

Troy D. Robertson

# The Beatitudes

The Beatitudes, by Troy D. Robertson, an alumnus of the group, was commissioned by the Festival Singers of Florida in honor of Dr. Kevin Fenton, founder and artistic director, on the occasion of the choir's tenth anniversary. Dr. Fenton's passion for excellence in the choral arts is legendary. It is from his vision, his energy, his enthusiasm, and passion for his craft that the Festival Singers of Florida came into existence. The impact of his vision, that by simply singing together we can bring peace throughout the world, is ever-expanding. He is an inspiration to anyone privileged to know him and he is truly a voice for peace.

Ron Hatley  
Board of Directors Liaison  
Festival Singers of Florida

A note from the composer:

The Beatitudes are among the best known verses of the Bible. When I first considered the text as a possible subject for this piece I was at a loss as to what my approach might be. As I read the verses again and again, however, I thought about how these words must have sounded to the first ears on which they fell. I thought about my friend Kevin Fenton and Festival Singers of Florida, and I began to see a possibility.

\* \* \*

The opening "crow" of the piano, quiet and in the distance, is meant to set us in the proper frame of mind. That is to say, we already know the whole story, how it ends, and we know it from several sources. We are not the heroes of the story. Given that, the Beatitudes, far from a list of comforting assurances, are an indictment and an admonition:

The lowly and weak will have their share of heaven. The rest of us have our warning - woe to us!

After the opening crow the piano paints a backdrop of idyll (either "the mount" or "the plain," depending on the Gospel). Into the midst of this peaceful repose the singers offer strange ideas: "Rich are the poor... fortunate are you who hunger... blessed are you who weep..." These odd words of comfort change to words of conviction: "Woe to you who are rich... you who are full... you who laugh now..."

In the final moments of the piece Jesus (despairingly?) asks, 2,000 years hence, "Why do you call me Lord and yet do not the things I say?" In the coda that follows, the choir meditates on the more difficult, and therefore the most radical, of these sayings.

My hope is that this piece will challenge singers (and perhaps the audience) to hear these familiar words with new ears, to hear them as the strange and radical ideas they are.

Troy D. Robertson

# The Beatitudes

*Written for Festival Singers of Florida and their conductor,  
Kevin Fenton, in honor of 10 years of music and friendship*

The words of Jesus from the Gospels of  
Matthew, Mark, Luke, and John

Troy D. Robertson

**Freely**  $\text{♩} = 120$

Piano

...this very night, before the rooster crows twice, you will deny three times that you even know me."

8  $\text{♩} = 60$

*mp* *freely - solo or tutti*  $\text{♩} = 60$

Then Je-sus lift-ed his

*mp* *freely - solo or tutti*  $\text{♩} = 60$

Then Je-sus lift-ed his

*rall.*  $\text{♩} = 60$

*brilliant, rich sound, expressive*

15 *mp tutti* Rich are you who are poor, for yours is the King-dom of God.  
*mp tutti* 3 non dim.  
eyes on his dis-ci- ples and said: Rich are you who are poor, for yours is the King-dom of God.  
*mp tutti* 3 non dim.  
eyes on his dis-ci- ples and said: Rich are you who are poor, for yours is the King-dom of God.  
*mp tutti* 3 non dim.  
Rich are you who are poor, for yours is the King-dom of God.

22 **mp**

For-tu-nate are you who hun - ger now, for you shall be full.

For tu-nate are you who hun - ger now, for you shall be full.

For-tu-nate are you who hun - ger now, for you shall be full.

For-tu-nate are you who hun - ger now, for you shall be full.

Musical score for piano showing measures 11-12. The score consists of two staves. The top staff (treble clef) has a key signature of one flat and a common time signature. The bottom staff (bass clef) has a key signature of one flat and a common time signature. Measure 11 starts with a rest followed by a measure in common time. Measure 12 begins with a measure in common time, followed by a measure in 4/4 time with a dynamic of *p* (pianissimo), then a measure in 3/4 time with a dynamic of *mp* (mezzo-pianissimo). The bass staff shows sustained notes throughout the measures.

38

*mp*

Bless - ed, \_\_\_\_\_ Bless - ed \_\_\_\_\_ are the poor. \_\_\_\_\_

*mp*

Bless - ed \_\_\_\_\_ Bless-ed are the poor. \_\_\_\_\_

*mp*

Bless - ed, \_\_\_\_\_ Bless - ed \_\_\_\_\_ are the poor. \_\_\_\_\_

*mp*

Bless - ed \_\_\_\_\_ Bless-ed are the poor. \_\_\_\_\_

*mp*

Bless - ed \_\_\_\_\_ Bless-ed are the poor. \_\_\_\_\_

*mp*

Bless - ed \_\_\_\_\_

45

Bless - ed are, \_\_\_\_\_

Bless - ed are those who mourn.

Bless-ed are, \_\_\_\_\_

Bless - ed are those who mourn.

Bless-ed are, \_\_\_\_\_

Bless - ed are those who mourn.

Bless-ed are, \_\_\_\_\_

Bless - ed are those who mourn.

52

*mp*

Bless-ed are the meek.

Bless-ed are those who

*mp*

Bless-ed, bless - ed are the meek.

Bless-ed are those who

*mp*

Bless-ed are the mer-ci- ful.

*mp*

Bless-ed are the mer-ci- ful.

*mp*

Bless-ed are the mer-ci- ful.

*cresc.*

59

hun - ger. \_\_\_\_\_

Bless - ed are the pure of heart. \_\_\_\_\_

hun - ger. \_\_\_\_\_

Bless - ed are the pure of heart. \_\_\_\_\_

*mf*

Bless - ed are those who hun - ger.

Bless - ed are the pure of heart. \_\_\_\_\_

*mf*

Bless - ed are those who hun - ger

Bless - ed are the pure of heart. \_\_\_\_\_

*mf*

66

— Bless-ed are \_\_\_\_\_ the peace-mak - ers. \_\_\_\_\_

— Bless-ed are \_\_\_\_\_ the peace-mak - ers. \_\_\_\_\_

*8* — Bless-ed are \_\_\_\_\_ the peace-mak - ers. \_\_\_\_\_

— Bless-ed are \_\_\_\_\_ the peace-mak - ers. \_\_\_\_\_

*mf*

73

Bless-ed are those who are per-se-cut-ed \_\_\_\_\_ for right-eous ness,  
 Bless-ed are those who are per-se-cut-ed \_\_\_\_\_ for right-eous - ness,  
 8 Bless-ed are those who are per-se-cut-ed \_\_\_\_\_ for right-eous - ness, for right-eous - ness,  
 Bless-ed are those who are per-se-cut-ed \_\_\_\_\_ for right-eous - ness. for right-eous - ness,

80

*mp cresc.* But woe,\_\_\_\_ but woe,\_\_\_\_ but,\_\_\_\_  
*mp cresc.* But woe, but woe, but woe,  
 8 but woe,\_\_\_\_ but woe,  
*mp cresc.* But woe, but woe, but woe,  
*mp cresc.* But woe, but woe, but woe,  
*rit.*

88

*f cresc.*

— woe, woe! Woe, woe to you who are rich! Woe to you who are

*f cresc.*

woe, woe! Woe, woe to you who are rich! Woe to you who are

*f cresc.*

woe, but woe! Woe, woe to you who are rich! Woe to you who are

*f cresc.*

woe, but woe! Woe, woe to you who are rich! Woe to you who are

*a tempo*

*f cresc.*

*decresc.*

104 *gently*

You have re - ceived your con - so - la - tion.

You have re - ceived your con - so - la - tion.

You have re - ceived your con - so - la - tion.

You have re - ceived your con - so - la - tion.

*non cresc.*

**p** *rall. e dim.*

112 *slowly, with frustrated intensity*

**mp**

*diminuendo*

Why do you call me Lord and yet do not the things I say?

**mp**

*diminuendo*

Why do you call me Lord and yet do not the things I say?

**mp**

*diminuendo*

Why do you call me Lord and yet do not the things I say?

**mp**

*diminuendo*

Why do you call me Lord and yet do not the things I say?

The piano accompaniment continues with eighth-note chords in the right hand and bass notes in the left hand.

$\text{♩} = 120$

122 // *mp semper decresc.*

Do good to those who hate you.— Do good to those

// *mp semper decresc.*

Love your e-ne- mies.— Love your e-ne mies.—

// *mp semper decresc.*

You are the light of the world. You are the

// *mp semper decresc.*

Let your light so shine, Let your light

$\text{♩} = 120$

129 *p*

who hate you.— Give up all you have.— Give

*p*

Love your e-ne mies.— Love your e-ne mies.— Give up

light of the world. You are the light of the world. You are the light of the

so shine, Let your light so shine, Let your light so shine, Give up all you have.

136

up all you have.  
Love one a - noth - er.

all you have.  
Give up all you have.  
Love one a - noth - er.

world.  
Give up all you have.  
Love one a - noth - er.

**p**  
Give up all you have.  
Give up all you have.  
Love one a - noth - er.  
Love one a -

143

Love one a - noth - er.  
Love one a - noth - er.

Love one a - noth - er.  
Love one a - noth - er.

Love one a - noth - er.  
Love one a - noth - er.  
Love one a -

Love one a - noth - er.  
Love one a - noth - er.  
Love one a - noth - er.  
Love one a - noth - er.

**pp**

150

al niente

al niente

al niente

noth - er.

Love one a - noth - er.

rallentando

This musical score consists of five staves. The top four staves are for voice, each with a treble clef, a key signature of one flat, and a tempo marking of 150. The first three staves have a common time signature, while the fourth staff begins with a 8/8 time signature. The vocal parts are mostly sustained notes with slurs, labeled "al niente". The lyrics "noth - er." appear under the third staff, and "Love one a - noth - er." appear under the fourth staff. The fifth staff is for piano, indicated by a bass clef and a key signature of one flat. It features eighth-note patterns. A tempo change to "rallentando" is indicated above the piano staff.