



THE JUDGEMENT DAY

A Cantata
(Quasi Oratorio)

Ernest Francis Amparbin (PhD)

Foreword by

Rev.Prof Jonathan E.T. Kuwornu-Adjaottor



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THE JUDGEMENT DAY

*This work is dedicated to
the Glory of God.*



Acknowledgements

A lot of us homo-sapiens have the tendency of having series of doubts about our own abilities and as a result we hardly recognise our individual talents and capabilities.

I count myself lucky as an amateur composer, for being assisted by a good number of highly qualified personalities by all standards to discover my talent as an up-and-coming musician.


In fact, I owe my warmest gratitude to the late Kweku Acquaaah-Harrison “the music Wizard” whose ideas fused with Rev Samuel Kojo Enniful’s urged me on through hard moments to bring my dreams to reality.

I also acknowledge the immense contributions made by the following persons towards the success of this project: Dr. J. C. Otoo of Otoo Memorial Hospital, Mr. J. E. Yarney, Headmaster, Winneba Secondary School, Mr. Kortey of Bank of Ghana and Mr. Ampim-Darkoh whose legible copying added a unique colour to the work.

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Table of Contents

DEDICATION	iii
ACKNOWLEDGEMENTS	iv
TABLE OF CONTENT	v
FOREWARD	viii
PREFACE	x
The Judgement Book	1
ABOUT THE AUTHOR .	27



Foreword

Music, an organized noise, the arrangement of sounds having melody, rhythm and usual harmony is an art. When these elements are written down on paper, they constitute a musical composition. The moods and lyrics of a musical composition convey a message.

The Judgement Day is a scared theme set to music. Ernest Francis Amparbin has demonstrated a mixture of African and Western moods, to express the coming King ready to pass judgement on earth. The thundering effects of the drum recitals that open the composition are not only fantastic but also an announcement that calls for serious attention by listeners, that the King of the universe is coming in judgement.

Throughout the music, Amparbin has employed several keys – from major through modulation to a minor – to create special effects. The recitatives and the choruses in sorrowful moods, indicate the human voices in the music, depicting announcements of a coming judgement and a passed judgement.

Matthew 28:31-46, the text of the lyrics is a warning and reminder that one day, we shall all meet the Coming King of the universe in judgement, and render individual accounts of how each of us cared for suffering humanity.

As you perform, listen to and enjoy the 211-bar music, The Judgement Day, be mindful that the King of the universe will surely come one day unawares, at a time unknown to human beings. Beware!

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Preface

The days of our years are three score years and ten (Psalm 90: 10). It is appointed for the human being to die but once and after that judgement (Hebrews 9:27).

The theme, “The Judgement Day” was chosen because the composer wants to touch on a very sensitive issue which concerns the Second Coming of Christ which is a very important subject for Christians.

There are so many social cankers that have succeeded in changing the gears of life in almost unbearable directions. Human beings do not understand this but the Omnipotent God is His own interpreter.

The Book of Revelation talks a lot about the end time but are we paying heed to the voice of the one crying in the wilderness? Who knows the day? Neither you nor I. Ours is to be on guard. For one day, Christ will descend and take His own people along. Are you one of His own? Will you be one of those He will carry along?

It is the composer’s wish that anyone who would listen to this music, would realise the terrific nature of the Judgement Day and refrain from his or her wicked ways.

MUSICAL ANALYSIS

TITLE	THE JUDGEMENT DAY
KEY	C MAJOR
TIME SIGNATURE	VARIES
TEMPO	ANDANTE
TEXT	BIBLICAL
FORM	THROUGH COMPOSED

THE ANALYSIS OF THE WORK

The work is a cantata and has a special feel. As part of the introduction of the opening, there is a mixture of African and Western feel to portray the arrival of a royal team with an expectation of the king to pass judgement on earth.

From the beginning, there is a free style drum recital with a soft roll on the high-hat (cymbals) bass drum, snare drum, and the timpani join from few beats to the end of the recital. All the instruments clash in the first bar of the fanfare with exception of organ. This creates a thunder-like effect for fanfaric opening. The team consists of three trumpets and two trombones which play in the concert pitch of B flat and modulates to E flat from the third to the fifth bar and to C major. From the fifth bar to the eighth bar, there is a brief modulation to F major and back to E flat in bars eight and nine.

The organ then takes up the show in a largo mood through the tenth bar in 3/4 time to the end of the introduction (19th bar). The organ is sounded in C major from the tenth bar to the fourteenth bar with decoration; it moves into B flat in the fifteenth bar, E flat in bars sixteen, seventeen and eighteen. There is a modulation to C major in bar nineteen to link the recitative in bar twenty.

The work has two recitatives for tenor and three arias for baritone. There are three choruses in all, the first has twenty bars with repetition from bar three to the end. The key is C major with modulation to the dominant in the fifth bar (62nd bar) and modulates again to the subdominant minor in bar sixty-four to sixty-nine and resolves back to the tonic key in bar seventy to the end in a binary form.

The second chorus is written in C minor to go with the text which is in a sorrowful mood in nineteen bars. In the bar (ie. 104 bar) of the second chorus, there is a modulation to the relative minor (C major) and to E minor in the 106th to 111th bar. In the same bar, there is a modulation to A minor up to the 116th bar and continues E minor from 117th to 118th bar and back to C major in bars 119 and 120 in ternary form.

There are three choruses involved, the third is the climax of the work and it depicts an effect of a passed judgement and must be performed with spirit/vigour. The section has eighty-five bars, composed in C major. From bar 142 there is a modulation to A minor and back to the tonic key, through to bar 157. The melody is repeated from bar 158 to 168 with slight changes and varied harmony also a modulation to the dominant (G major). After the 168th bar follows an Amen fugetta to the end of the third chorus in 2/4 time and in C major. The C major alternates with the dominant key as the parts enter in fugal order and ends in the tonic key (C major). The section is a through composed piece from bars 199 to 211; there is a succession of consecutive 5ths in the divici section to create a special effect to enhance the natural flow of the piece.

INTRODUCTION

Atumpan - Free rhythm

APPELLATION

Nyeampong ten ten ten ten ten ten... Nyeampong ten ten ten ten ten ten... Nyeampong ten ten ten ten ten ten...
4
pongten ten ten ten ten ten ten... mortie O ka sa kyere mortie O ka sa kyere O darko kyerma se Nyame
8
ys ke se Nyame ys ke se Nyame ys ke se O te nahengum O te nahengum O te
12
nahengum na mommra na mommrananomra monbrambeso mo no mommme so mo no mom
16
mra mme so mo no mom mmra mom mmra mom mmra

Percussion roll.....

THE JUDGEMENT DAY

E. F Amparbin

FUNFARE

The first system of music for 'FUNFARE' is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The treble clef staff begins with a whole rest, followed by a series of eighth-note chords with accents (>) and a final eighth-note chord with a double accent (>>). The bass clef staff starts with a whole note chord, followed by eighth-note chords and a final eighth-note chord with a double accent (>>).

The second system continues the piece in 4/4 time. The treble clef staff features a series of eighth-note chords, some with accents (>). The bass clef staff consists of eighth-note chords, some with accents (>).

The third system continues the piece in 4/4 time. The treble clef staff features a series of eighth-note chords, some with accents (>). The bass clef staff consists of eighth-note chords, some with accents (>).

The fourth system concludes the piece in 3/4 time. The treble clef staff features a series of eighth-note chords, some with accents (>). The bass clef staff consists of eighth-note chords, some with accents (>). The word 'Organ' is written in the bottom right corner of the system.

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THE JUDGEMENT DAY

The first system of music is in 3/4 time. The treble clef staff begins with a C major triad (C4, E4, G4) and a repeat sign. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4. The bass clef staff begins with a C major triad (C3, E3, G3) and a repeat sign. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3.

The second system of music is in 3/4 time. The treble clef staff begins with a C major triad (C4, E4, G4) and a repeat sign. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4. The bass clef staff begins with a C major triad (C3, E3, G3) and a repeat sign. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3.

The third system of music is in 3/4 time. The treble clef staff begins with a C major triad (C4, E4, G4) and a repeat sign. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4. The bass clef staff begins with a C major triad (C3, E3, G3) and a repeat sign. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3.

The fourth system of music is in 3/4 time. The treble clef staff begins with a C major triad (C4, E4, G4) and a repeat sign. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4. The bass clef staff begins with a C major triad (C3, E3, G3) and a repeat sign. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3.

The fifth system of music is in 3/4 time. The treble clef staff begins with a C major triad (C4, E4, G4) and a repeat sign. The melody consists of quarter notes: C4, E4, G4, F4, E4, D4. The bass clef staff begins with a C major triad (C3, E3, G3) and a repeat sign. The bass line consists of quarter notes: C3, E3, G3, F3, E3, D3.

THE JUDGEMENT DAY

Recitative

When the son of man shall come in His glo - ry and all his an - gels with him

The first system of the recitative features a vocal line in 4/4 time. The melody begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a right hand with a sustained chord of G4, B4, and D5, and a left hand with a single bass note of G3.

Then He will sit on His glo - rious throne Be - fore Him will be ga - the - red all the na - tions And

The second system continues the recitative. The vocal line starts with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features a right hand with chords of G4-B4-D5 and G4-A4-B4, and a left hand with a single bass note of G3.

He will se - pa - rate them one from a - no - ther as a shep - herd se - pa - rate the sheep from goats and He will

The third system concludes the recitative. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a quarter rest. The piano accompaniment features a right hand with chords of G4-B4-D5 and G4-A4-B4, and a left hand with a single bass note of G3.

THE JUDGEMENT DAY

13

place the sheep at His right hand but the goats at the left then the King shall

17

say to those at His right hand Come O ble-ssed of my Fa-ther in-he-rit the

21

king-dom pre-pared for you from the be-gi-nning of the world

Aria

Bass

I was hun - gry and you gave me food I was thirs - ty and you gave me

B

5 drink I was a stran - ger and you wel - comed me I was

B

9 na - ked and you clo - thed me I was sick and you vi - si - ted me I was im -

THE JUDGEMENT DAY

13 *rit.* *ff*

B

pri - soned, I was im - pri - soned and — you — came to me

The musical score is for a voice and piano piece. The voice part is written in bass clef and includes the lyrics: "pri - soned, I was im - pri - soned and — you — came to me". The piano accompaniment is written in a grand staff (treble and bass clefs). The score includes a measure number "13" at the beginning, a "rit." (ritardando) marking, and a "ff" (fortissimo) marking. The music concludes with a double bar line.



THE JUDGEMENT DAY

CHORUS

$\text{♩} = 90$

Soprano
Then the righ-teous shall an - swer Lord when did we see you hun - gry and did feed

Alto
Then the righ-teous shall an - swer Lord when did we see you hun - gry and did feed

Tenor
Then the righ-teous shall an - swer Lord when did we see you hun - gry and did feed

Bass
Then the righ-teous shall an - swer Lord when did we see you hun - gry and did feed

Piano
 $\text{♩} = 90$

5

S
you or thirs - ty and gave you drink And when did we see you a

A
you or thirs - ty and gave you drink And when did we see you a

T
you or thirs - ty and gave you drink And when did we see you a

B
you or thirs - ty and gave you drink And when did we see you a

Pno.
5

THE JUDGEMENT DAY

CHORUS

9

S
stran - ger and wel - comed you or you or thirs - ty and gave you

A
stran - ger and wel - comed you or you or thirs - ty and gave you

T
8
stran - ger and wel - comed you or you or thirs - ty and gave you

B

Pno.

13

S
drink And when did we see you a stran - ger and wel - comed you or

A
drink And when did we see you a stran - ger and wel - comed you or

T
8
drink And when did we see you a stran - ger and wel - comed you or

B

Pno.

THE JUDGEMENT DAY

CHORUS

17

S na - ked and clo - thed you Lord when did we see you hun - gry and did feed

A na - ked and clo - thed you Lord when did we see you hun - gry and did feed

T na - ked and clo - thed you Lord when did we see you hun - gry and did feed

B na - ked and clo - thed you Lord when did we see you hun - gry and did feed

Pno.

21

S na - ked and clo - thed you and when did we see you sick and in

A na - ked and clo - thed you and when did we see you sick and in

T na - ked and clo - thed you and when did we see you sick and in

B na - ked and clo - thed you and when did we see you sick and in

Pno.

THE JUDGEMENT DAY

CHORUS

25

S
pri - son and vi - si - ted you.

A
pri - son and vi - si - ted you

T
8
pri - son and vi - si - ted you.

B

Pno.

THE JUDGEMENT DAY

RECITATIVE

Soprano

And the King shall say tru-ly I say to you as you did to one of the least of these my

S

bre-thren you did it to me Then to those at His left hand De-part from

S

me you cur-sed in-to the e - ter - nal fire pre-pared for lu-ci-fer and his an - gels

THE JUDGEMENT DAY

ARIA

Bass

For I was hun - gry and you gave me no food I was thirs-ty and you gave me no

The first system of the aria consists of a bass line and piano accompaniment. The bass line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment features a treble and bass clef with various chords and melodic lines.

5

5

drink I was a stran-ger and you did not wel-come me Na-ked and you did not clothe

The second system continues the musical notation. The bass line has a measure with a fermata. The piano accompaniment continues with similar harmonic and melodic patterns.

9

9

me sick and in pri-son and you did not vi - sit me

The third system concludes the aria. The bass line ends with a fermata. The piano accompaniment ends with a final chord. There are decorative flourishes below the piano part at the end of the system.

THE JUDGEMENT DAY

CHORUS

$\text{♩} = 90$

Soprano
Then they al - so shall ans - wer Lord when did we see you hun - gry or

Alto
Then they al - so shall ans - wer Lord when did we see you hun - gry or

Tenor
Then they al - so shall ans - wer Lord when did we see you hun - gry or

Bass
Then they al - so shall ans - wer Lord when did we see you hun - gry or

Piano
 $\text{♩} = 90$

⁵
thirs - ty or a stran - ger or na - ked or sick or in pri - son and did not mi - nis - ter to

thirs - ty or a stran - ger or na - ked or sick or in pri - son and did not mi - nis - ter to

thirs - ty or a stran - ger or na - ked or sick or in pri - son and did not mi - nis - ter to

⁵

THE JUDGEMENT DAY

10

you or thirs-ty or a stran-ger or na-ked or sick or mi - nis - ter and did not mi-nis-ter to
you or thirs-ty or a stran-ger or na-ked or sick or min - nis - ter and did not mi-nis-ter to
you or thirs-ty or a stran-ger or na-ked or sick or min - nis - ter and did not mi-nis-ter to

Detailed description: This block contains the first system of music, measures 10 through 14. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "you or thirs-ty or a stran-ger or na-ked or sick or mi - nis - ter and did not mi-nis-ter to". The piano part provides harmonic support with chords and moving lines in both hands.

10

Detailed description: This block shows the piano accompaniment for measures 10 through 14. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music is in a minor key and 4/4 time.

15

you and did not mi - nis - ter to you
you and did not mi - nis - ter to you
you and did not mi - nis - ter to you.

Detailed description: This block contains the second system of music, measures 15 through 19. It features three vocal staves and a piano accompaniment. The lyrics are: "you and did not mi - nis - ter to you". The piano part continues with harmonic support.

15

Detailed description: This block shows the piano accompaniment for measures 15 through 19. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The music concludes with a final chord.

THE JUDGEMENT DAY

ARIA

Bass

Then He an - swered them Tru - ly I say to you as you

The first system of the aria is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of a bass line with lyrics and a piano accompaniment. The bass line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

5

5

did it not to one of the least of these you did it not to me

The second system continues the aria. The bass line starts with a half note D2, followed by quarter notes E2, F2, and G2. The piano accompaniment continues with similar rhythmic patterns, including some sixteenth-note runs in the right hand.

9

9

As you did it not to one of the least of these you

The third system concludes the aria. The bass line begins with a half note G2, followed by quarter notes A2, B2, and C3. The piano accompaniment features a final cadence with sustained chords in the right hand.

THE JUDGEMENT DAY

13

did it not to me *accel.*

THE JUDGEMENT DAY

CHORUS

♩ = 90

Soprano
And the wick - ked went a - way in - to e - ter - nal pu - nish - ment and the

Alto
And the wick - ed went a - way in - to e - ter - nal pu - nish - ment and the

Tenor
And the wick - ed went a - way in - to e - ter - nal pu - nish - ment and the

Bass
And the wick - ed went a - way in - to e - ter - nal pu - nish - ment and the

♩ = 90

Piano

5

wick - ed went a - way and the wick - ed went a -

wick - ed went a - way and the wick - ed went a -

wick - ed went a - way and the wick - ed went a -

5

THE JUDGEMENT DAY

8

way in - to e - ter - nal pu - nish - ment but the right - teous went in - to e -

way in - to e - tern - al pu - nish - ment but the right - eous went in - to e -

way in - to e - ter - nal pu - nish - ment but the right - teous went in - to e -

12

ter - nal life but the right - eous went in - to e - ter - nal life And the wick - ed went a -

tern - al life but the righth - eous went in - to e - ter - nal life And the wick - ed went a -

ter - nal life but the righ - teous went in - to e - ter - nal life And the wick - ed went a -

THE JUDGEMENT DAY

17

way in-to e - ter - nal pu - nish - ment And the wick - ed went a -
way in-to e - ter - nal pu - nish - ment And the wick - ed went a -
way in-to e - ter - nal pu - nish - ment And the wick - ed went a -

This block contains the first system of music, measures 17-20. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment staff. The lyrics are: "way in-to e - ter - nal pu - nish - ment And the wick - ed went a -". The piano accompaniment consists of chords and moving lines in both hands.

17

This block shows the piano accompaniment for measures 17-20. The right hand plays chords and moving lines, while the left hand provides a bass line with chords and moving lines.

21

way and the wick - ed went a - way in-to e - ter - nal pu - nish - ment but the
way and the wick - ed went a - way in-to e - ter - nal pu - nish - ment but the
way and the wick - ed went a - way in-to e - ter - nal pu - nish - ment but the

This block contains the second system of music, measures 21-24. It features three vocal staves and a piano accompaniment staff. The lyrics are: "way and the wick - ed went a - way in-to e - ter - nal pu - nish - ment but the".

21

This block shows the piano accompaniment for measures 21-24. The right hand plays chords and moving lines, while the left hand provides a bass line with chords and moving lines.

THE JUDGEMENT DAY

26

righ-teous went in-to e-ter-nal life but the righ-teous went in-to e-ter-nal life

righ-teous went in-to e-ter-nal life but the righ-teous went in-to e-ter-nal life

righ-teous went in-to e-ter-nal life but the righ-teous went in-to e-ter-nal life

A -

26

32

men - A - men A - men A - men A

A - men

A - men A - men

men - A - men A - men A

32

THE JUDGEMENT DAY

43

men A - men A - men A - men A -
men A - men A - men - men A - men A -
men A - men - men A - men A -
men A - men A - men A - men

43

53

men A - men - men A - men
men *poco accel.* A - men A - men
men A - men A - men A - A
A - men A - men A A

53

poco accel.

THE JUDGEMENT DAY

63
A - men A - men A - men A - men A - men A -
A - men A - men A - men A - men A - men A -
men A - men A - men A - men A - men
men A - men A - men A - men A - men

63
men A - men A - men A - men Let us
men A - men A - men A - men Let us all sing
A - men A - men A - men A - men Let us all sing
A - men A - men A - men A - men Let us sing

73
men A - men A - men A - men Let us
men A - men A - men A - men Let us all sing
A - men A - men A - men A - men Let us all sing
A - men A - men A - men A - men Let us sing

73

THE JUDGEMENT DAY

82

rit. **ff**

sing A - men A - - - men

A - men **ff** A - - - men.

A - men **ff** A - - - men

A - men **ff** A men

82

ff

The musical score consists of five staves. The first four staves are vocal parts for four voices (Soprano, Alto, Tenor, Bass), each with lyrics 'A - men' and a long note. The fifth staff is the piano accompaniment. The score includes dynamic markings like *rit.* and **ff**, and a repeat sign at the end of the piano part.

About Author

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