

The Beatitweets

by

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This piece is written for S.A.T.B. solo choir, Violin, Viola, Violoncello, and a Narrator, which should be performed by the conductor. There are nine Beatitweets in all (since there were eight original Beatitudes, it only makes sense that he-who-shall-not-be-named would try to one-up even the Bible), and they can be played in any order, although the order in which they are offered here makes the most compositional sense. The piece can and should be used as a template for other composers to add onto. My original nine can be used, or discarded as necessary, as can other instruments, but the total number should always exceed eight. It is my hope either that his tenure will be so short that adding onto it won't be necessary, or that the piece will grow into something more profound than these humble sixteen pages. It is also hoped that the piece can create a bit of humor in these very dark times. Any and all profits resulting from the performance of this piece should be donated to charity, preferably Planned Parenthood, C.A.I.R., or the National Alliance to end Homelessness.

The Beatitweets

1 Adagio ♩ = ca. 100

p *f*

Soprano
It's been a to-tal di - sa-ster, and I just want to pray for him.

p *f*

Alto
It's been a to-tal di - sa-ster, and I just want to pray for him.

p *f*

Tenor
It's been a to-tal di - sa-ster, and I just want to pray for him.

p *f*

Bass
It's been a to-tal di - sa-ster, and I just want to pray for him.

NARRATOR:
It's been a to-tal di - sa-ster, and I just want to pray for him.

My favorite part of the Bible is where Christ mocks Peter for his low ratings on "Celebrity Apostle:"

1 Adagio ♩ = ca. 100

Violin

Viola

Violoncello

NARRATOR:

My second favorite part of the Bible is where Christ calls Mary Magdalene a:

10 *pp*

S. if we can, for the ra - tings, o - kay?

pp

A. if we can, for the ra - tings, o - kay?

pp

T. if we can, for the ra - tings, o - kay?

pp

B. if we can, for the ra - tings, o - kay?

p

flat-che-sted-five.

p

flat-che-sted-five.

p

flat-che-sted-five.

p

flat-che-sted-five.

1

Violin *pp*

Viola *pp*

Violoncello *pp*

4 3

NARRATOR:

My third favorite part of the Bible is when Christ says: *1* $\text{♩} = 100$
mf

SOPRANO

Bles - sed are the mee - - - - -

VLA 3



7

S. *mf*

ALTO

Bles - sed are the mee - - - - - k the

Bles - sed are the mee - - - - - k the



15

S. *p*

A. *p*

rall. molto

mee - - - - - k, for you can grab them by the pus -

mee - - - - - k, for you can grab them by the pus -

23

S.



sy.

NARRATOR:

My fourth favorite part of the Bible is where Christ heals the woman:

A.



sy.

Alto



4

1 pp ♩ = 160

Tenor



+

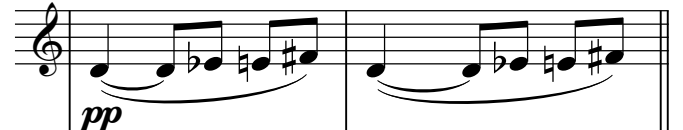
Bass



+

molto sul pont.

Violin



4

♩ = 160
molto sul pont.

1 pp

VLA



p

pp molto sul pont.

VC.



p

6
8

T. And you could see there was blood coming out of her eyes, blood

B. And you could see there was blood coming out of her eyes, blood

VLA

VC.

Detailed description: This is a page of a musical score, page 6. It features four staves: Tenor (T.), Bass (B.), Violin (VLA), and Viola (VC.). The Tenor and Bass parts are vocal lines with lyrics: "And you could see there was blood coming out of her eyes, blood". The Violin and Viola parts are instrumental accompaniment. The score is written in a key signature of one flat (B-flat major or D minor) and a 3/8 time signature. The music consists of six measures. The vocal lines use a variety of note values including eighth and sixteenth notes, often beamed together. The instrumental parts provide harmonic support with similar rhythmic patterns. There are dynamic markings such as accents (>) and hairpins (crescendo and decrescendo lines) throughout the score.

as fast as possible

while maintaining clear diction

5

(spoken)

13

Soprano *pp* what - e - ver... *mf* 10 10 10

Alto *pp* what - e - ver... (falsetto)

T. 13 *pp* co-ming out of her... what - e - ver... (falsetto) (spoken) *mf* 10 10 10

B. *pp* co-ming out of her... what - e - ver... (spoken) *mf* 10 10 10
sul tasto

Violin *pp* sul tasto

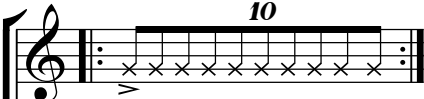
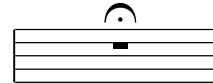
VLA *pp* sul tasto

VC. *pp*

NARRATOR:


My fifth favorite part of the Bible is where Christ calls the Prime Minister of Golgotha and brags about the size of the crowds at his crucifixion:

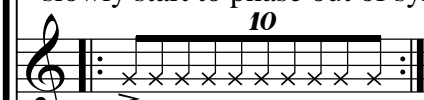

4 slowly start to phase out of sync.

S.  *cresc. MOLTO* 

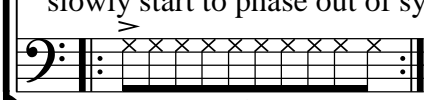

1 2 3 4 5 6 7 8 9 10

(spoken, and then shouted) I looked out, the field was -- it looked like a million... (Narrator whispers in her ear.)

Alto 

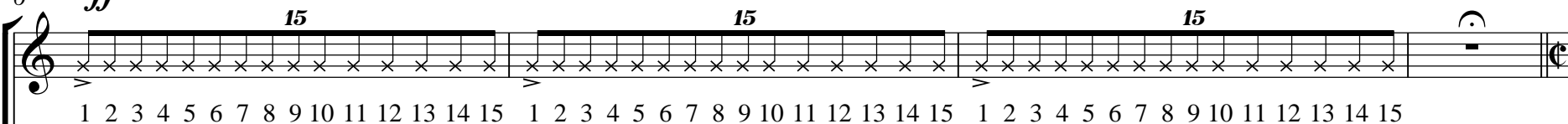
T.  *cresc. MOLTO* 

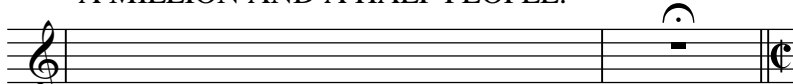
1 2 3 4 5 6 7 8 9 10

B.  *cresc. MOLTO* 

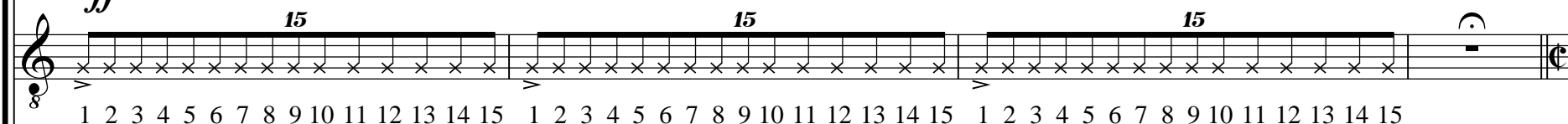
1 2 3 4 5 6 7 8 9 10

6 *ff* **15** **15** **15**

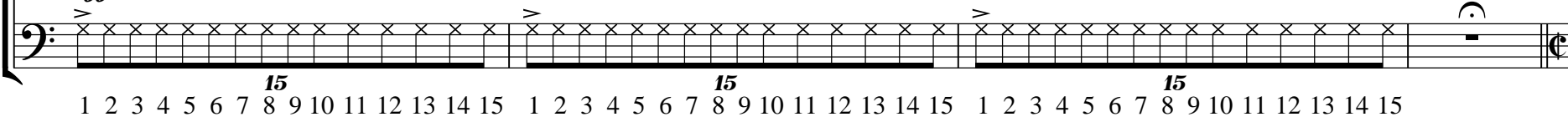
S. 
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Alto *A MILLION AND A HALF PEOPLE.* 

T. *ff* **15** **15** **15**

8 
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

B. *ff* **15** **15** **15**


1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

NARRATOR:

My sixth favorite part of the Bible is when Christ is telling his Apostles about Lazarus, and then proceeds to make fun of him:

$\text{♩} = 76$

6

S. *ff* \rightarrow *p* *pp*

Ha Ha Ha Ha Ha Ha Ha Ha a a a a a a a a

A. *ff* \rightarrow *p* *pp*

Ha Ha Ha Ha Ha Ha Ha Ha a a a a a a a a

B. *ff* \rightarrow *p* *pp*

Ha Ha Ha Ha Ha Ha Ha Ha a a a a a a a a

6 $\text{♩} = 76$

molto sul pont. \rightarrow *ord.*

VLN. *ff* \rightarrow *p* *pp*

molto sul pont. \rightarrow *ord.*

VLA. *ff* \rightarrow *p* *pp*

molto sul pont. \rightarrow *ord.*

VC. *ff* \rightarrow *p* *pp*

a a a a a a a a a a a a

a a a a a a a a a a a a

Tenor *mf*

Now, the poor guy, you've

a a a a a a a a a a a a

6

S. *ff* *ff*
 a a a a a a a a a a a a a a HA HA HA HA HA HA HA HA HA HA HA HA HA HA

A. *ff* *pp* *ff*
 a a a a a a a a a a a a a a HA HA HA HA HA HA HA HA HA a a a a a a a a HA HA HA HA

T. (mockingly)
 8 got to see this guy, "Uh, I'm dead!" "I'm dead!"

B. *ff* *pp* *ff*
 a a a a a a a a a a a a a a HA HA HA HA HA HA HA HA HA a a a a a a a a HA HA HA HA

VLN. *ff* *ff*
 molto sul pont. molto sul pont. ord. molto sul pont.

VLA. *ff* *pp* *ff*
 molto sul pont. ord. molto sul pont.

VC. *ff* *pp* *ff*
 molto sul pont. ord. molto sul pont.

12 7 ♩ = 45

S. *ppp*
a

Musical notation for the Soprano voice, starting with a treble clef and a 3/4 time signature. The melody begins with a half note 'a' followed by eighth notes, then a quarter note, and continues with a series of eighth and quarter notes, ending with a half note.

Alto *ppp*
a

Musical notation for the Alto voice, starting with a treble clef and a 3/4 time signature. The melody begins with a half note 'a' followed by eighth notes, then a quarter note, and continues with a series of eighth and quarter notes, ending with a half note.

T. *ppp*
a

Musical notation for the Tenor voice, starting with a treble clef and a 3/4 time signature. The melody begins with a half note 'a' followed by eighth notes, then a quarter note, and continues with a series of eighth and quarter notes, ending with a half note.

Bass *ppp*
a

Musical notation for the Bass voice, starting with a bass clef and a 3/4 time signature. The melody begins with a half note 'a' followed by eighth notes, then a quarter note, and continues with a series of eighth and quarter notes, ending with a half note.

7 ♩ = 45

VLN. *ppp*
ord.

Musical notation for the Violin, starting with a treble clef and a 3/4 time signature. The part consists of five dotted half notes, each with a slur underneath, and is marked 'ord.' and 'ppp'.

Viola *ppp*
ord.

Musical notation for the Viola, starting with a C-clef and a 3/4 time signature. The part consists of five dotted half notes, each with a slur underneath, and is marked 'ppp' and 'ord.'.

Violoncello *ppp*
ord.

Musical notation for the Violoncello, starting with a bass clef and a 3/4 time signature. The part consists of five dotted half notes, each with a slur underneath, and is marked 'ppp' and 'ord.'.

NARRATOR:

My seventh favorite part of the Bible is where Christ appears to Pope Leo III in the Lateran Basilica, and brags about the size of the Holy Prepuce:

7

S.

A.

T.

B.

Violin *ppp*

VLA

VC.

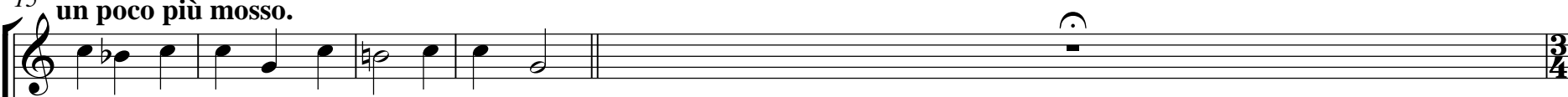
Detailed description: This is a musical score for a narrator's part. It features six staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin, Viola (VLA), and Violoncello (VC.). The Soprano, Alto, and Tenor parts are in treble clef, while the Bass part is in bass clef. The Violin, Viola, and Violoncello parts are also in their respective clefs. The Violin part is marked *ppp* and features a melodic line with six measures of sustained notes. The Viola and Violoncello parts provide harmonic support with sustained notes and some rhythmic patterns. The score is numbered 7 at the beginning.

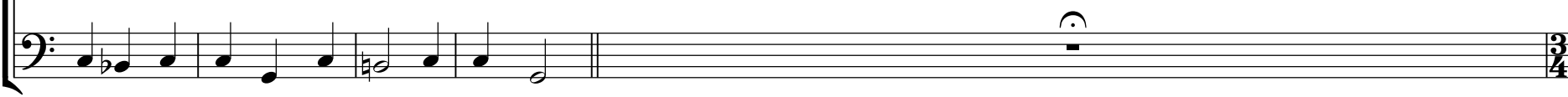
8

NARRATOR:

My eighth favorite part of the Bible is when Christ tells the Philistines to allow the mentally ill to buy guns.

15 un poco più mosso.

S.  I gua-ran - tee you, there is no pro-blem.

B.  I gua-ran - tee you, there is no pro-blem.

The musical score consists of two staves, Soprano (S.) and Bass (B.), in 3/4 time. The tempo is marked 'un poco più mosso.' The lyrics are 'I gua-ran - tee you, there is no pro-blem.' The music features a melodic line with a key signature of one flat and a 3/4 time signature. The Soprano part begins with a treble clef and the Bass part with a bass clef. Both parts end with a fermata and a repeat sign.

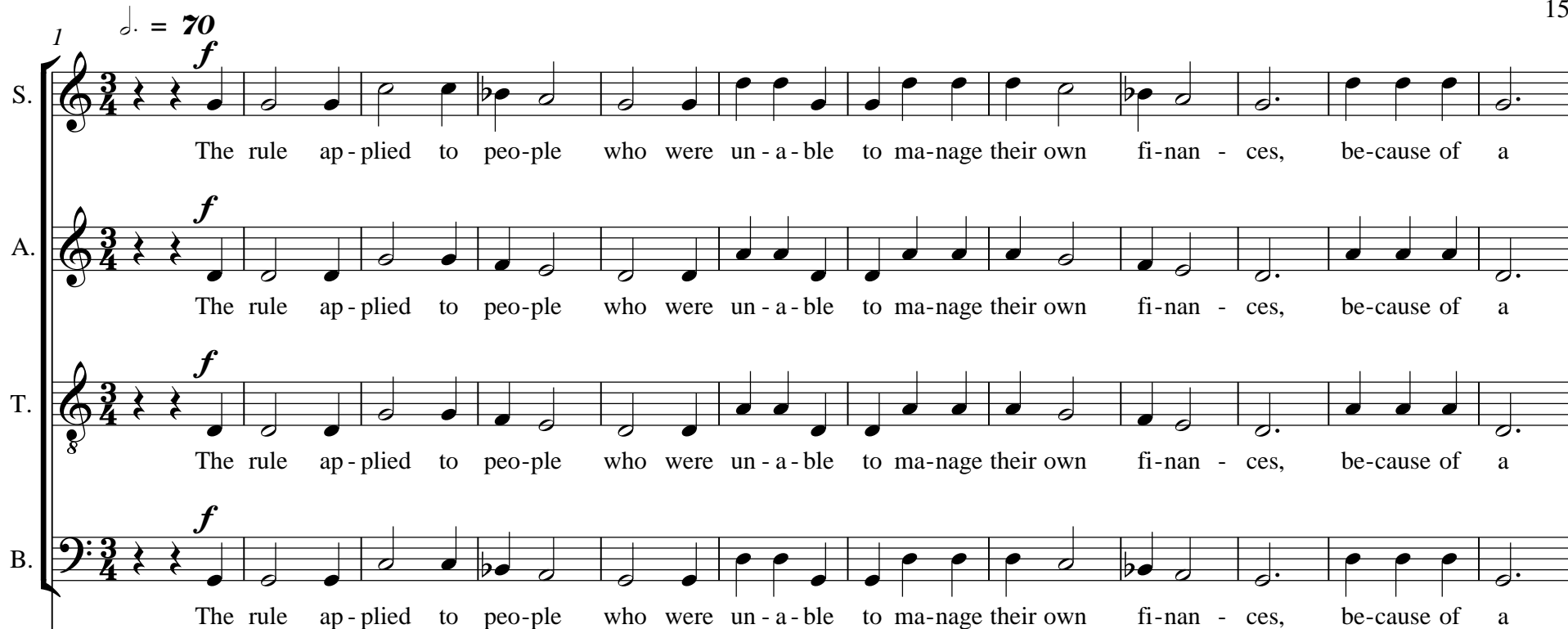
1 *f* $\text{♩} = 70$

S. *f*
The rule ap-plied to peo-ple who were un-a-ble to ma-nage their own fi-nan - ces, be-cause of a

A. *f*
The rule ap-plied to peo-ple who were un-a-ble to ma-nage their own fi-nan - ces, be-cause of a

T. *f*
The rule ap-plied to peo-ple who were un-a-ble to ma-nage their own fi-nan - ces, be-cause of a

B. *f*
The rule ap-plied to peo-ple who were un-a-ble to ma-nage their own fi-nan - ces, be-cause of a



$\text{♩} = 70$

VLN. *f*

VLA. *f*

VC. *f*



S. 

do - cu - men - ted ill - ness, in - clu - ding schi - zo - phre - ni - a, bi - po - lar, di - sor - der.

A. 

do - cu - men - ted ill - ness, in - clu - ding schi - zo - phre - ni - a, bi - po - lar, di - sor - der.

B. 

do - cu - men - ted ill - ness, in - clu - ding schi - zo - phre - ni - a, bi - po - lar, di - sor - der.

B. 

do - cu - men - ted ill - ness, in - clu - ding schi - zo - phre - ni - a, bi - po - lar, di - sor - der.

VLN. 

VLA. 

Vla.

VC. 

25 $\text{♩} = 55$

9
1 $\text{♩} = 130$

S. *p*
 It would have co-vered a - bout se - ven - ty five mil - lion peo - ple.

A. *p*
 It would have co-vered a - bout se - ven - ty five mil - lion peo - ple.

T. *p*
 It would have co-vered a - bout se - ven - ty five mil - lion peo - ple.

B. *p*
 It would have co-vered a - bout se - ven - ty five mil - lion peo - ple.

Violin *p*
 $\text{♩} = 130$

18

VLN. ²

Viola

p

VLN.

VLA

NARRATOR:

My 9th favorite part of the Bible, is when Christ proclaims, while nailed to the cross,

VLN.

VLA

VC.

p

NARRATOR:

that ANY reports that the Romans have a negative view of him are:

13

ff

S. CRU - CI - FI - - XUS! *ppp* Pa - ter, i - gno - sce il - lis, non e - nim

ff

A. CRU - CI - FI - - XUS! *ppp* Pa - ter, i - gno - sce il - lis, non e - nim

ff

T. CRU - CI - FI - - XUS! *ppp* Pa - ter, i - gno - sce il - lis, non e - nim

ff

B. CRU - CI - FI - - XUS! *ppp* Pa - ter, i - gno - sce il - lis, non e - nim

VLN. *ff* *pp*

VLA. *ff* *pp*

VC. *ff* *pp*

17

S. *ff*
sci - unt quod fa - ci - unt FAKE NEWS!

A. *ff*
sci - unt quod fa - ci - unt FAKE NEWS!

T. *ff*
sci - unt quod fa - ci - unt FAKE NEWS!

B. *ff*
sci - unt quod fa - ci - unt FAKE NEWS!

VLN. *ff*

VLA. *ff*

VC. *ff*