THE JUDGEMENT DAY

A Cantata (Quasi Oratorio)

Ernest Francis Amparbin (PhD)

Foreword by
Rev.Prof Jonathan E.T. Kuwornu-Adjaottor
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ISBN 979 – 0 – 9008043 – 6 – 5
DOI: 10.3815/npub.eb2022701

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Noyam Publishers
P.O. Box 165 La, Accra-Ghana
Contact Number: +233 593142920
Email: publications@noyam.org
Website: www.noyam.org
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 Acquaah-Harrison “the music Wizard” whose ideas fused with Rev Samuel Kojo Enninful’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.

Also, to the leadership and the members of the Ebenezer Methodist Cathedral Junior Choir, Winneba for excellently performing the work.
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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

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

Percussion roll

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THE JUDGEMENT DAY

---

3
FUNFARE

E. F Amparbin

Organ
Recitative

When the son of man shall come in His glory and all his angels with him

Then He will sit on His glorious throne Before Him will be gathered all the nations And

He will separate them one from another as a shepherd separate the sheep from goats and He will
place the sheep at His right hand but the goats at the left then the King shall
say to those at His right hand Come O ble-ssed of my Fa-ther in-he-rit the
king-dom pre-pared for you from the be-gi-ning of the world
Aria

Bass

I was hungry and you gave me food
I was thirsty and you gave me drink.

B

I was a stranger and you welcomed me
I was naked and you clothed me.

I was sick and you visited me
I was imprisoned.
prisoned, I was imprisoned and you came to me
CHORUS

Soprano:

Then the righteous shall answer Lord when did we see you hungry and did feed

Alto:

Then the righteous shall answer Lord when did we see you hungry and did feed

Tenor:

Then the righteous shall answer Lord when did we see you hungry and did feed

Bass:

Then the righteous shall answer Lord when did we see you hungry and did feed

Piano:

\begin{align*}
S & \quad \text{you or thirsty and gave you drink} \\
A & \quad \text{And when did we see you a} \\
T & \quad \text{you or thirsty and gave you drink} \\
B & \quad \text{And when did we see you a} \\
\end{align*}

Phon.:
RECITATIVE

And the King shall say truly I say to you as you did to one of the least of these my

brethren you did it to me Then to those at His left hand Depart from

me you cursed into the eternal fire prepared for lucifer and his angels
ARIA

For I was hungry and you gave me no food I was thirsty and you gave me no

drink I was a stranger and you did not welcome me Naked and you did not clothe

me sick and in prison and you did not visit me
Then they also shall answer Lord when did we see you hungry or thirsty or a stranger or naked or sick or in prison and did not minister to them.

\begin{music}
\begin{staff}
\begin{musicnote}
\end{musicnote}
\end{staff}
\end{music}
you or thirsty or a stranger or naked or sick or minister and did not minister to
you or thirsty or a stranger or naked or sick or minister and did not minister to
you or thirsty or a stranger or naked or sick or minister and did not minister to
you and did not minister to you
you and did not minister to you
you and did not minister to you.
Then He answered them Truly I say to you as you did it not to one of the least of these you did it not to me.

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

Soprano:

And the wicked went away into eternal punishment and the

Alto:

And the wicked went away into eternal punishment and the

Tenor:

And the wicked went away into eternal punishment and the

Bass:

And the wicked went away into eternal punishment and the

Piano:

wicked went away and the wicked went a-
wicked went away and the wicked went a-
wicked went away and the wicked went a-
wicked went away and the wicked went a-

20
way into eternal punishment but the righteous went into e-
way into eternal punishment but the righteous went into e-
way into eternal punishment but the righteous went into e-
way into eternal punishment but the righteous went into e-

And the wicked went into eternal life but the righteous went into eternal life.
way into eternal punishment And the wicked went away into eternal punishment And the wicked went away into eternal punishment And the wicked went away into eternal punishment.

way and the wicked went away into eternal punishment but the way and the wicked went away into eternal punishment but the way and the wicked went away into eternal punishment but the way and the wicked went away into eternal punishment but the
righ-teous went into eternal life but the righteous went into eternal life

righ-teous went into eternal life but the righteous went into eternal life

righ-teous went into eternal life but the righteous went into eternal life

righ-teous went into eternal life but the righteous went into eternal life
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About Author

Ernest Francis Amparbin (PHD) is a Music Educationist, a composer, Music teacher, Choir director, keyboard and voice trainer. He has authored articles in music education (e.g Music and human development, Music and Science) among others.

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