea-ven, in Hea-ven, in Hea-ven, in Hea-ven,for so per-se-cu-ted they the
 in Hea-ven, in Hea-ven, in Hea-ven, in Hea-ven,for so per-se-cu-ted they the
 in Hea-ven, in Hea-ven, in Hea-ven, in Hea-ven,for so per-se-cu-ted they the

85

s' : m' . m' | d' : - . d' | f' : r' . r' | t : - . d' | r' : m' . m' | f' : - . s | s : s . s | d' . t : d' . r' | m' : m' | - : m'
 cee - ding - ly glad, ex - cee - ding - ly glad, ex - cee - ding - ly glad; for great is your re - ward in Hea - ven, for
 t : s . s | l : - . l | d' : s . s | s : - . s | s : s . s | s : - . m | m : m . m | l . s : l . t | d' : d' | - : d'
 cee - ding - ly glad, ex - cee - ding - ly glad, ex - cee - ding - ly glad; for great is your re - ward in Hea - ven, for
 r : m . m | m : - . m | l : t . t | r : - . m | t : d . d | t : - . | : | : | : | :
 cee - ding - ly glad, ex - cee - ding - ly glad, ex - cee - ding - ly glad;
 s₁ : d₁ . d₁ | l₁ : - . l₁ | f₁ : s₁ . s₁ | s₁ : - . d₁ | s₁ : d₁ . d₁ | s₁ : - . | : | : | : | :
 cee - ding - ly glad, ex - cee - ding - ly glad, ex - cee - ding - ly glad;

90

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

153

Andante

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.

: 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.

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

: s | d : l | : d | s | 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.

Andante

Ye Are The Salt Of The Earth

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

Matthew 5:13-15

Progress Gabriel Akpabio

Andante
Doh is A

Soprano
Alto
Tenor
Violin I
Violin II
Viola
Violoncello

7

f
Ye are the salt of the Earth;
p

13

. r : r . r | s . s : s . r | m :- | m . m : f . s | d . , d : - | l . t : d . r | m :- | : | : | : | : | :
 but if the salt has lost its taste, how can its salt-ness be res-tored?

19

l | : l . t | d . r : m | m : m . r | d . t | :- | : l | l | : | : l . se | l | . l | :
 it is no long-er good for a-ny thing, ex - cept, to be thrown out,

24

and tram-pled un-der foot by men.

30

Ye are the light of the world; a ci-ty

36

: m . m | m . : m . | f . f : f . m | r . r : r , d . , t | -
 Nei-ther do men light a lamp and put it un-der the
 s₁ : s₁ . s₁ | s₁ : . s₁ | m₁ . r₁ : d₁ . , d₁ | - : : : : : :
 set on a hill can not be hid - den.

p

Adagietto

40

r . , r : - | . d : d . t₁ | d . , d : - | : d . r | m . , m : - . | . m : m . r | m , m . f | s : - ||
 Bu-shel, but on the lamp stand, and it gives light to ev-ery one in the house.

: | . l₁ : l₁ . se | l₁ . , l₁ : - | : l₁ . t₁ | d . , d : - . | . d : d . t₁ | d , d . d | t₁ : - ||
 but on the lamp stand, and it gives light to ev-ery one in the house.

: : : : : m₁ . f₁ | s₁ . , s₁ : - . | . s₁ : s₁ . f₁ | s₁ , s₁ - . l₁ | s₁ : - ||
 and it gives light to ev-ery one in the house.

mp *f*

Adagietto

Let Your Light So Shine Before Men

THE BEATITUDES 2.15 (Chorus)

Matthew 5:16

Progress Gabriel Akpabio

Adagietto

Soprano *f* [Doh is A] | d :- d | d : d | m :- | s :- | f :- | f :- f | f : f | f : r | m :- | m :- r | m :- m | m : fe | s :- | s :-
Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your Fa - ther

Alto *f* | s_i :- s_i | s_i : s_i | d :- | d :- | l_i :- | l_i :- l_i | l_i : l_i | l_i : t_i | d :- | d :- t_i | d :- d | d : l_i | t_i :- | t_i :-
Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your Fa - ther

Tenor *f* | m_i :- m_i | m_i : m_i | s_i :- | m_i :- | r_i :- | r_i :- r_i | r_i : r_i | r_i : r_i | s_i :- | s_i :- f_i | s_i :- s_i | s_i : r_i | r_i :- | r_i :-
Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your Fa - ther

Bass *f* | d_i :- d_i | d_i : d_i | d_i :- | d_i :- | r_i :- | r_i :- f_i | r_i : r_i | r_i : s_i | d_i :- | d_i :- s_i | d_i :- d_i | d_i : r_i | s_i :- | s_i :-
Let your light so shine be - fore men, that they may see your good works and glo - ri - fy your Fa - ther

Violin I *f* Adagietto

Violin II *f*

Viola *f*

Violoncello *f*

r :- | t_i :- l_i | s_i :- | s_i :- | d : d | d :- | - :- | - :- | m : m | m :- | - :- | - :- | s :- | s : s
who is in Hea - ven, let your light, let your light so shine be -

t_i : s_i | s_i : s_i | r_i :- | r_i :- | : | : | m_i : m_i | m_i :- | : | : | l_i : l_i | s_i :- | d :- | d : d
who is in Hea - ven, let your light, let your light so shine be -

s_i : t_i | r_i : r_i | t_i :- | t_i :- | : | : | s_i : s_i | s_i :- | : | : | d_i : d_i | d_i :- | m_i :- | m_i : m_i
who is in Hea - ven, let your light, let your light so shine be -

s_i :- | s_i : s_i | s_i :- | s_i :- | : | : | d_i : d_i | d_i :- | : | : | l_i : l_i | m_i :- | d_i :- | d_i : d_i
who is in Hea - ven, let your light, let your light so shine be -

15

fore men, that they may see your good works and glo - ri - fy your Fa - ther who is in Hea - ven.

fore men, that they may see your good works and glo - ri - fy your Fa - ther who is in Hea - ven.

fore men, that they may see your good works and glo - ri - fy your Fa - ther who is in Hea - ven.

fore men, that they may see your good works and glo - ri - fy your Fa - ther who is in Hea - ven.

23

Let your light so shine be - fore men, that

Let your light so shine, that

Let your light so shine, that

Let your light so shine, that

31

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



38

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

45

r : r | : l | s : - | s₁ : l₁ . d | r : r | - : d . r | m : - . r | m : r . d | l₁ : d | - : - | s₁ : s₁ | s₁ : l₁ | s₁ : - | - : l₁ | s₁ : s₁ | - : l₁
 Hea-ven, who is in Hea-ven, who is in Hea-ven. Let your light so shine be - fore men, that
 s₁ : s₁ | s₁ : l₁ | t₁ : s₁ | : m₁ | s₁ : s₁ | s₁ : s₁ | s₁ : - | s₁ : s₁ | l₁ : s₁ | - : - | m₁ : m₁ | m₁ : f₁ | m₁ : - | - : f₁ | m₁ : m₁ | - : f₁
 glo - ri - fy your Fa-ther, and glo - ri - fy your Fa - ther in Hea-ven. Let your light so shine be - fore men, that
 s₁ : s₁ | s₁ : l₁ . d | r₁ : r₁ | : l₁ | s₁ : s₁ | s₁ : d₁ . s₁ | d₁ : - . t₁ | d₁ : t₁ | d₁ : m₁ | - : - | : | : | : | : | : | :
 glo - ri - fy your Fa-ther, and glo - ri - fy your Fa - ther in Hea-ven.
 t₁ : t₁ | t₁ : d₁ . m₁ | s₁ : t₁ | : d₁ | t₁ : t₁ | t₁ : m₁ . t₁ | d₁ : - . s₁ | d₁ : s₁ | f₁ : d₁ | - : - | : | : | : | : | : | :
 glo - ri - fy your Fa-ther, and glo - ri - fy your Fa - ther in Hea-ven.



53

s₁ : s₁ | s₁ : l₁ . d | r : r | - : d . r | m : - . r | m : r . d | l₁ : s₁ | - : - | s₁ : s₁ | s₁ : l₁ | s₁ : - | - : l₁ | s₁ : s₁ | - : l₁ | s₁ : s₁ | s₁ : l₁ . d
 they may see your good works and glo - ri - fy your Fa-ther; Let your light so shine be - fore men, that they may see your
 m₁ : m₁ | m₁ : f₁ . s₁ | l₁ : l₁ | - : s₁ . l₁ | s₁ : - . f₁ | s₁ : f₁ . m₁ | r₁ : m₁ | - : - | m₁ : m₁ | m₁ : f₁ | r₁ : - | - : r₁ | r₁ : r₁ | - : r₁ | r₁ : r₁ | m₁ : f₁
 they may see your good works and glo - ri - fy your Fa-ther; Let your light so shine be - fore men, that they may see your
 : | : | : | : | : | : | : | : | d₁ : d₁ | d₁ : d₁ | r₁ : t₁ | - : f₁ e₁ | t₁ : t₁ | - : f₁ e₁ | t₁ : t₁ | d₁ : d₁
 Let your light so shine be - fore men, that they may see your
 : | : | : | : | : | : | : | : | d₁ : d₁ | d₁ : f₁ | t₁ : s₁ | - : r₁ | s₁ : s₁ | - : r₁ | s₁ : s₁ | d₁ : f₁
 Let your light so shine be - fore men, that they may see your

75

m : m | - : l | s :- | m :- | r : r | - : l | s :- | m :- | r : r | - : m | l :- | d : r | m : m | - :
 Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven,
 s₁ : s₁ | - : d | t₁ :- | d :- | t₁ : t₁ | - : l | r :- | d :- | t₁ : t₁ | - : s₁ | f₁ :- | s₁ :- | s₁ : s₁ | - :
 Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven,
 s₁ :- | - : | s₁ : s₁ | s₁ : l | s₁ :- | - : | s₁ : s₁ | s₁ : l | s₁ :- | - : | r₁ : r₁ | d : t₁ | s₁ :- | - : l |
 shine, Let your light so shine, Let your light so shine, Let your light so shine, who
 : | : d₁ | m₁ : s₁ | d₁ :- | s₁ : s₁ | - : d₁ | t₁ :- | d₁ :- | s₁ : s₁ | - : d₁ | r₁ :- | m₁ : s₁ | d₁ : d₁ | - : d₁
 who is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who

82

s : s | s : l | s :- | - : l | s : s | d : l . d | r : r | - : d . r | m :- . r | m : r . m | l : s | - : | : | :
 Let your light so shine, that they may see your good works and glo-ri-fy your Fa-ther.
 m :- | - : d | t₁ : t₁ | - : r | t₁ : t₁ | s₁ : m₁ | s₁ : t₁ | - : s₁ | d :- . s₁ | s₁ : t₁ | d : d | - : | : | :
 shine be-fore men, that they may see your good works and glo-ri-fy your Fa-ther.
 s₁ :- | m₁ :- | r₁ : r₁ | - : l | s₁ :- | m₁ :- | r₁ : r₁ | - : m₁ | l₁ :- | d : r₁ | m₁ : m₁ | - : | : | :
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven.
 d₁ :- | d₁ :- | s₁ : s₁ | - : f₁ | f₁ :- | s₁ : d₁ | t₁ : s₁ | - : d₁ | d₁ :- | m₁ : s₁ | d₁ : d₁ | - : | : | :
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven.

89

Let your light so shine be - fore men, that



97

they may see your good works and glo - ri - fy your Fa - ther;

120

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

s₁ : s₁ | s₁ : l. d | r : r | - : l₁ | s₁ : s₁ | s₁ : l. d | r : r | - : d. r | m :- . r | m : r. d | l₁ : d | - : l₁ | s₁ : s₁ | s₁ : l. d | r : r | - : l₁
 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

: t₁ | s₁ : s₁ | t₁ : t₁ | - : | : m₁ | s₁ : s₁ | t₁ : t₁ | - : | : s₁ | s₁ : s₁ | f₁ : m₁ | - : | : t₁ | s₁ : s₁ | t₁ : t₁ | - :
 who is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven,

m₁ : s₁ | d₁ :- | s₁ : s₁ | - : d₁ | m₁ : d₁ | d₁ :- | s₁ : s₁ | - : d₁ | d₁ :- | d₁ : s₁ | d₁ : d₁ | - : d₁ | m₁ : s₁ | d₁ :- | s₁ : s₁ | - : d₁
 is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who is in Hea-ven, who

128

s :- | m :- | r : r | - : m | m :- | m : r. m | l : s | - : - : | s : s | s : l | s :- | - : l | s : s | - : l
 is in Hea-ven, who is in Hea-ven. Let your light so shine be - fore men, that

s₁ : s₁ | s₁ : l. d | r : r | - : d. r | m :- . r | m : r. d | l₁ : d | - : - : | m : m | d : d | r :- | - : r | r : r | - : r
 glo-ri - fy your Fa-ther, and glo - ri-fy your Fa-ther. Let your light so shine be - fore men, that

: m₁ | s₁ : s₁ | t₁ : t₁ | - : | : s₁ | s₁ : s₁ | f₁ : m₁ | - : - : | s₁ : s₁ | m : m₁ | s₁ : t₁ | - : fe₁ | t₁ : t₁ | - : fe₁
 who is in Hea-ven, who is in Hea-ven. Let your light so shine be - fore men, that

m₁ : d₁ | d₁ :- | s₁ : s₁ | - : d₁ | d₁ :- | d₁ : s₁ | d₁ : d₁ | - : - : | d₁ : d₁ | d₁ : d₁ | t₁ : s₁ | - : r₁ | s₁ : s₁ | - : r₁
 is in Hea-ven, who is in Hea-ven. Let your light so shine be - fore men, that

135

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

t_i : t_i | r_i : r_i | r_i : s_i | - : m_i | s_i : s_i | s_i : s_i | l_i : s_i | - : | m : - | - : d
 they may see your good works and glo - ri - fy your Fa - ther; shine be -

r_i : r_i | t_i : l_i | t_i : t_i | - : s_i | s_i : d_i | d_i : t_i | d_i : m_i | - : l_i | s_i : - | m_i : -
 they may see your good works and glo - ri - fy your Fa - ther who is in

s_i : s_i | s_i : f_e_i | s_i : s_i | - : d_i | d_i : d_i | d_i : s_i | f_i : d_i | - : d_i | d_i : - | d_i : -
 they may see your good works and glo - ri - fy your Fa - ther who is in

140

Larghetto

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

t_i : t_i | - : d | r : t_i | m_i : m_i | s_i : t_i | - : s_i | s_i : s_i | s_i : s_i | d : d | - : - ||
 fore men, that they may see your good works and glo - ri - fy your Fa - ther.

r_i : r_i | - : l_i | s_i : - | m_i : - | r_i : r_i | - : m_i | d_i : d_i | d_i : t_i | d_i : m_i | - : - ||
 Hea - ven, who is in Hea - ven, and glo - ri - fy your Fa - ther.

s_i : s_i | - : m_i | t_i : r_i | d_i : - | t_i : s_i | - : d_i | d_i : d_i | d_i : s_i | f_i : d_i | - : - ||
 Hea - ven, who is in Hea - ven, and glo - ri - fy your Fa - ther.

Larghetto

Except Your Righteousness Exceeds

THE BEATITUDES 2.16 (Chorus)

Matthew 5:20

Progress Gabriel Akpabio

Andante

Doh is B *f*

Tenor (Solo) | Soprano | Alto | Tenor | Bass

For I say un-to you, *f*

Ex - cept, your righ-teous-ness ex- *f*

Violin I | Violin II | Viola | Violoncello

Andante

Ex - cept your righ-teous-ness ex- *f*

Allegro moderato

ceeds the righ-teous-ness of the scribes and pha - ri - sees, *f*

ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall *f*

ceeds the righ-teous-ness of the scribes and pha - ri - sees, *f*

ceeds the righ-teous-ness of the scribes and pha - ri - sees, ye shall in no wise en-ter the king-dom of Hea-ven, *f*

Allegro moderato

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

Allegro moderato

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

Allegro moderato

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

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

Andante

s_i : d : t_i | d_o ., d : d :- | s_i : d : t_i | d_o ., d : d :- | l_i : r : de | r_o ., r : r :- | l_i : r : de
 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,

m_i : m_i : m_i | m_i ., m_i : m_i : | m_i : m_i : m_i | m_i ., m_i : f_i : | f_i : f_i : f_i | f_i ., f_i : f_i :
 ex - cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your righ-teous-ness,

d_i : d_i : s_i | d_i ., d_i : m_i : | d_i : d_i : s_i | d_i ., d_i : r_i : | r_i : r_i : l_i | r_i ., r_i : r_i :
 ex - cept your righ-teous-ness, ex - cept your righ-teous-ness, ex - cept your righ-teous-ness,

r_o ., r : r :- | d : m : s | d' ., d' : d' : t | d' :- : d' | d' ., d' : d' : d' . t | d' :- :- | s : t_i : r | f_o ., f : f : r
 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-

t_i : t_i :- | s_i : d : r | m_o ., m : m : r | m :- : m | m_o ., m : m : m . r | m :- :- | d : s_i : s_i | t_i ., t_i : l_i : f_e
 ex - cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-

f_i : f_i : s_i | m_i : s_i : s_i | s_i ., s_i : s_i : s_i | s_i :- : s_i | s_i ., s_i : s_i : s_i . s_i | s_i :- :- | m_i : f_i : t_i | r_i ., r_i : l_i : d_i
 ex - cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-

r_i : r_i : s_i | d_i : d_i : t_i | d_i ., d_i : d_i : s_i | d_i :- : d_i | d_i ., d_i : d_i : d_i . s_i | d_i :- :- | d_i : r_i : s_i | f_i ., f_i : r_i : r_i
 ex - cept, ex-cept your righ-teous-ness ex-ceeds the righ-teous-ness of the scribes, ex-cept your righ-teous-ness ex-

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

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

r : d : r | m : d : t_i | d : d : s_i | m_i :- m : f_i . s_i | l_i : s_i : | : : | : : s_i | m_i :- m : f_i . s_i | l_i : s_i : l_i . t_i
 en - ter the king - dom of Hea - ven. ye shall in no wise en - ter, ye shall in no wise en - ter the

s_i : s_i : s_i | s_i : l_i : r_i | m_i : m_i : m_i | d_i :- d_i : r_i . m_i | f_i : m_i : | : : | : : d_i | d_i :- d_i : d_i . d_i | d_i : d_i : d_i
 en - ter the king - dom of Hea - ven. ye shall in no wise en - ter, ye shall in no wise en - ter the

t_i : d_i : t_i | d_i : m_i : s_i | s_i : s_i : | : : | : : d_i | s_i :- s_i : l_i . m_i | d_i : d_i : m_i | s_i :- s_i : f_i . m_i | f_i : m_i : f_i
 en - ter the king - dom of Hea - ven. ye shall in no wise en - ter, ye shall in no wise en - ter the

s_i : m_i : s_i | d_i : l_i : s_i | d_i : d_i : | : : | : : d_i | d_i :- d_i : l_i . d_i | l_i : d_i : d_i | d_i :- d_i : l_i . d_i | d_i : d_i : d_i
 en - ter the king - dom of Hea - ven. ye shall in no wise en - ter, ye shall in no wise en - ter the

d : d : r | m : r : d | s_i :- s_i : l_i . d | r : d : | : : | : : d | s_i :- s_i : l_i . d | r : d : r | m : d : t_i
 king - dom of Hea - ven; ye shall in no wise en - ter, ye shall in no wise en - ter the king - dom of

m_i : s_i : s_i | s_i : s_i : m_i | m_i :- m_i : f_i . f_i | r_i : m_i : | : : | : : m_i | m_i :- m_i : d_i . d_i | s_i : s_i : s_i | s_i : l_i : r_i
 king - dom of Hea - ven; ye shall in no wise en - ter, ye shall in no wise en - ter the king - dom of

s_i : m_i : t_i | d_i : t_i : | : : | : : s_i | d_i :- d_i : d_i . d_i | t_i : d_i : s_i | d_i :- d_i : d_i . s_i | t_i : d_i : t_i | d_i : m_i : s_i
 king - dom of Hea - ven; ye shall in no wise en - ter, ye shall in no wise en - ter the king - dom of

d_i : d_i : s_i | d_i : s_i : | : : | : : d_i | d_i :- d_i : d_i . l_i | s_i : d_i : d_i | d_i :- d_i : f_i . m_i | s_i : m_i : s_i | d_i : l_i : s_i
 king - dom of Hea - ven; ye shall in no wise en - ter, ye shall in no wise en - ter the king - dom of

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

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

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

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,

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,

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. ex -

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

Adagio

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

Adagio

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.