

# BLESSED ARE THE POOR

SATB Choir, Cantor, Oboe, Keyboard

Based on Matthew 5:1-12; Luke 6:20-21

SALVADOR  
James V. Marchionda, O.P. (SESAC)  
Acc. and oboe part by Mark G. Rachelski

## INTRODUCTION

Freely, without rushing  
B (no 3rd)

Musical notation for the Introduction section, featuring piano accompaniment. The score is in G major, 4/4 time, and begins with a piano (*p*) dynamic. The accompaniment consists of a right-hand melody and a left-hand bass line. Chords indicated above the staff are G, Cmaj7, G/A, and A.

## REFRAIN

With conviction ♩ = 69  
Oboe \*

Musical notation for the Refrain section, including vocal parts and piano accompaniment. The tempo is marked as ♩ = 69. The vocal parts are for Soprano Alto (S.A.) and Tenor Bass (T.B.). The piano accompaniment is marked with a piano (*p*) dynamic. The lyrics are: "Bless - ed are the poor. Bless - ed are the poor: the". Chords indicated above the vocal staves are D, Bm, G, A, and D. The piano accompaniment includes a right-hand melody and a left-hand bass line.

7689

\*See page 6 for instrumental part, page 7 for Performance Note.  
Also available for unison choir (WLP 7854).  
From the collection and cassette *The Harvest of Justice* (WLP 7685, 7686).

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Cmaj7 Dmaj7 Em7 A A7

*mp* *mf* *f*

hun - gry, — the lone - ly, the af - flict - ed, and the op - pressed.

*ppp* *pp* *mp* *mf*

Detailed description: This system contains the first system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "hun - gry, — the lone - ly, the af - flict - ed, and the op - pressed." The piano accompaniment includes chords and melodic lines in both hands. Dynamics include *mp*, *mf*, *f*, *ppp*, and *pp*. Chord symbols Cmaj7, Dmaj7, Em7, A, and A7 are placed above the vocal line.

D Bm G A D

Bless - ed, the poor. Bless - ed are the poor, for the

Bless - ed, — bless - ed, bless - ed, the

*mf* *mf* *f* *mp*

Detailed description: This system contains the second system of music. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by the lyrics "Bless - ed, the poor. Bless - ed are the poor, for the" and "Bless - ed, — bless - ed, bless - ed, the". The piano accompaniment includes chords and melodic lines in both hands. Dynamics include *mf*, *f*, and *mp*. Chord symbols D, Bm, G, A, and D are placed above the vocal line.

*mp* *ritard.*

C Am7 F# Bm (G) Em7 A

*ritard.*

day will come, the day will come when the poor shall in - her - it the

*ritard.*

1.-4. To Verses Final Ending

*p* *mp* *p* *ppp*

Bm G Em7 A Dsus D Dsus D

*mp* *p* *pp* *ppp*

earth, when the poor shall in - her - it the earth. earth.

earth, the poor shall in - her - it the earth. earth.

## VERSES 1, 2, 3 \*

A little faster ♩ = 80

*mp* *mf*

Bm C(b) Am F# F#7

*mp* *mf*

Unison choir or solo (cantor/assembly, opt.)

1. Bless - ed, all mourn - ers, for you shall be con - soled. And  
 2. Bless - ed, the gen - tle, for you shall win the land. And  
 3. Bless - ed, you peace - ful, the chil - dren of our God. And

*pp* *mp*

Repeat Refrain

*mp* ritard.

Bm F#m G Em A

*mp* ritard.

1. bless - ed, poor in spir - it, the reign of God is yours.  
 2. bless - ed are the mer - ci - ful, for mer - cy shall be yours.  
 3. bless - ed, all who hun - ger now, for you shall have your fill.

Repeat Refrain

*p* ritard.

\*Verses 2 and 3 may be sung more softly than the other verses (*piano*).

VERSE 4

Agitated, much faster

Bm C (b) Am F# F#7

*f* *ff* *f* *ff*

4. Bless - ed, you hat - ed, for liv - ing what is right. And

Bm F#m G Em A

*ritard.* - - - *f* *Repeat Refrain*

bless - ed, per - se - cut - ed ones, the king - dom shall be yours.

*ritard.* - - - *f* *Repeat Refrain*

*mf*

OBOE

Arr. by Mark G. Rachelski

INTRODUCTION

4

REFRAIN

With conviction ♩ = 69

*mp*

*mf*

*mp*

*ritard.*

*p*

VERSES 1, 2, 3

A little faster ♩ = 80

*mp*

*mf*

*Repeat Refrain*

*mp* *ritard.*

VERSE 4

8

*Repeat Refrain*

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## PERFORMANCE NOTE

To shorten the performance time of the piece, the verses may be coupled, grouping Verses 1 and 2 together followed by the Refrain, then Verses 3 and 4 with Refrain. Other variations are also possible. When coupling verses, it may be more effective to reserve the oboe part for only the second half of the combined verses, e.g., Verses 2 and 4 only.