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The Beatitudes

J. William Greene

(S)ATB and Organ

J. William Greene

J. William Greene serves as Organist-Choirmaster at Holy Trinity Lutheran Church in Lynchburg, VA. His lifelong love of the organ and its music has been his gateway into forty years of service to the church in its myriad forms. A graduate of Appalachian State University, Northwestern University, and the Eastman School of Music, where he received the Doctor of Musical Arts and Performer's Certificate, Dr. Greene has taught organ at Appalachian State, the Nazareth College of Rochester, New York, and Ithaca College. His much-beloved organ professors have included H. Max Smith, Wolfgang RübSam, and Russell Saunders.

Along his educational pathway, he acquired a passion for the subtleties of the harpsichord and spent a year studying that instrument with Gustav Leonhardt in the Netherlands under an ITT International Fellowship. Concurrently with the completion of his DMA, he received a Master's degree in harpsichord, studying with Arthur Haas.

In the church, Dr. Greene has found great joy in working with choirs, large and small, in styles ranging from plainchant to the thoroughly modern. He is especially interested in writing organ and choral music that is creative, but also accessible to most church musicians. For his published music, he has received multiple ASCAP+ awards from the American Society of Composers, Arrangers, and Publishers.

The Beatitudes

(S)ATB and Organ

Matthew 5, 1-12
The Holy Bible, Authorized Version of 1611, alt.

J. William Greene
after Tone V

Serenely flowing ♩ = 80
Rich Foundations 8' (4')

Organ

mf

Pedal

Detailed description: Organ introduction in G major (one sharp), 4/4 time. The right hand plays a series of chords and moving lines, while the left hand plays a steady bass line. The dynamics are marked *mf*. A 'Pedal' instruction is placed below the left hand staff.

5

f

And see - ing the

Detailed description: Musical notation for the first vocal entry, starting at measure 5. The vocal line is in the bass clef. The organ accompaniment continues. The dynamics are marked *f*. The lyrics 'And see - ing the' are written below the vocal line.

8

mul - ti - tudes, he went up in - to a moun - tain: and when he was set, his dis -

mp

No Pedal

Detailed description: Musical notation for the second vocal entry, starting at measure 8. The vocal line is in the bass clef. The organ accompaniment continues. The dynamics are marked *mp*. The lyrics 'mul - ti - tudes, he went up in - to a moun - tain: and when he was set, his dis -' are written below the vocal line. A 'No Pedal' instruction is placed below the organ staff.

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11

S *mf*
And he o - pened his

T *mf*
And he o - pened his

B
- ci - ples came to him:

mf

Pedal

13

Flowing, but rhythmic
mouth, and taught them, say - ing,

Flowing, but rhythmic
mouth, and taught them, say - ing, say - ing,

Flowing, but rhythmic
mf
Bless - ed are the

15 *mf*

for theirs is the king-dom of heav - en, the
for theirs is the king-dom of heav - en, the
poor in spir - it: the king - dom of heav'n, the

18 *mp*

king - dom of heav'n. Bless - ed are they that mourn,
king - dom of heav'n. are
king - dom of heav'n.

20

that mourn, mourn: for they shall be com-fort-ed, com-fort-ed.

they that mourn, mourn: for they shall be com-fort-ed, com-fort-ed.

mp

are they that mourn: for they shall be com-fort-ed, com-fort-ed.

23

Bless-ed are the meek:

Bless-ed are the meek, bless-ed are the meek:

Bless-ed are the meek, bless-ed are the meek:

26

for they shall in - her - it the earth. Bless - ed are

for they shall in - her - it the earth, in - her - it the earth.

meek: for they shall in - her - it the earth, in - her - it the earth.

29

they which do hun - ger and thirst af - ter right - eous-ness: —

Bless - ed are they which do hun - ger and thirst af - ter right - eous-ness: —

hun - ger and thirst af - ter right - eous-ness: —

No Pedal

32

for they shall be filled.

for they shall be filled.

for they shall be filled.

mf

Pedal

35

p Bless-ed are the mer-ci - ful, the mer-ci - ful: for

p Bless-ed are the mer-ci - ful: for they

p Bless-ed are the mer-ci - ful, the mer-ci - ful: for

p

38

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

_____ shall ob-tain mer - cy.

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

Detailed description: This block contains three vocal staves. The top staff is a soprano line, the middle is an alto line, and the bottom is a bass line. All are in treble clef with a key signature of three sharps (F#, C#, G#). The lyrics are: 'they shall ob-tain, shall ob-tain mer - cy.' for the top and bottom staves, and '_____ shall ob-tain mer - cy.' for the middle staff. The music consists of quarter and eighth notes.

mp

mp

No Pedal

Detailed description: This block contains a grand staff for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of three sharps. The music features chords and moving lines. Dynamic markings of *mp* (mezzo-piano) are present. The instruction 'No Pedal' is written at the bottom right.

41

mp

Bless - ed are the pure, _____

mp

Bless - ed are the pure, _____

mp

Bless - ed are the

Detailed description: This block contains three vocal staves. The top staff is a soprano line, the middle is an alto line, and the bottom is a bass line. All are in treble clef with a key signature of three sharps. The lyrics are: 'Bless - ed are the pure, _____' for the top and middle staves, and 'Bless - ed are the' for the bottom staff. Dynamic markings of *mp* are present.

Detailed description: This block contains a grand staff for piano accompaniment. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of three sharps. The music features chords and moving lines.

43

— the pure in heart: for they shall see God.

— the pure in heart: for they shall see God.

pure, the pure in heart: for they shall see God.

Pedal

46

are the

Bless-ed are the

Bless-ed are the peace - mak - ers, the

No Pedal

Pedal

49

peace - mak - ers: for they, for they shall be called the
peace - mak - ers: for they, for they shall be called the
peace - mak - ers: for they, for they shall be called the

musical notation for three vocal parts and piano accompaniment in G major, 4/4 time.

No Pedal

52

chil - dren of God.
chil - dren of God.
chil - dren of God.

musical notation for three vocal parts and piano accompaniment in G major, 4/4 time.

(Add Reeds?)

p

Pedal

musical notation for three vocal parts and piano accompaniment in G major, 4/4 time, including a piano dynamic marking and a pedal instruction.

55 *mp*

Bless - ed are they, — they which are

mp

Bless - ed are they, — they which are

mp

Bless - ed are they, — bless - ed are they, they which are

No Pedal Pedal

57

per - se - cut - ed for right - eous-ness' sake: for

per - se - cut - ed for right - eous-ness' sake: —

per - se - cut - ed for right - eous-ness' sake: for

59

theirs, for theirs is the king - dom of heav'n, the

theirs, for theirs is the king - dom of heav'n, the

theirs, for theirs is the king - dom of heav'n,

61

king - dom of heav'n, of heav'n.

king - dom of heav - en, of heav'n, the king - dom of heav'n.

the king - dom of heav'n.

(-Reeds) *p*

No Pedal

64

p

Bless-ed are ye, _____ are ye, when men shall re -

p

Bless-ed are ye, _____ are ye, when men shall re -

p

Bless - ed are ye, when men shall re -

No Pedal Pedal

67

- vile you, and per - se - cute you, and per-se - cute you, _____ and shall

- vile you, and per - se - cute you, and per-se - cute you, _____ and shall

- vile you, and per - se - cute you, and per-se - cute you, _____ and shall

70

say all man - ner of e - vil a - gainst you false-ly, for_ my

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

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

No Pedal

73

sake, for_ my sake, for_ my sake.

for_ my sake, for_ my sake, for_ my sake.

for_ my sake, for_ my sake, for_ my sake.

(Add Reeds)

mf

Pedal

76

f

Re - joice, re - joice, and

f

Re - joice, re - joice, and

f

Re - joice, and be ex-ceed-ing glad, re - joice and

79

be ex-ceed-ing glad, and be ex-ceed-ing glad: for great is your re-ward in

be ex-ceed-ing glad, and be ex-ceed-ing glad: for great is your re-ward in

be ex-ceed-ing glad, and be ex-ceed-ing glad: for great is your re-ward in

82

heav - en, your re - ward in heav - en,

heav - en, your re - ward in heav - en,

heav - en, your re - ward in heav - en,

85

your re - ward in heav'n, in heav - en:

your re - ward in heav - en:

your re - ward in heav - en:

No Pedal

87 *mp*

— for so per-se - cu - ted they the pro - phets — which were be -

8 *mp*

— for so per-se - cu - ted they the pro - phets which were be - fore —

mp

— for so per-se - cu - ted they the pro - phets — which were be -

Pedal

90 *p*

- fore you, — which were be - fore you. —

you, — were be - fore — you, the pro-phets — which were be - fore you.

- fore you, were be - fore you, — were be - fore you.

pp

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