The Prophet

by

William Dickens

A thesis accepted and approved in partial fulfillment of the
requirements for the degree of

Master of Music

in Music Composition

Thesis Committee:

Dr. Robert Kyr, Chair

Dr. David Crumb, Member

Dr. Stephen Rodgers, Member

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THESIS ABSTRACT

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Master of Music in Music Composition

Title: The Prophet

This thesis is an oratorio titled *The Prophet*, which is scored for narrator, baritone soloist, chorus, and chamber orchestra. The work incorporates musical settings of text from Kahlil Gibran's prose poetry book of the same title. In addition to the movements featuring the Gibran text, the work includes several instrumental sequences, which are titled "Knee Plays." These passages are minimalist in style and are reminiscent of similar sections in Philip Glass's opera *Einstein on the Beach.* The oratorio is divided into two parts, each with three Knee Plays and two texted movements.

ACKNOWLEDGMENTS

I wish to thank my advisor Robert Kyr for his continued support throughout each element involved in the creation of this project. I am very grateful for his encouragement and role in my growth as a composer. His instruction has been instrumental in my development in setting text to music.

I also wish to thank the other members of my committee, David Crumb and Stephen Rodgers. In my lessons with Dr. Crumb, he provided tremendous knowledge related to development of musical elements in composition. I hope that my use of thematic elements in this piece can serve as a demonstration of the training I received from him. I am also grateful for the mentorship I have received from Dr. Rodgers in music theory, pedagogy, and analytical writing. I am also thankful for his support in myself as both a composer and music theorist.

Lastly, I would like to thank Cameron LaBarr, the director of Choral Studies at Missouri State University, where I received my undergraduate degree. I credit my love for and knowledge of choral literature foremost because of his influence. I am grateful for his support and constructive criticism of my early developments as a composer of choral music. More than anyone I have ever known, I regard him as a role model for the person whom I wish to model myself after.

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INTRODUCTION

At its core, *The Prophet* is a work about the juxtaposition of various dualities. This manifests in a multitude of elements throughout the work. The piece alternates between settings of the Kahlil Gibran text and minimalist instrumental movements titled "Knee Plays," referential of the similarly named sequences in Philip Glass's opera *Einstein on the Beach*. The oratorio is divided into two parts, each with settings of two chapters from the Gibran text plus three Knee Plays. In many chapters of Kahlil Gibran's eponymous prose poetry book, the prophet Almustafa uses the juxtaposition of two opposing concepts as a philosophical tool to demonstrate that these respective elements are not mutually exclusive but rather interconnected. In my oratorio, I set texts from two chapters reflecting this aspect, "Reason and Passion," and "Joy and Sorrow," which appear in the first and second parts of the oratorio, respectively. However, contextually, the nature of duality is explored throughout the book, including in the other two chapters I have set as well.

Each of my four settings of chapters from *The Prophet* are structured around two primary key areas. These roughly correspond to F minor and E major, with occasional derivations in the use of each. In conception, refer to these as the "flat key" and "sharp key," respectively. Throughout the work, they are unified by a shared 3-9 (027) pitch-class set, which also serves as the central motive in all four texted movements. The set is most often utilized in the spelling Db, Eb, and Ab, however it appears in inversion and in various transpositions throughout the work. Although the sharp and flat key areas are used in all four texted movements, "On Reason and Passion" and "On Pain" primarily center on the sharp key area. Moreover, "On Prayer" and "On Joy and Sorrow" largely feature the flat key area, creating symmetry through the use of primary key areas of both parts. In my oratorio, I use these key areas or other motivic elements to represent certain philosophical ideas that are found within the chapters of Gibran's book that I set.

One example of my use of pc-set 3-9 (027) as a motive appears in the recapitulation of "On Joy and Sorrow" (Figure 1). In particular, I have used the motive to highlight the significance of the following text, "Therefore you are suspended like scales between your sorrow and your joy." My use of the motive serves as a thesis statement for this entire section of the work. This iteration of the set is in its primary form of Db, Eb, and Ab. In "On Pain," the motive is used throughout as a framing instrumental ostinato (Figure 2), appearing in between passages within the text. In this case, it is expressed with the pitches E, A, and B, which are related to the original form of the set by I_0. Similarly, the contour of this line is inverted from the instance found in Figure 1.

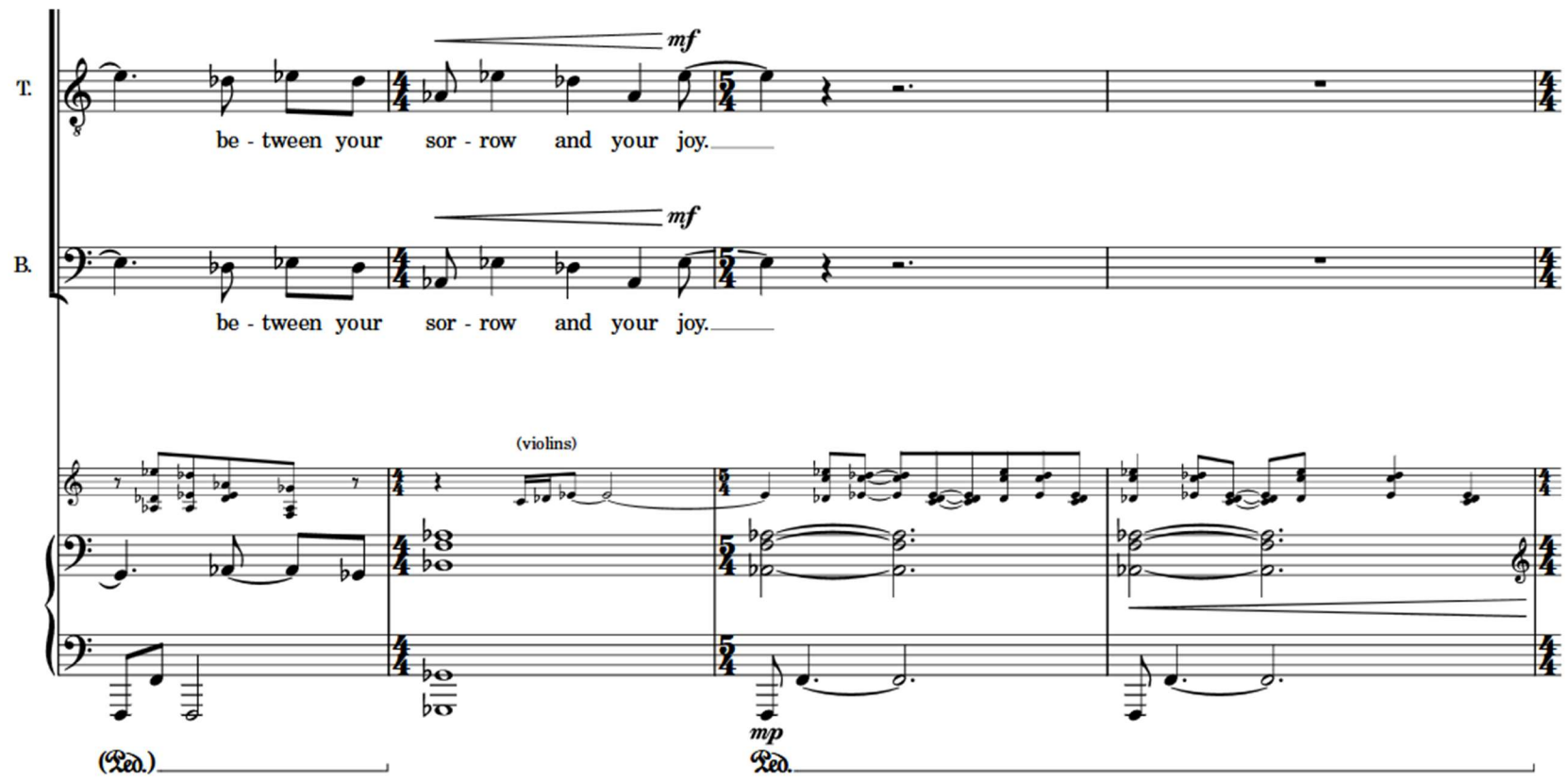


Figure 1. Use of pc-set 3-9 (027) in tenors and basses, *The Prophet*, "On Joy and Sorrow," mm. 126-129, vocal score.
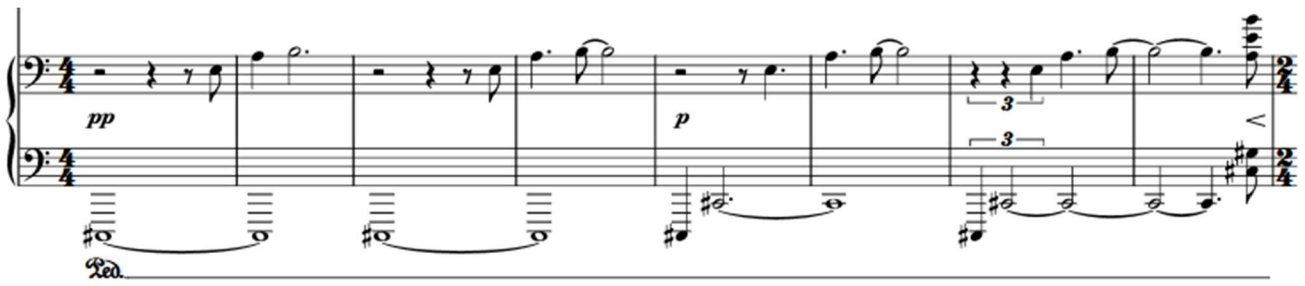


Figure 2. Use of pc-set 3-9 (027) expressed in inversion as instrumental ostinato, "Pain," mm. 1-8, vocal score.

In the oratorio, I have used the Knee Plays as another primary structural component. Philip Glass's *Einstein on the Beach* contains five Knee Plays, which are musical sequences which occur between larger scenes of the opera. Although I never quote directly from Glass's Knee Plays, mine share three characteristics with his, as follows: each of my Knee Plays consist of variations on shared musical material; each Knee Play has two sections; and in the choral Knee Plays, the chorus sings solfège syllables. In the context of my work, the Knee Plays function as abstract or emotional commentaries either as introductions or responses to the philosophical nature of the Gibran texts. In the Knee Plays, the changes in orchestration, meter, or modality reflect where I have placed them in the oratorio.

Given its minimalistic nature, my use of harmony in each of the Knee Plays is quite limited. Throughout the Knee Plays I use subsets of the hexatonic scale, to create major and minor triads. This juxtaposition is meant to reflect the spirit of the Gibran text, which emphasizes the duality of positive and negative experiences in human life. To express this, the first two Knee Plays of each part are in the key of G# minor, representing the negative experiences. In the last Knee Plays of each part, the key is transformed to the relative major of B, expressing the acceptance of the dualities in human life. Aside from slight deviations in Knee Plays 3 and 4, all Knee Plays use the same form of AABABAB'.

Table 1 demonstrates the structure, orchestration, and key areas of all movements of the oratorio, as expressed in the chart below.

Table 1. Structure, Orchestration, and Key Areas in *The Prophet*

Movement	Orchestration	Primary Key Area
Part One: Knee Play 1 I: On Reason and Passion Knee Play 2 II: On Prayer Knee Play 3	Full orchestra Baritone and full orchestra Full orchestra Baritone and strings Piano	G# Minor Sharp Key G# Minor Flat Key B Major
Part Two: Knee Play 4 III: On Pain Knee Play 5 IV: On Joy and Sorrow Knee Play 6	Strings Baritone, chorus, and full orchestra Chorus, clarinets, and low strings Baritone, chorus, and full orchestra Chorus and full orchestra	G# Minor Sharp Key G# Minor Flat Key B Major

Part One and Part Two of the work are of an equal number of movements, but they are not equal in their duration. Both the Knee Plays and texted movements of the first part are shorter and quicker than those the second part. This reflects the text of "On Reason and Passion," the subject of which are two elements of thought which Gibran describes as waging war upon the soul like that of a "battlefield.[1]" In turn, the quieter nature of "On Prayer" is conveyed through a simpler movement scored for baritone and strings.

The complex natures of the two texts set in the second part, "On Pain," and "On Joy and Sorrow," require an expansion in scope of both the Knee Plays and texted movements. To express this, I added a chorus to the second part of the oratorio. In the texted movements, the chorus sings the parts of the text which are more instructional in nature, enacting a similar function to the traditional Greek chorus. In contrast, the text sung by the baritone soloist is largely more allegorical. The chorus also joins the orchestra for Knee Plays 5 and 6, which creates an emotional catharsis towards the end of the work.

The narrator delivers spoken introductions to the musical movements throughout the work. Each part begins with a prologue spoken by the narrator, who also introduces each texted movement. The text of Narration I is extracted from the first chapter, "The Coming of the Ship," and the text of Narration II is extracted from the book's last chapter, "The Farewell." The purposes of each narration are as follows: to tell the framing story of the book; describe the character of the prophet Almustafa; and to prepare the listener for the musical settings which follow.

[1] Kahlil Gibran, *The Prophet* (Knopf, 1923), 57.
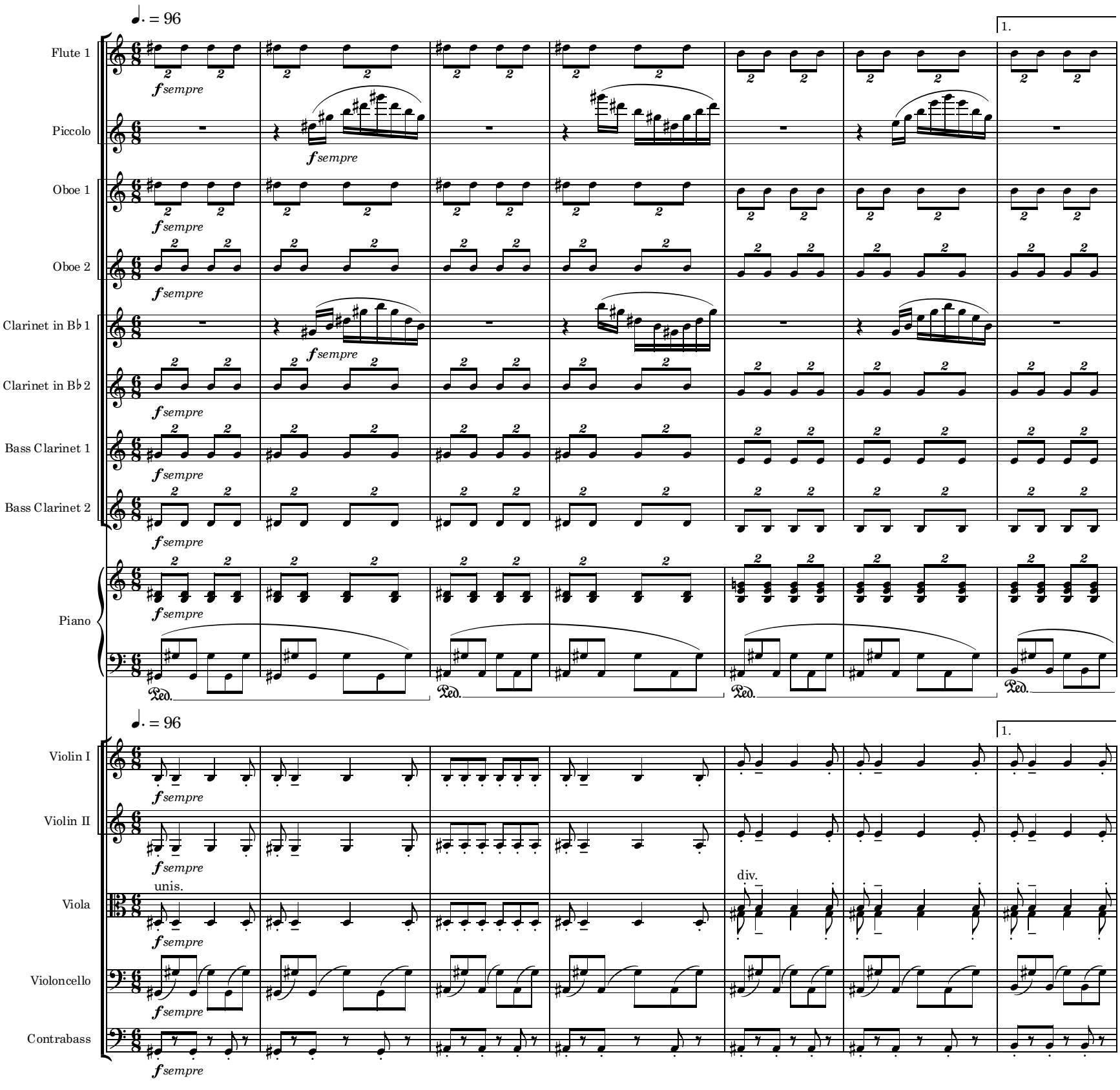
The Prophet

Kahlil Gibran (1883-1931)
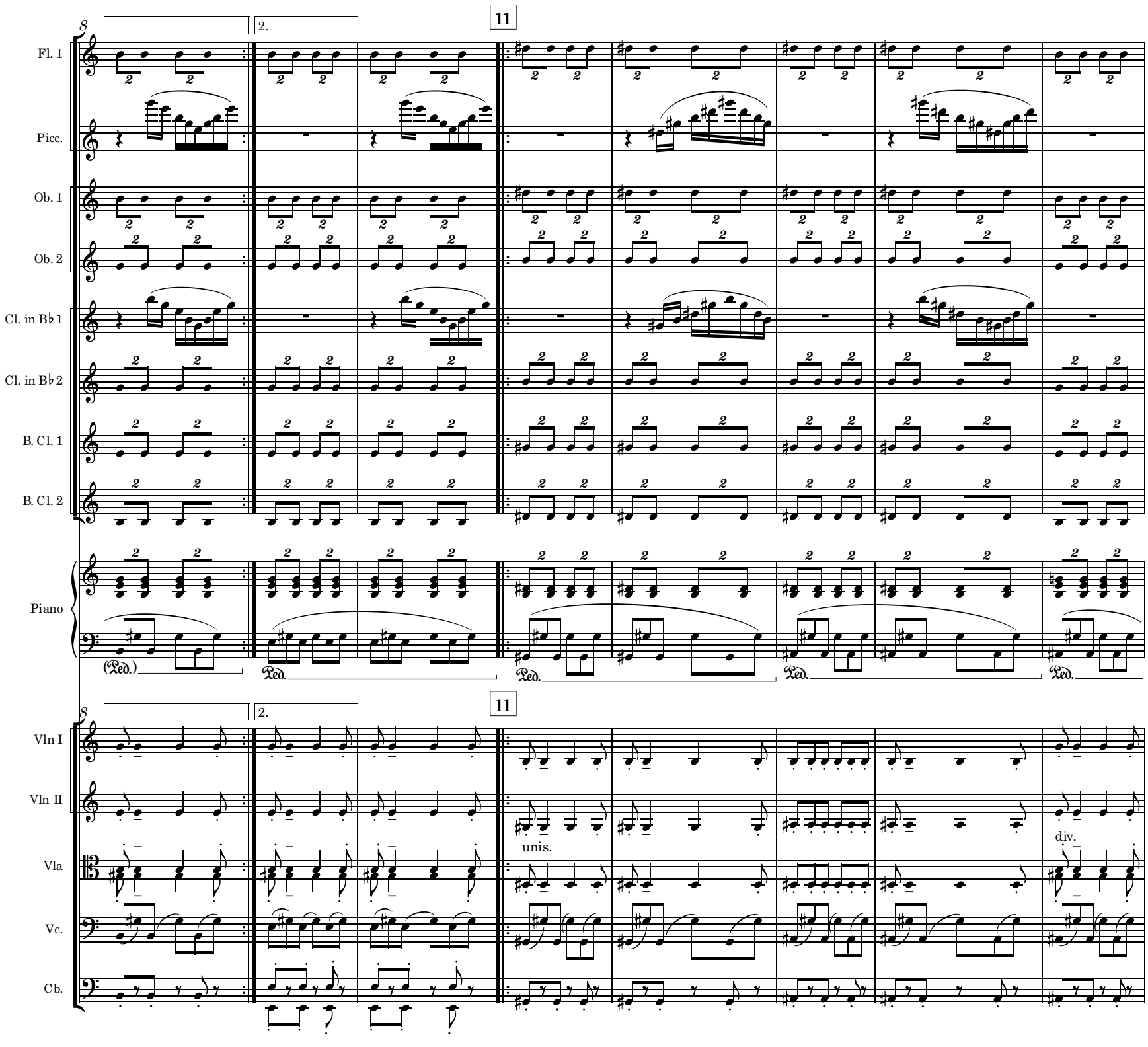
William Dickens (b. 1995)
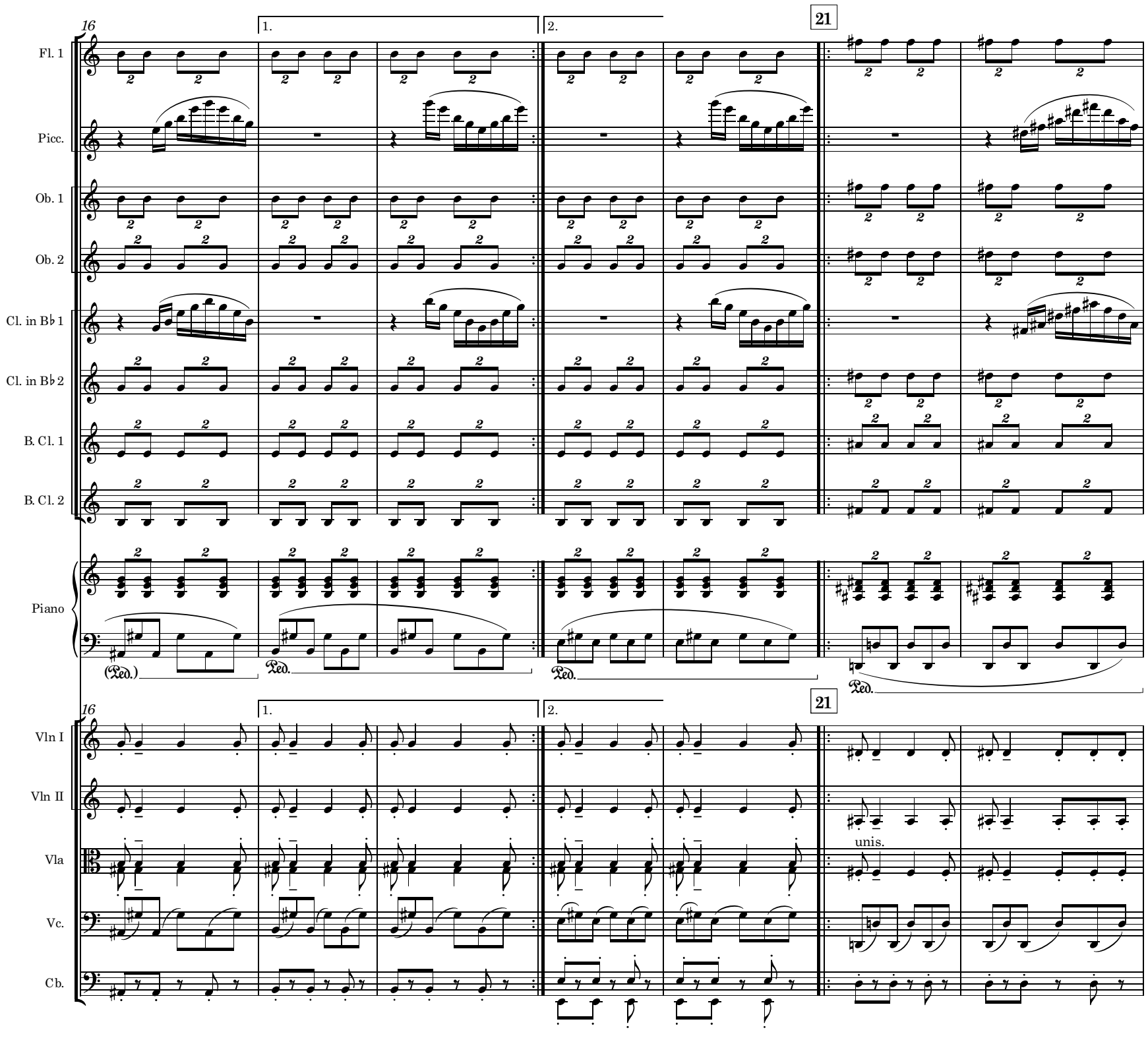
Part One
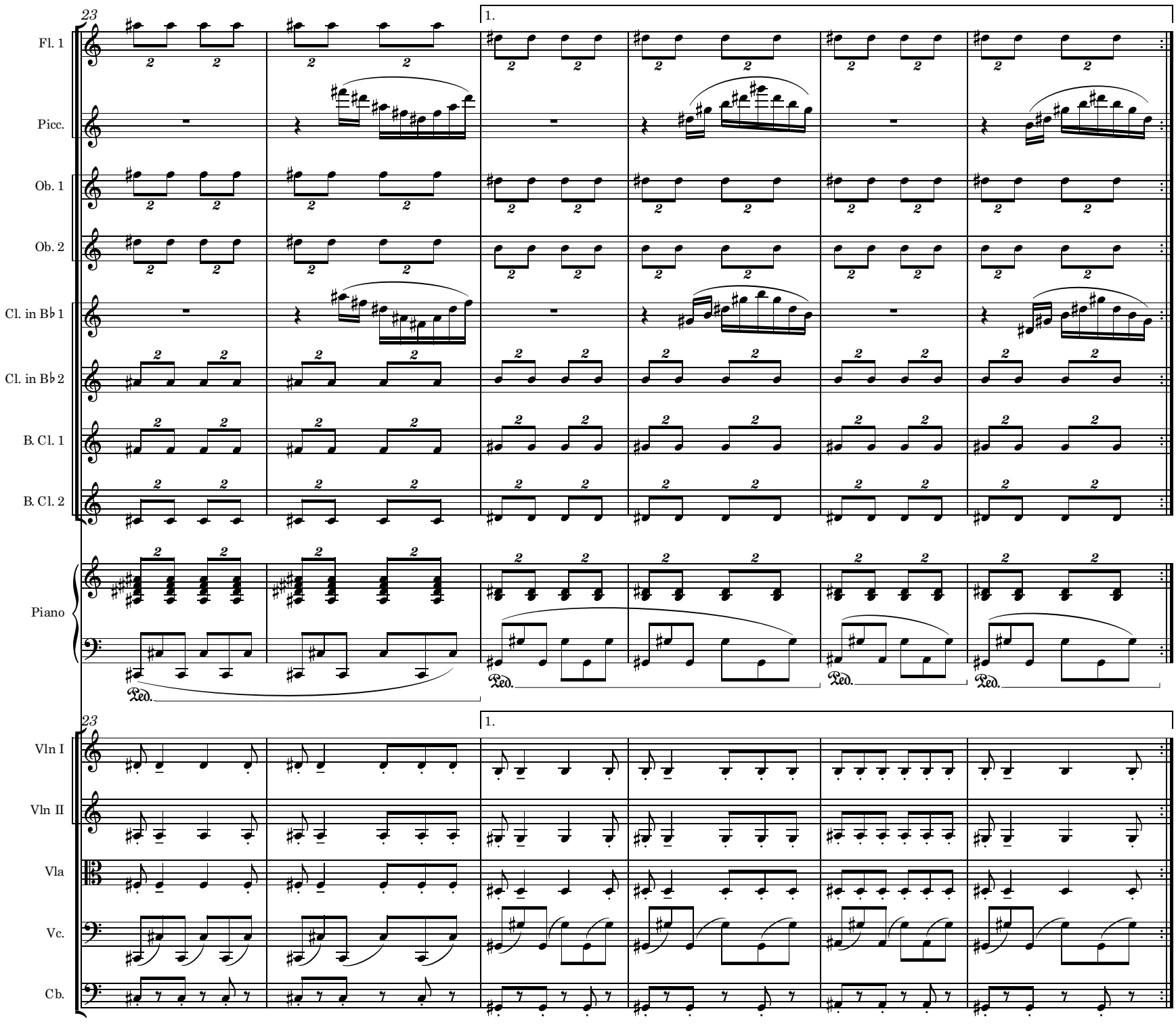
Knee Play 1
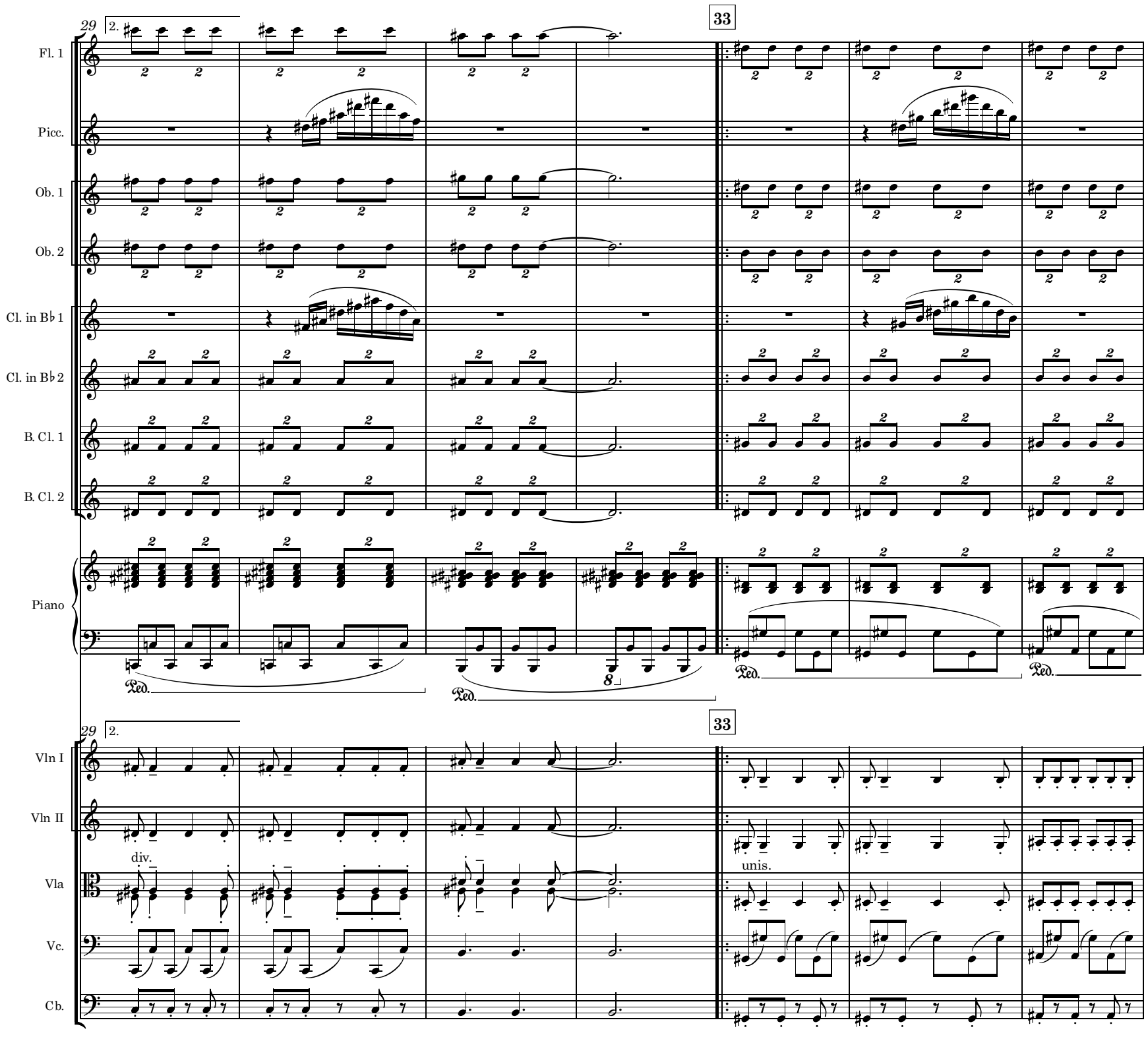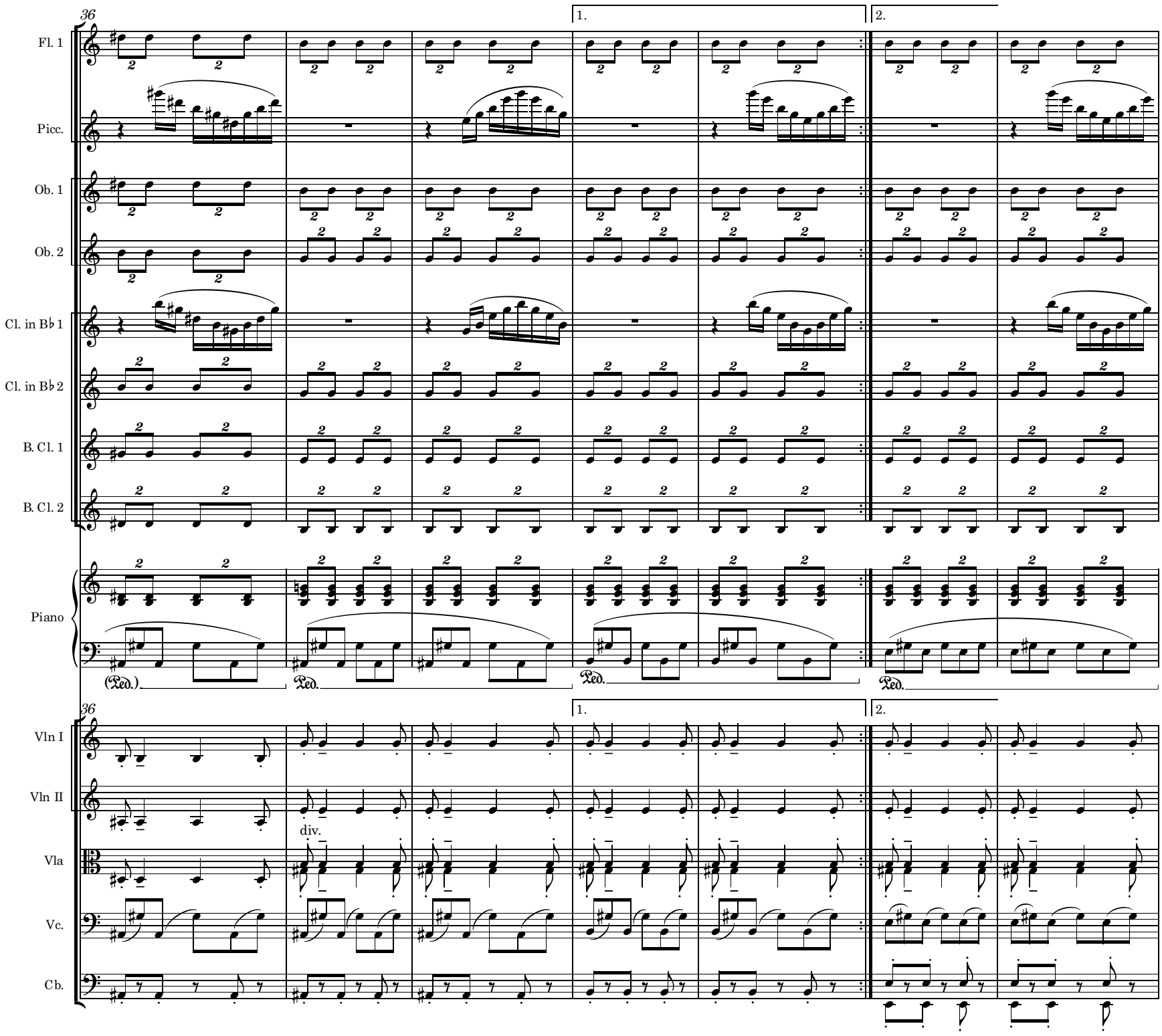


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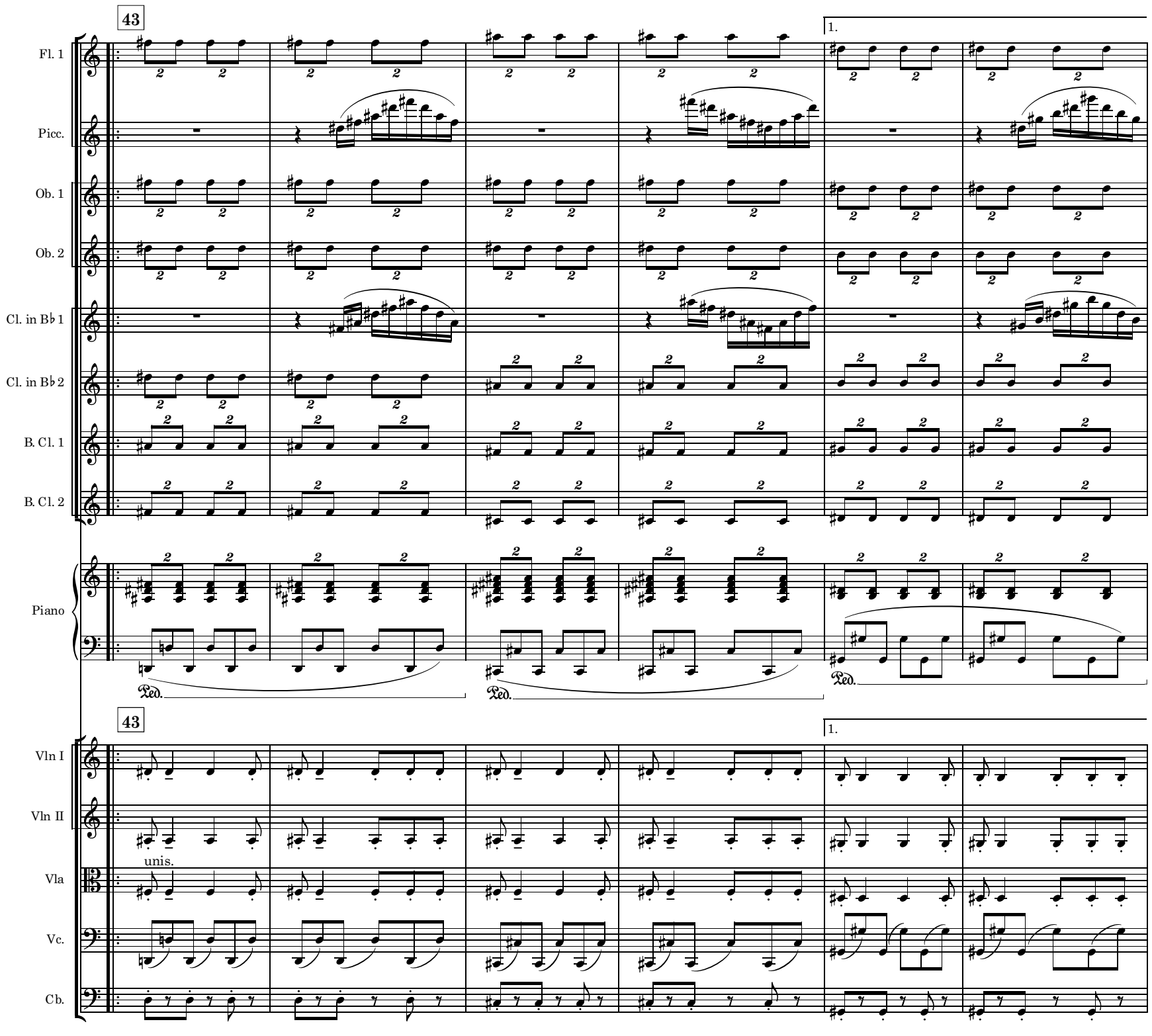

11
2.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
(Ped.)
Ped.
Vln I
Vln II
Vla
Vc.
Cb.
unis.
div.
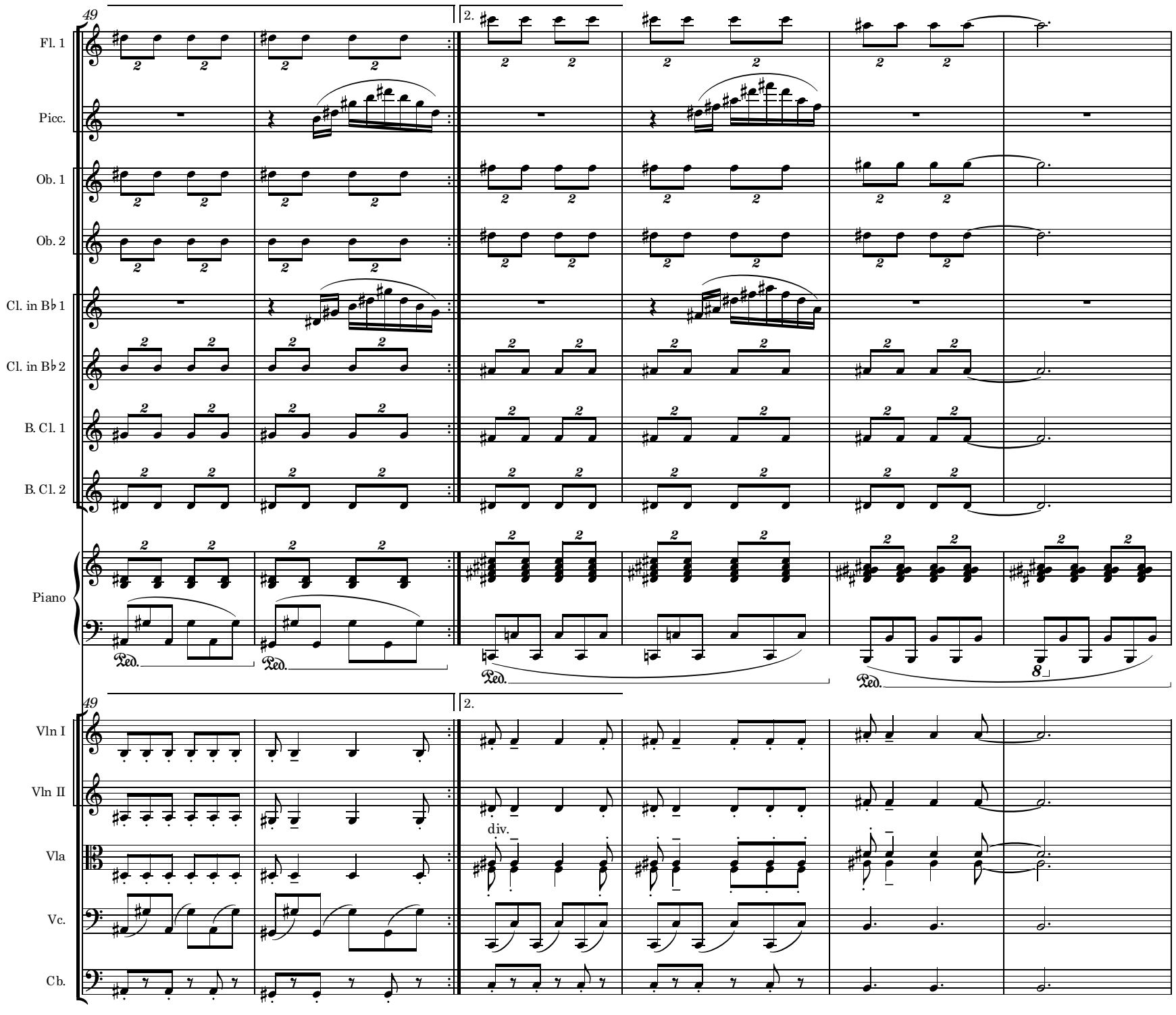

16
1.
2.
21
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
(Ped.)
Ped.
Ped.
Ped.
16
1.
2.
21
Vln I
Vln II
Vla
Vc.
Cb.
unis.
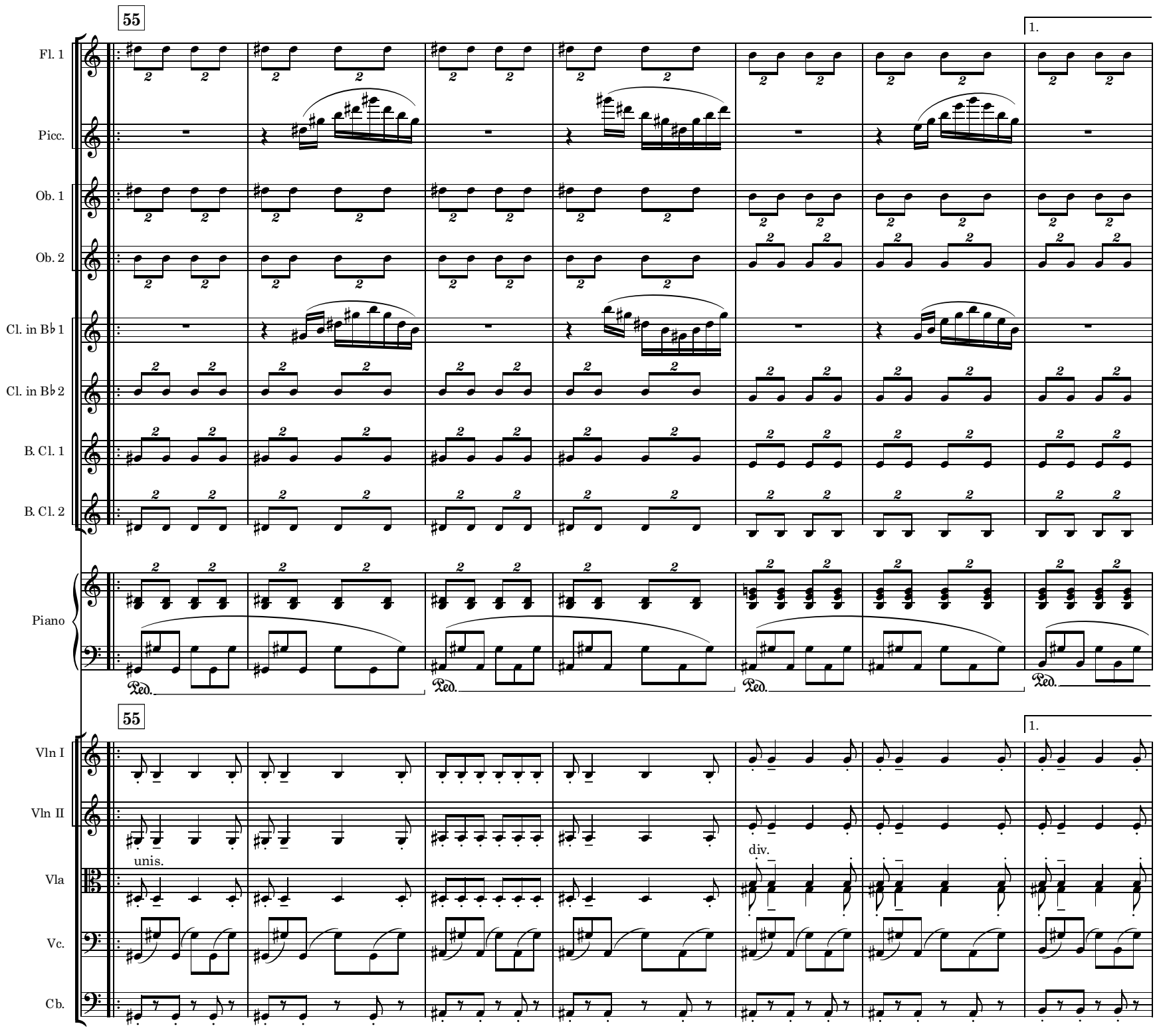

23
1.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
Ped.
Ped.
23
1.
Vln I
Vln II
Vla
Vc.
Cb.
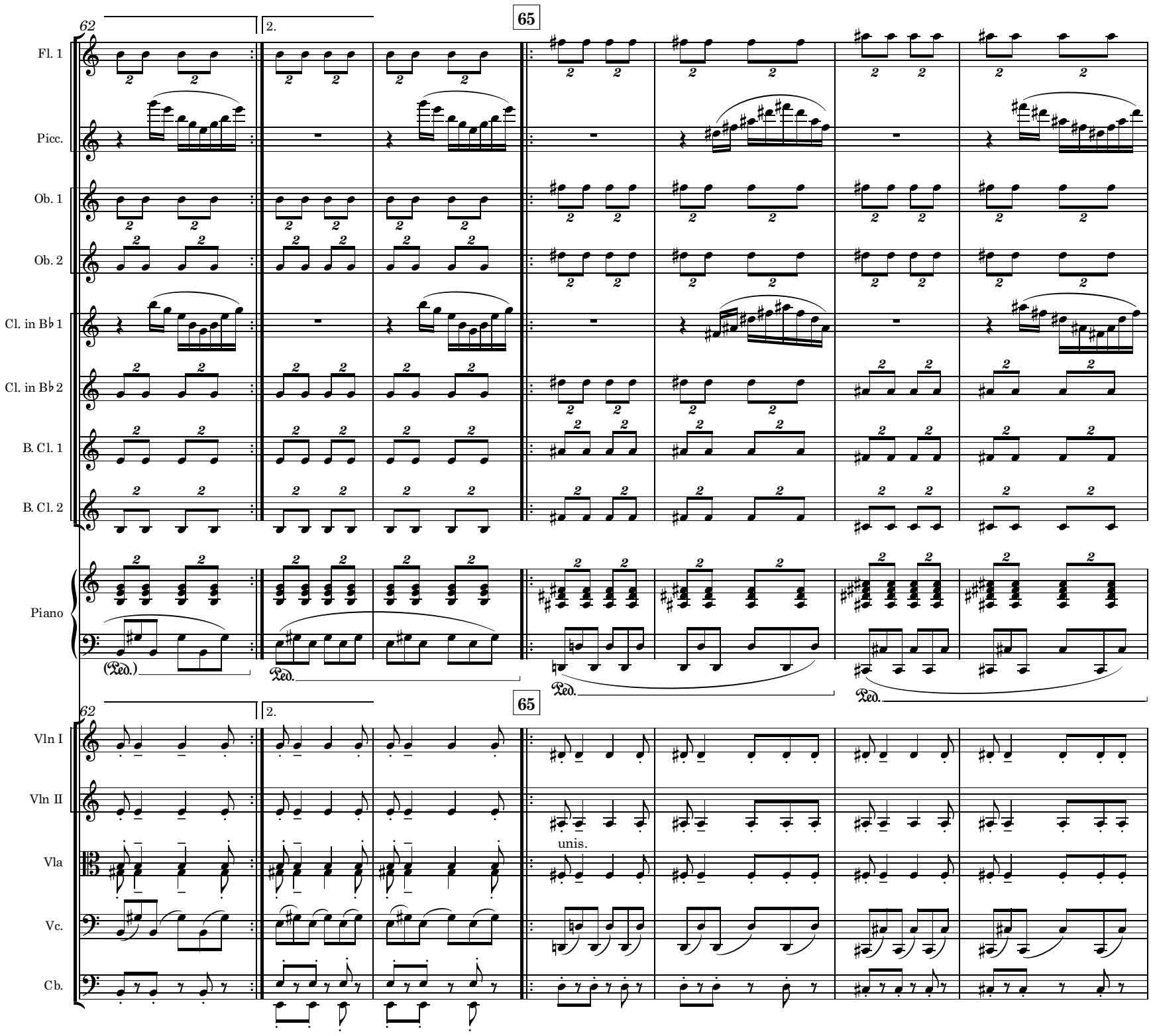

29
2.
33
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
8
Vln I
Vln II
Vla
Vc.
Cb.
div.
unis.
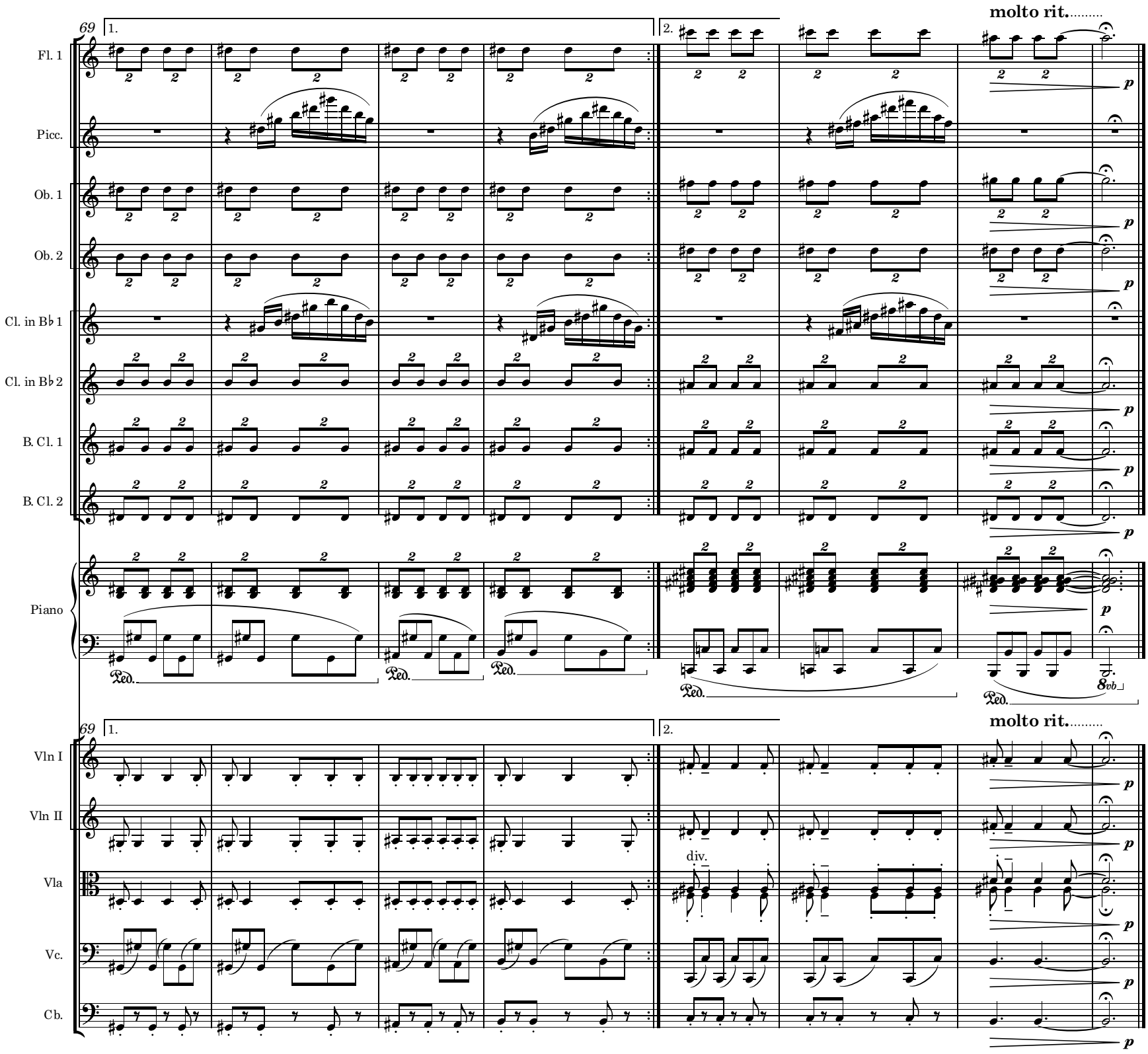

36
1.
2.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
(Ped.)
Ped.
Ped.
Ped.
36
1.
2.
Vln I
Vln II
div.
Vla
Vc.
Cb.


43
1.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
Ped.
43
1.
Vln I
Vln II
unis.
Vla
Vc.
Cb.
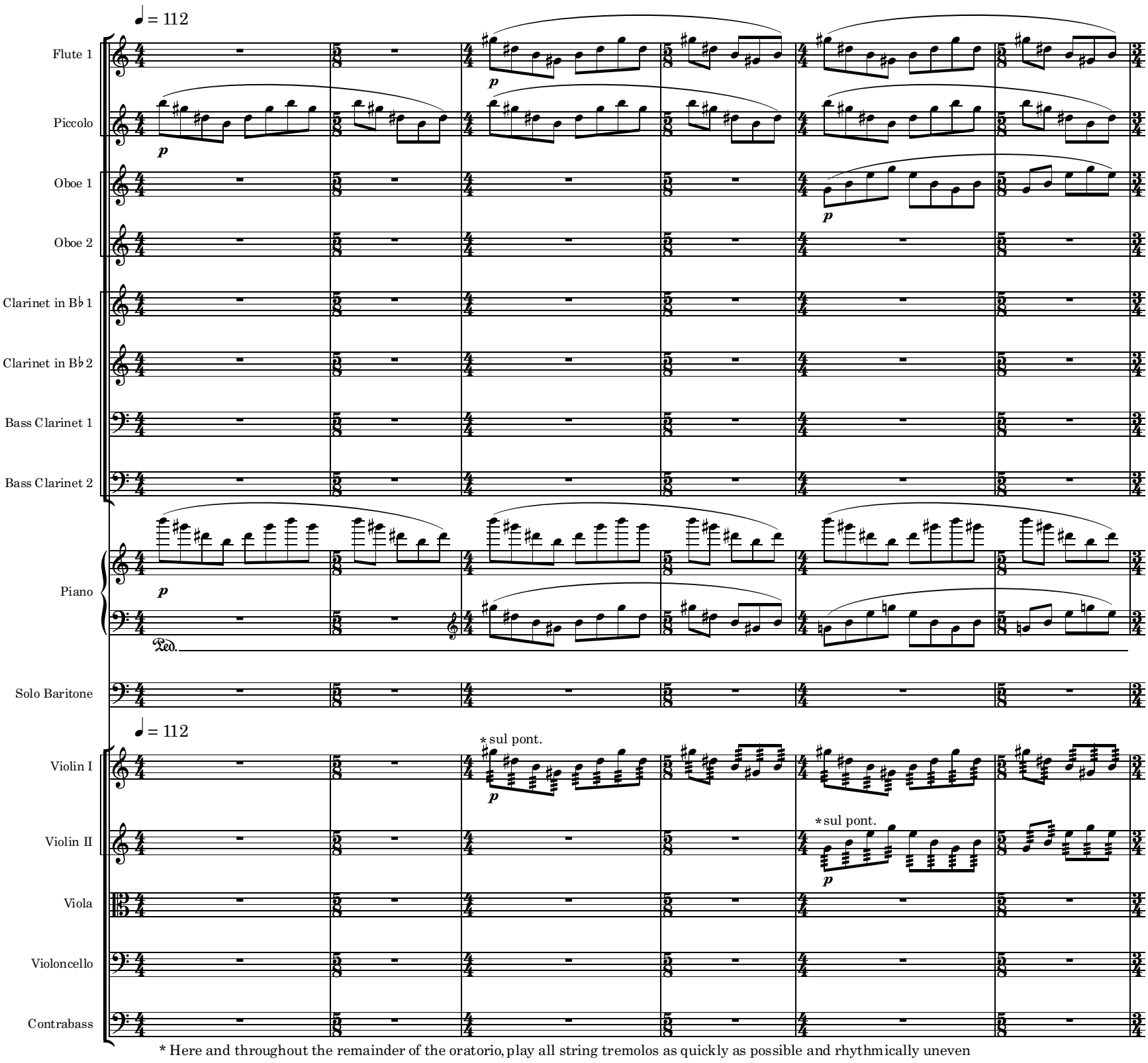

49
2.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
8
Vln I
Vln II
div.
Vla
Vc.
Cb.


55
1.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
unis.
div.
Vla
Vc.
Cb.


62
2.
65
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
(Ped.)
Ped.
Vln I
Vln II
Vla
unis.
Vc.
Cb.


69
1.
2.
molto rit.
Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
Vc.
Cb.
div.
p
Ped.
8vb

I: On Reason and Passion



* Here and throughout the remainder of the oratorio, play all string tremolos as quickly as possible and rhythmically uneven

7

molto rit.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
(Ped.)
Vln I
Vln II
Vla
Vc.
Cb.

* sul pont.
ord.
*sul pont.

* Here and throughout the remainder of the oratorio, play all string tremolos as quickly as possible and rhythmically uneven

15

♩ = 66

14

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

(Ped.)

Bar.

15

Your soul is of - ten - times a bat - tle - field, u - pon which your rea - son and judg - ment wage

♩ = 66

14

Vln I

Vln II

1

Vla

2

1

Vc.

2

Cb.

p

pp

mp

unis.

div.

19

Fl. 1
Picc.
Ob. 1
Ob. 2
Piano
Bar.

war a - gainst your pas - sion and ap - pe - tite.

If on - ly I could be the peace - mak - er in your

19

Vln I
Vln II
Vla
Vc.
Cb.
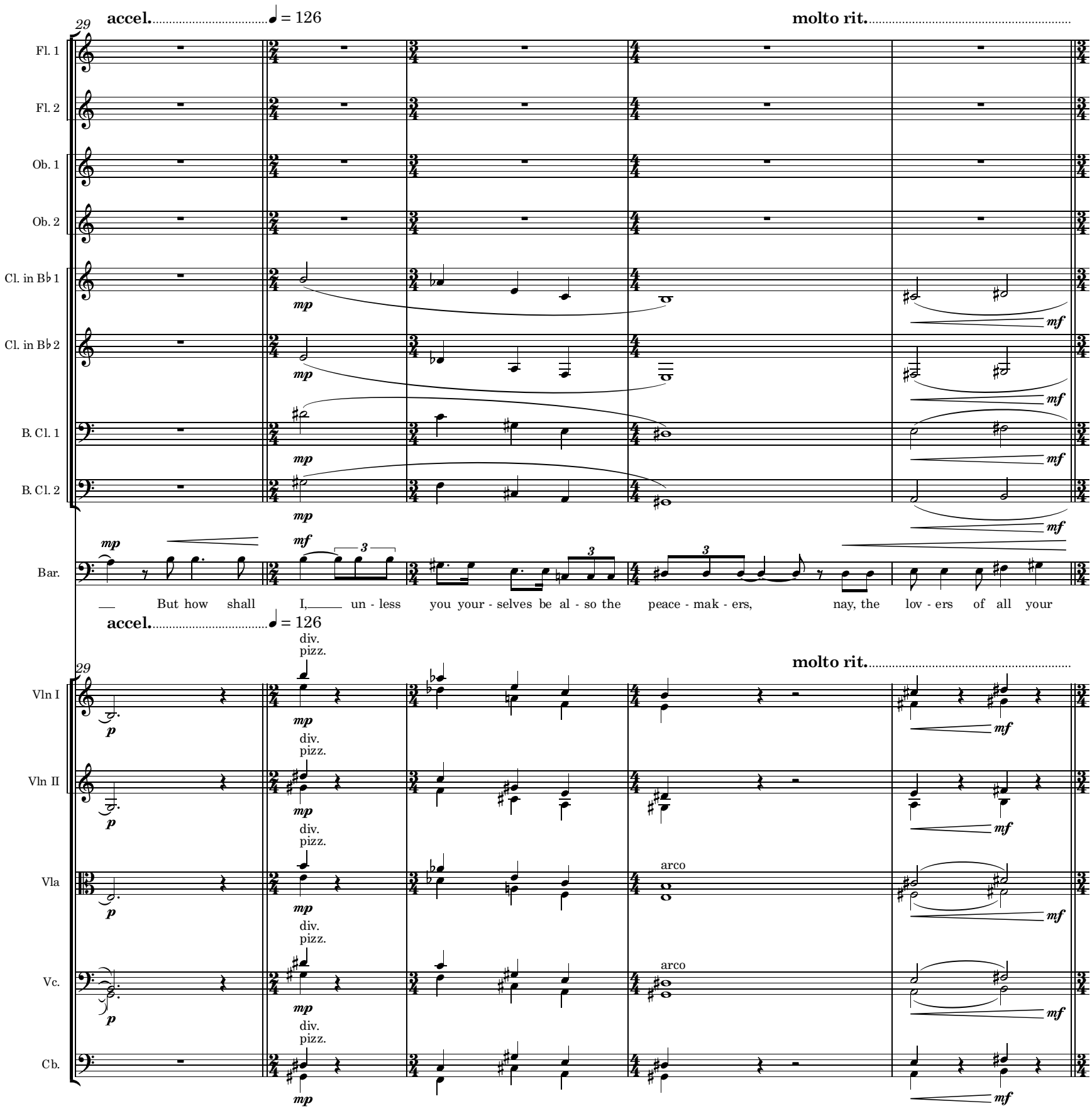
25
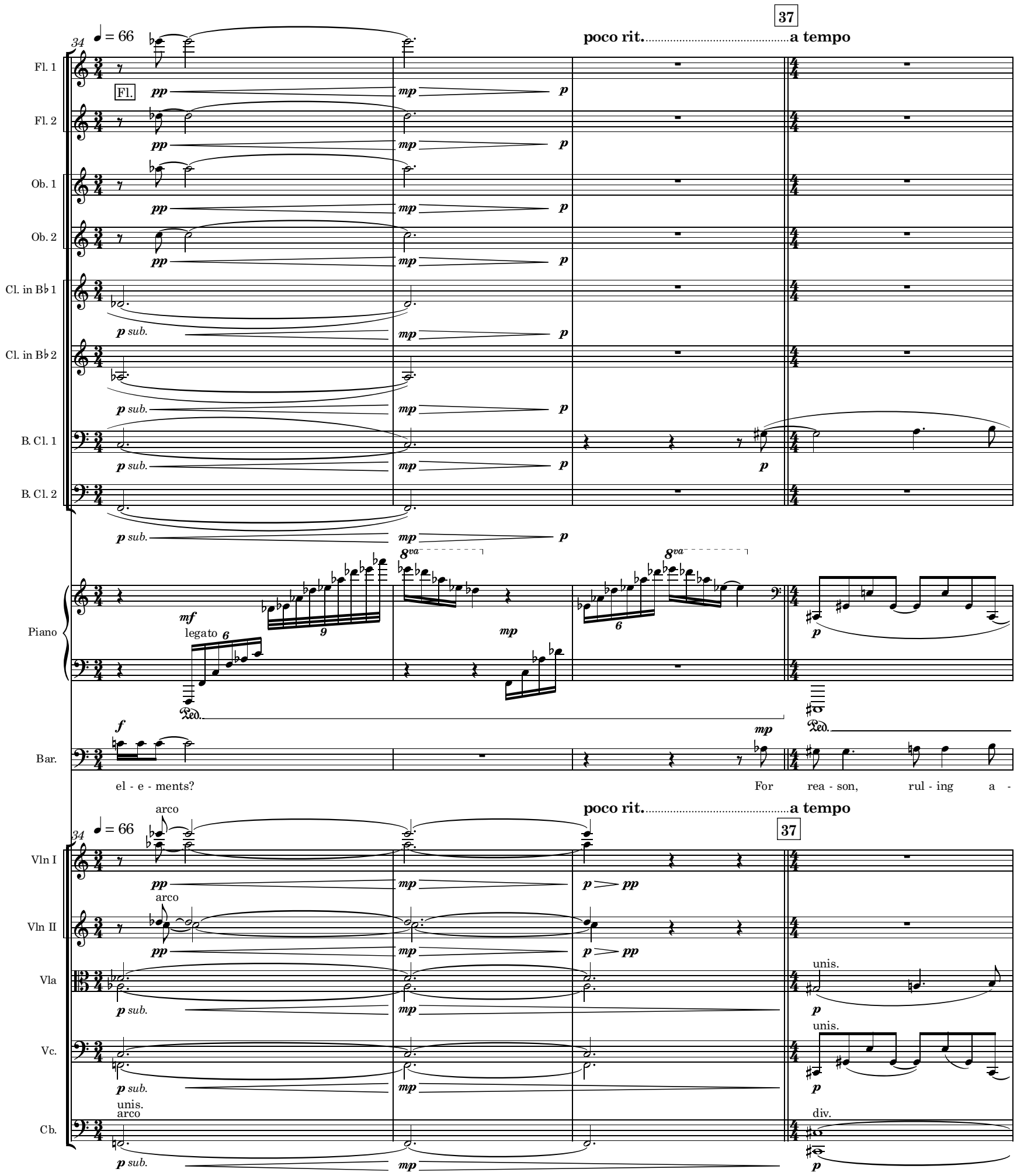
Fl. 1
Fl. 2
Ob. 1
Bar.

soul, then I might turn the dis - cord and ri - val - ry of your el - e - ments in - to one - ness and mel - o - dy.

25

Vln I
Vln II
Vla
Vc.
Cb.


29
accel. ♩ = 126
molto rit.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Bar.
But how shall I, un - less you your - selves be al - so the peace - mak - ers, nay, the lov - ers of all your
accel. ♩ = 126
molto rit.
Vln I
Vln II
Vla
Vc.
Cb.
div.
pizz.
arco
mp
mf
p


34
♩ = 66
37
poco rit.
a tempo
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.
Vln I
Vln II
Vla
Vc.
Cb.
Fl.
arco
unis.
div.
legato
el - e - ments?
For rea - son, rul - ing a -
pp
mp
p
mf
f
p sub.
8va
Ped.

38

B. Cl. 1

Piano

Bar.

- lone, is a force con - fin - ing; and pas - sion, un - at - tend - ed, is a flame that burns to its own de-

38

Vln I

Vln II

Vla

Vc.

Cb.

43

44

Fl. 1

Fl. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

Piano

Bar.

- struc - tion. 44 There - fore let your soul ex - alt your rea - son to the height of pas - sion, so that it may

43

Vln I

Vln II

Vla

Vc.

Cb.

48

♩ = 60

Fl. 1
Fl. 2
Cl. in B♭ 1
Cl. in B♭ 2
Piano
Bar.

mp p

mf f mp

sing; And let it di - rect your pas - sion with rea - son, so that it may live through its own dai - ly re - sur-

48

♩ = 60

Vln I
Vln II
Vla
Vc.
1
Cb.
2

mp p pp

1 arco

2 pizz.

53

poco rit. a tempo poco rit.

Fl. 1
Fl. 2
Cl. in B♭ 1
B. Cl. 1
B. Cl. 2
Bar.

p pp

- rec - tion. And like the phoe - nix rise a - bove its own ash - es.
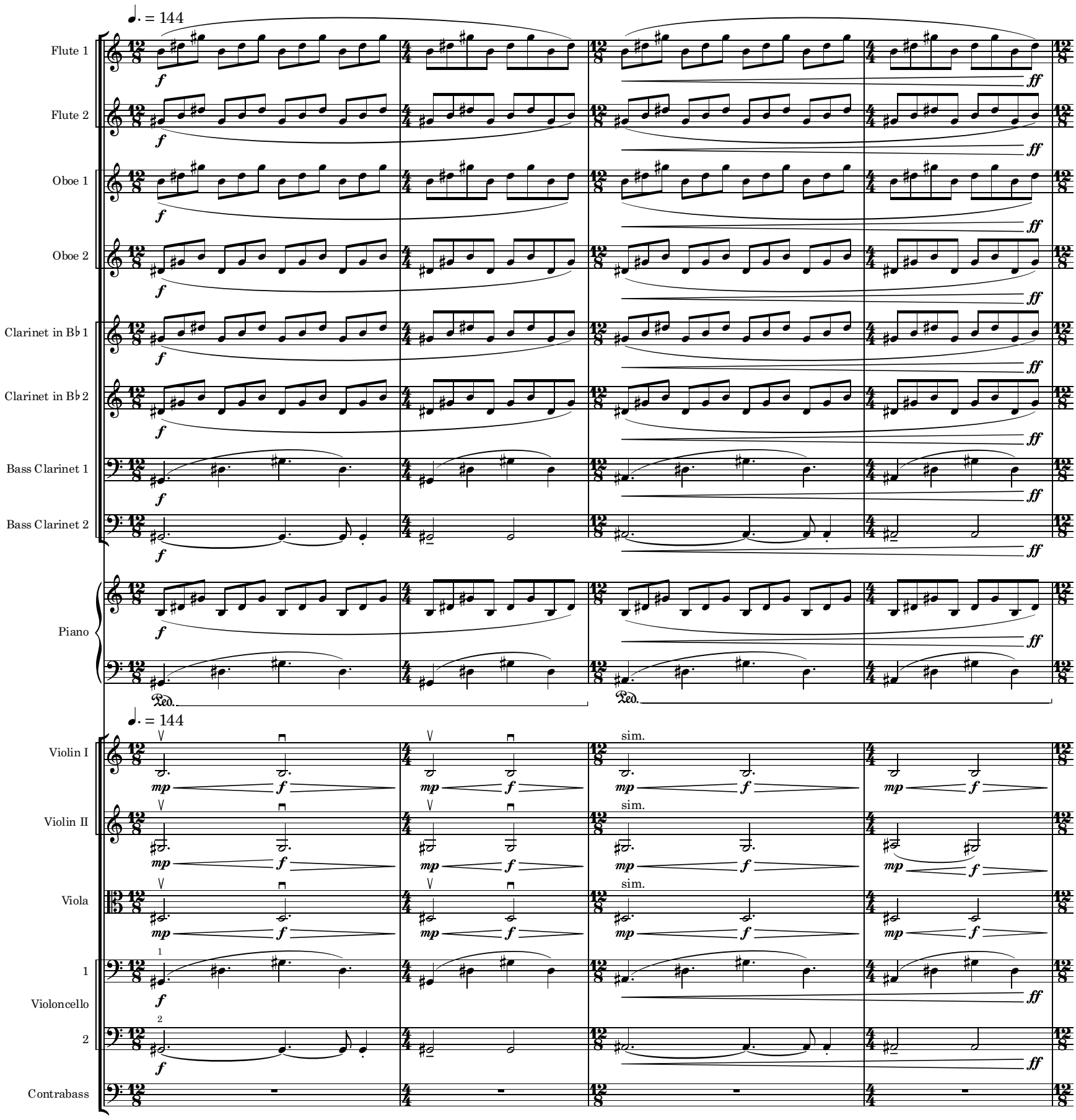
53
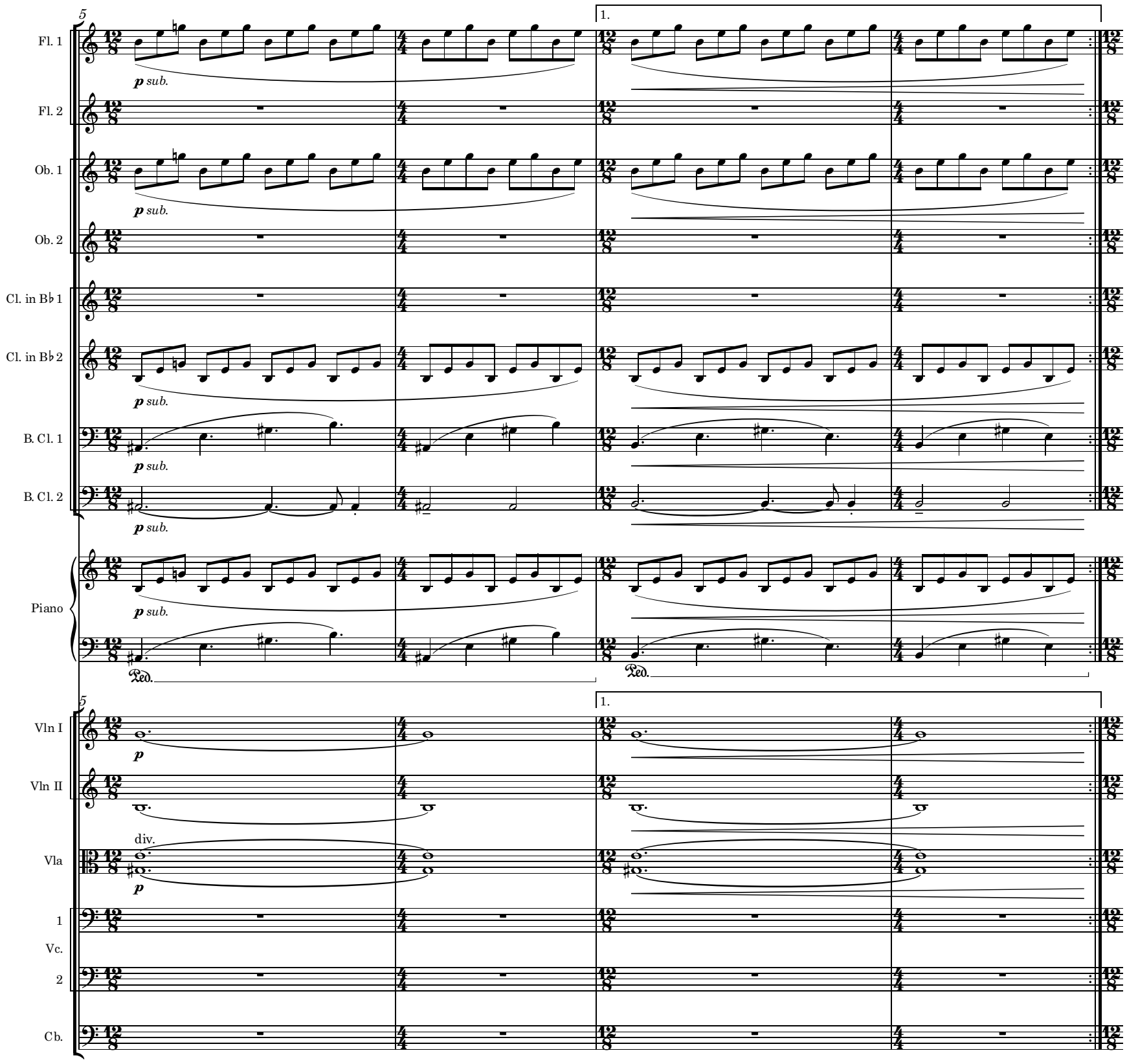
poco rit. a tempo poco rit.
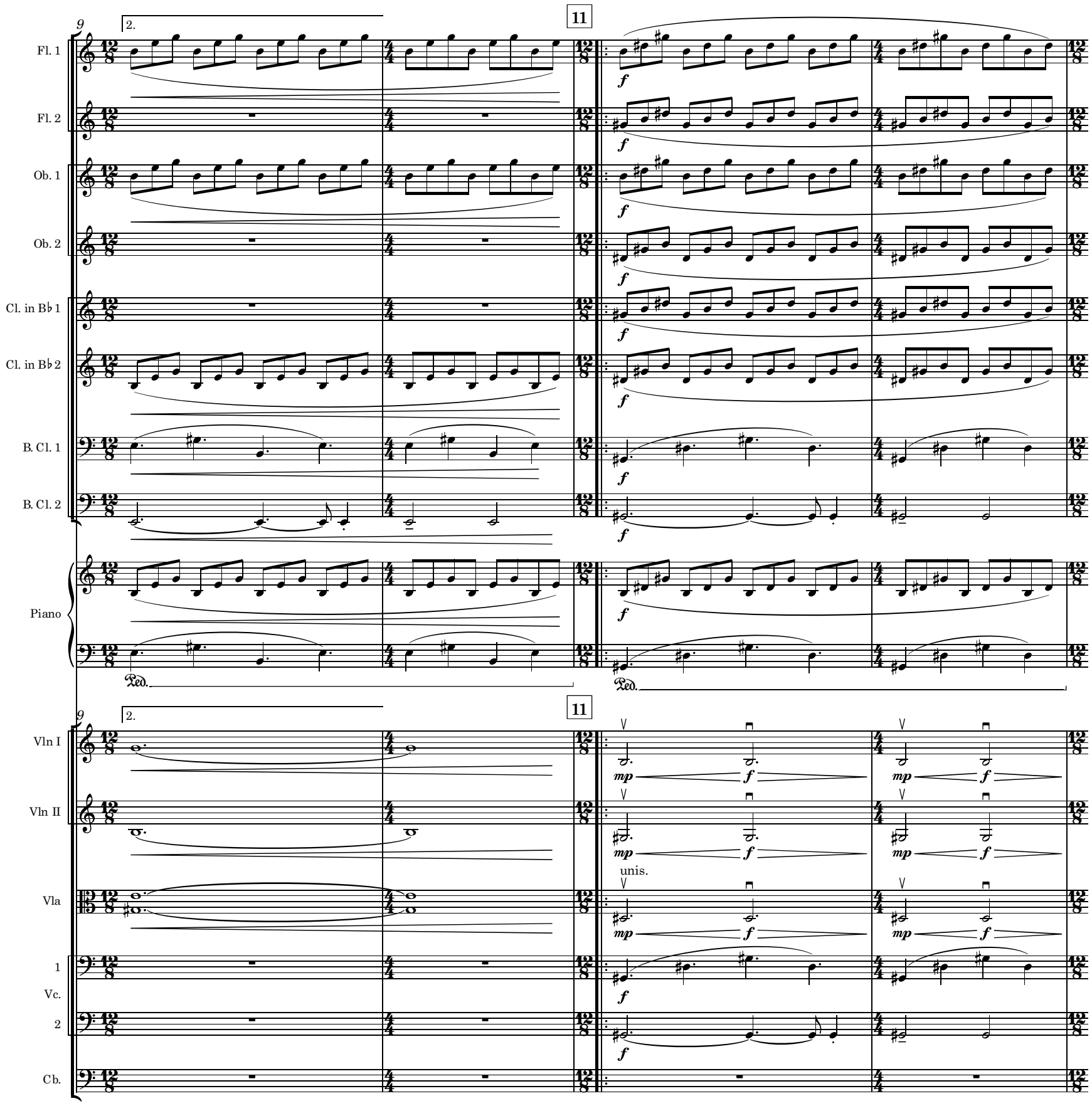
Vln I
Vln II
Vla
Vc.
1
Cb.
2
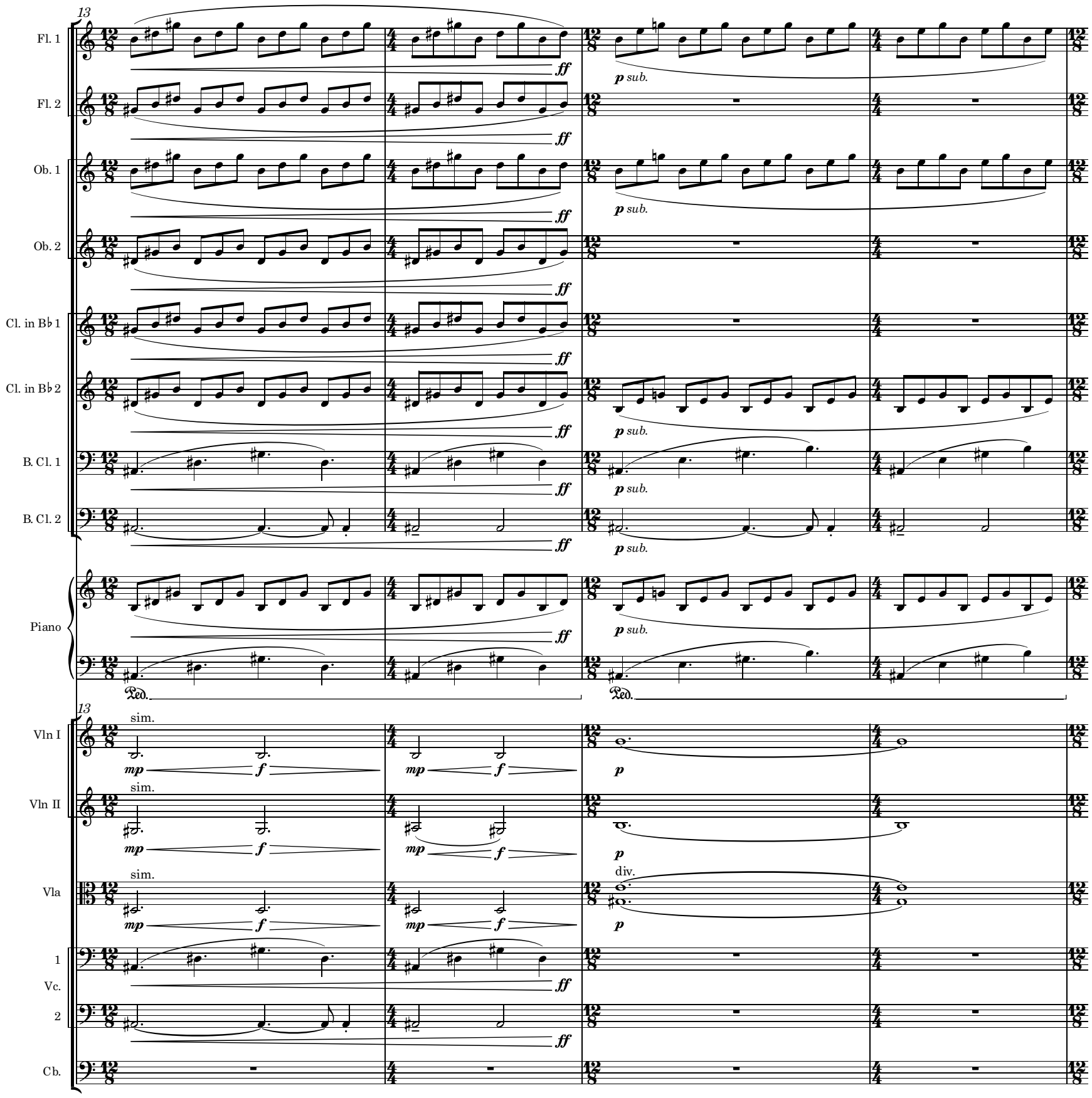
pp

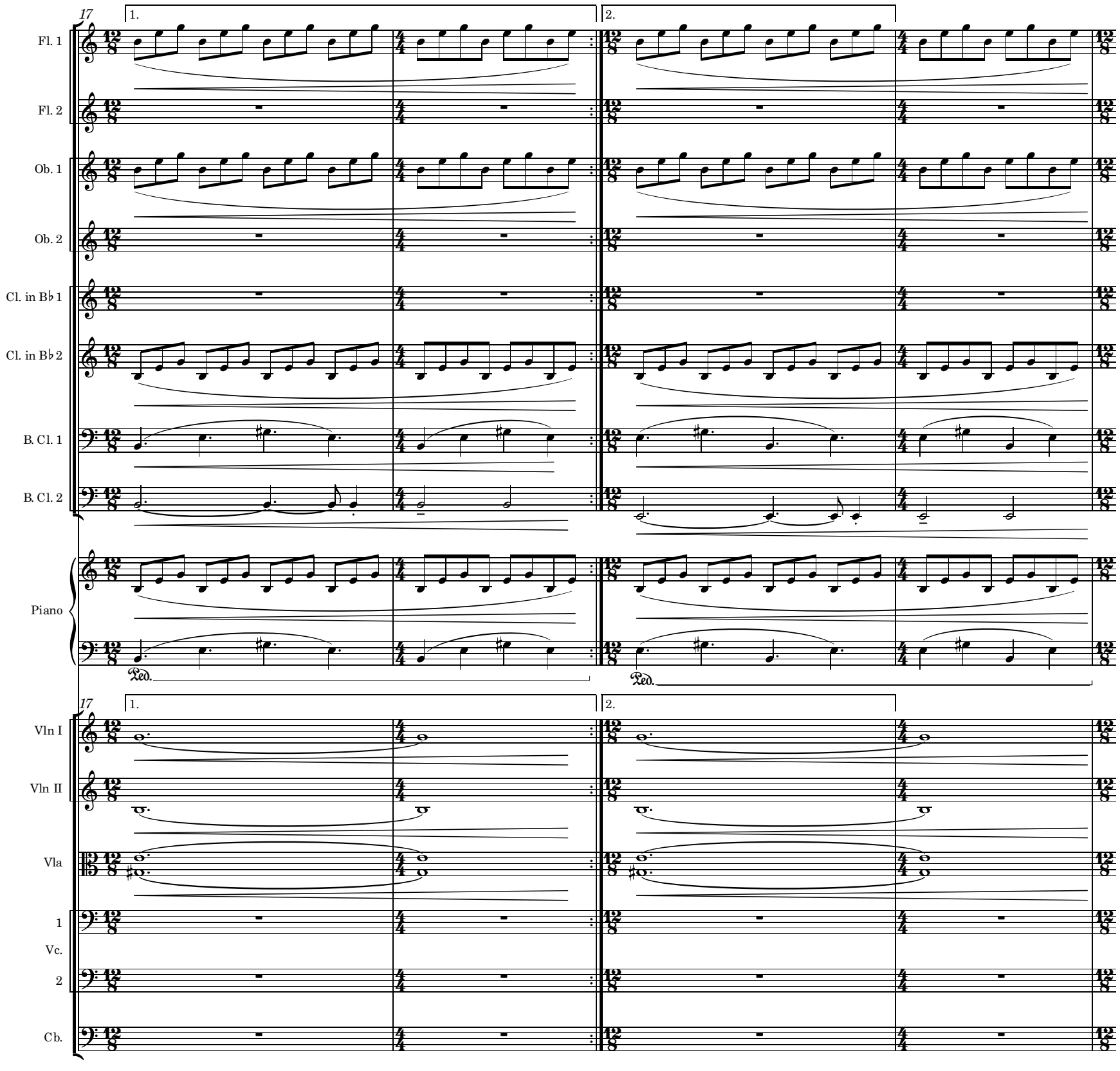
Knee Play 2
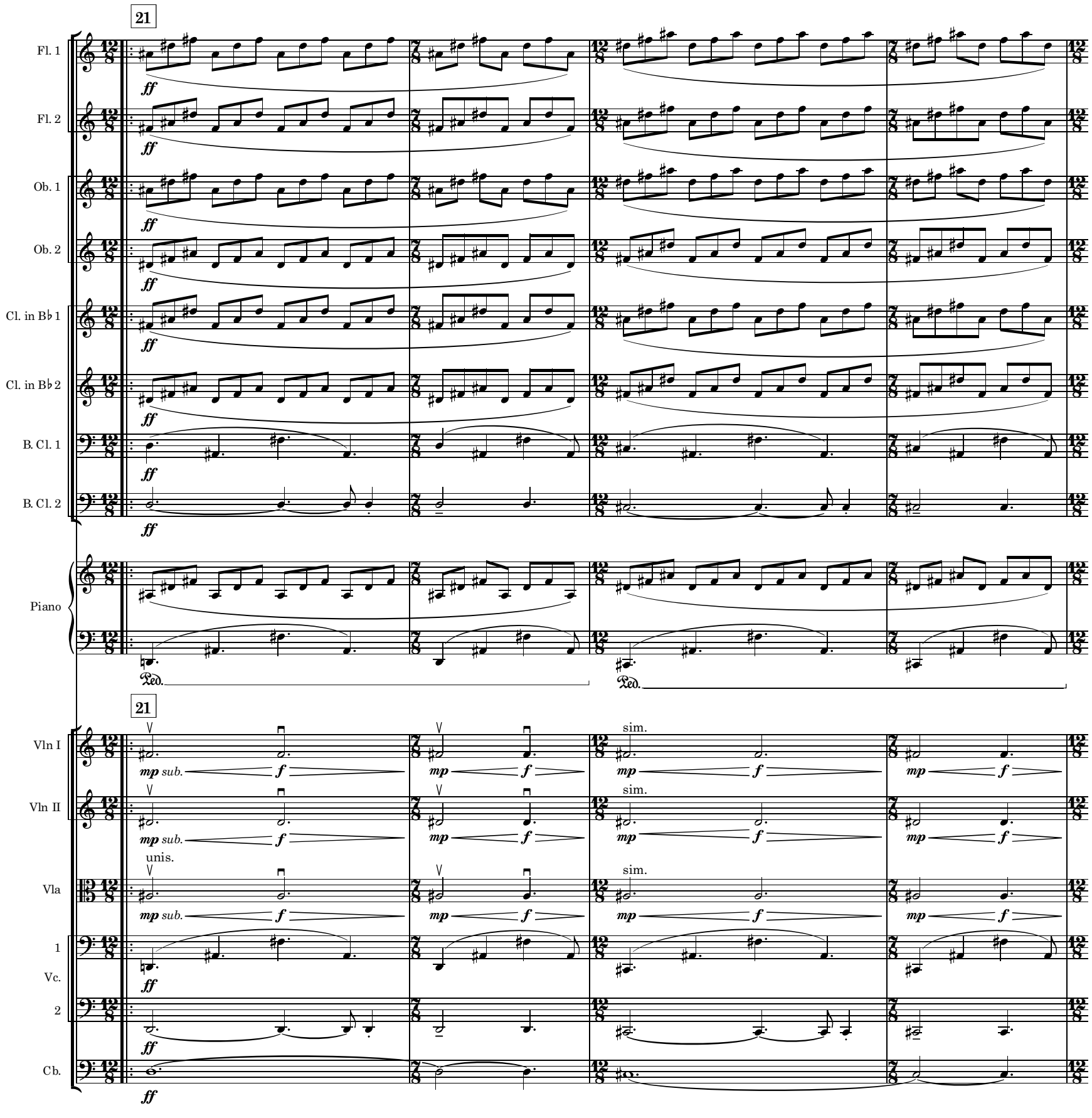

♩. = 144
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet 1
Bass Clarinet 2
Piano
Violin I
Violin II
Viola
Violoncello
Contrabass
f
ff
mp
sim.
Ped.
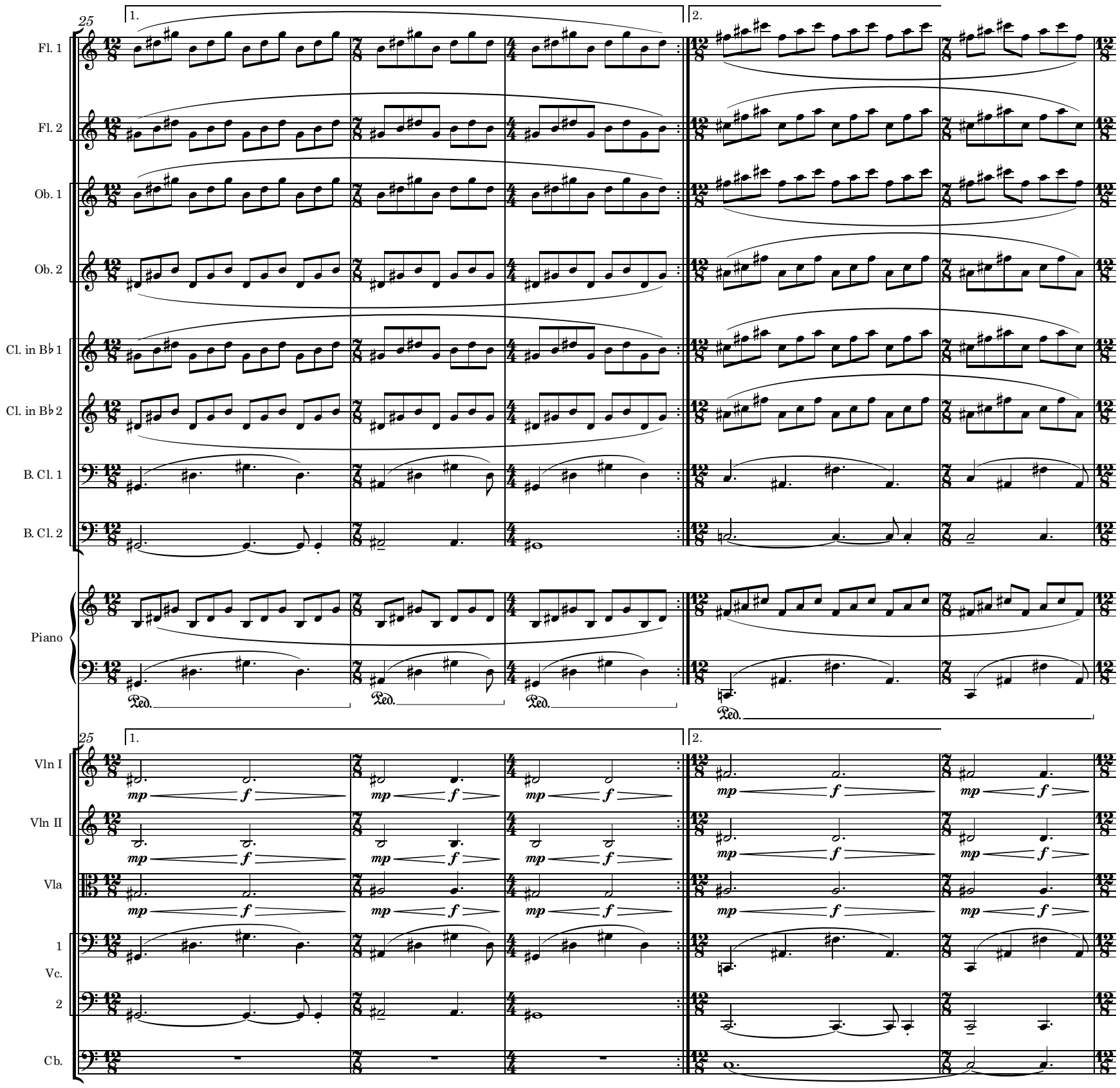

5
1.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭1
Cl. in B♭2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
1
Vc.
2
Cb.
p sub.
p
div.
Ped.

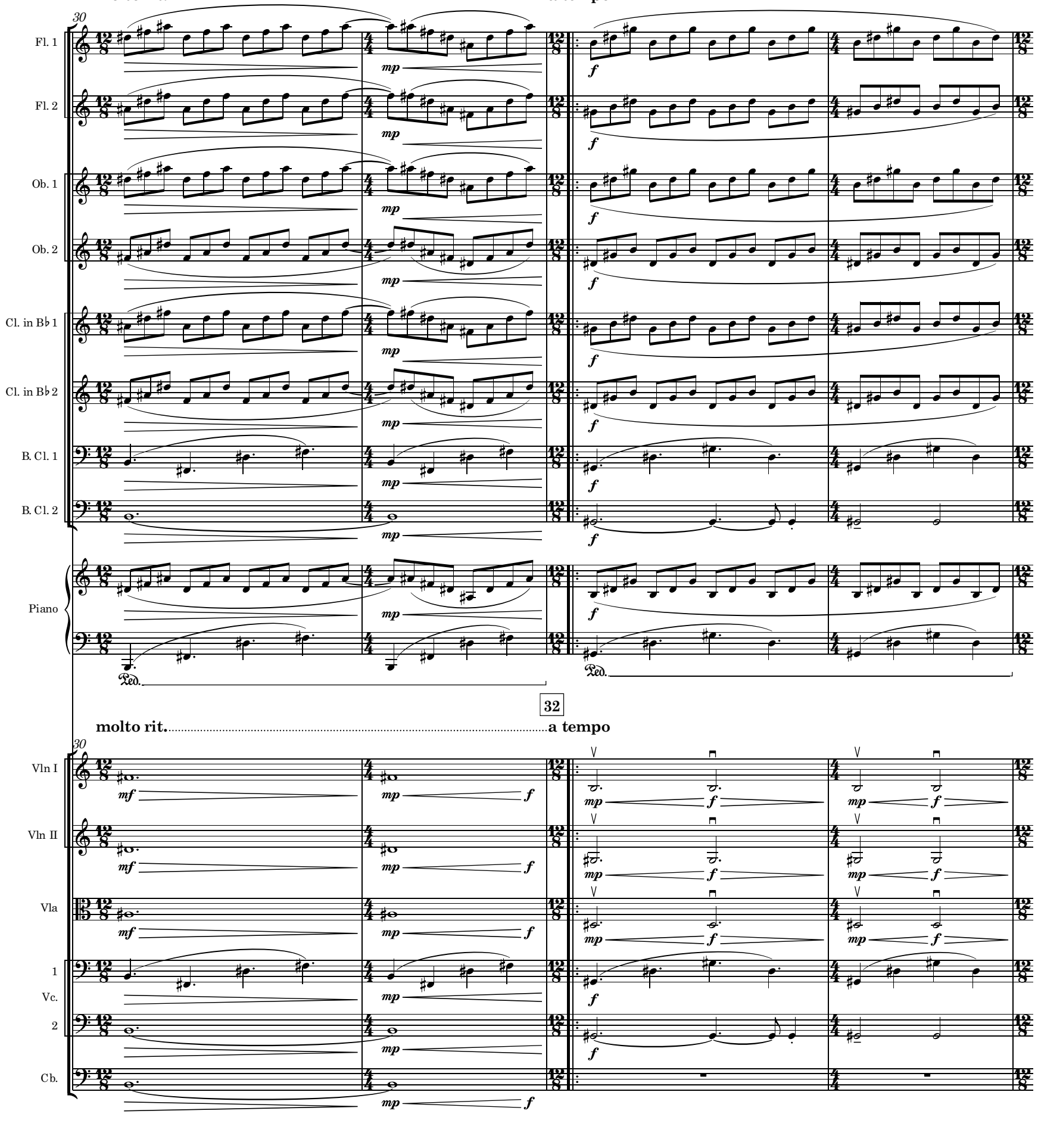

9
2.
11
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
unis.
f
mp
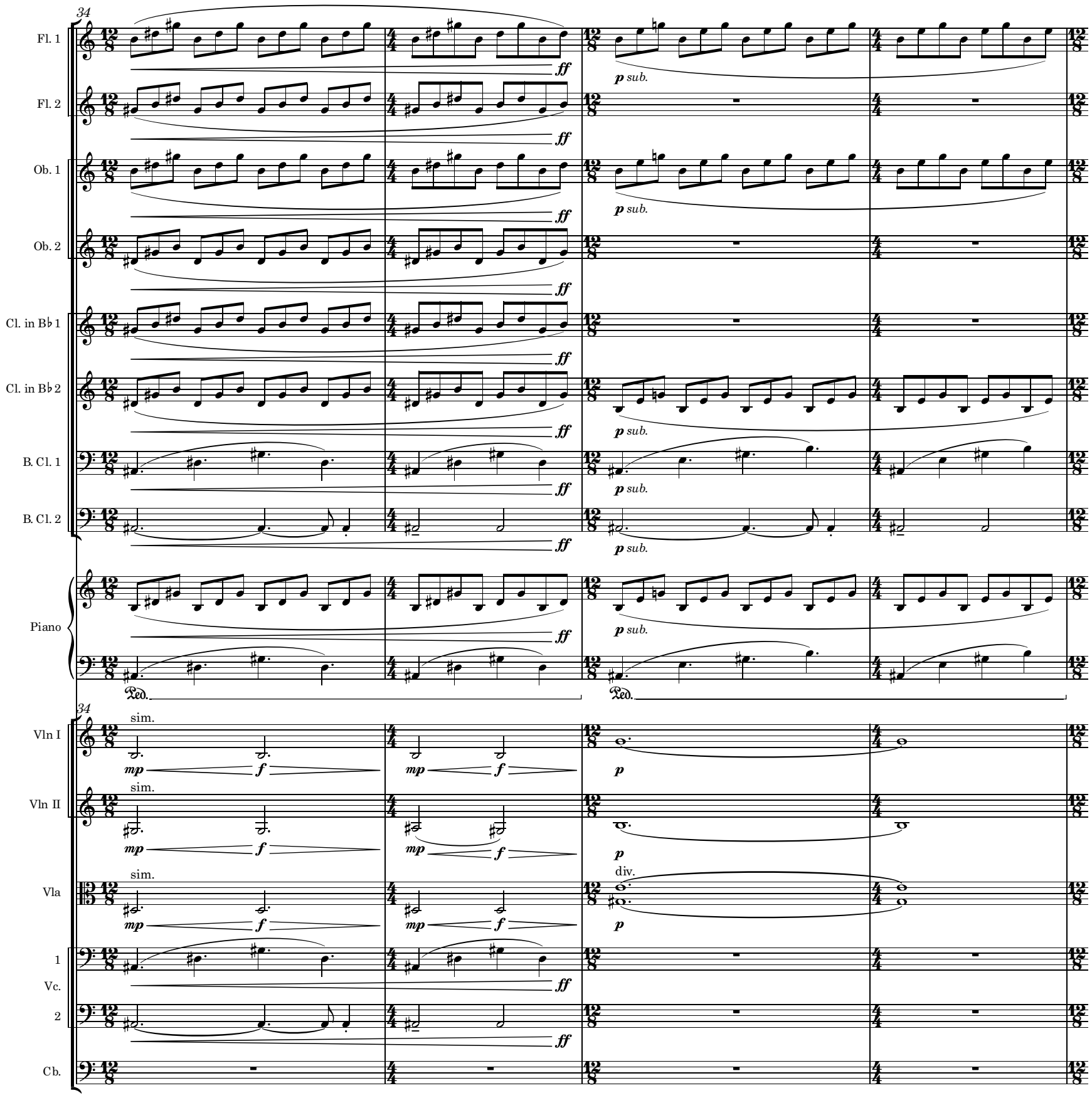

13
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭1
Cl. in B♭2
B. Cl. 1
B. Cl. 2
Piano
13
Vln I
Vln II
Vla
Vc.
Cb.
ff
p sub.
mp
f
p
sim.
div.
Ped.
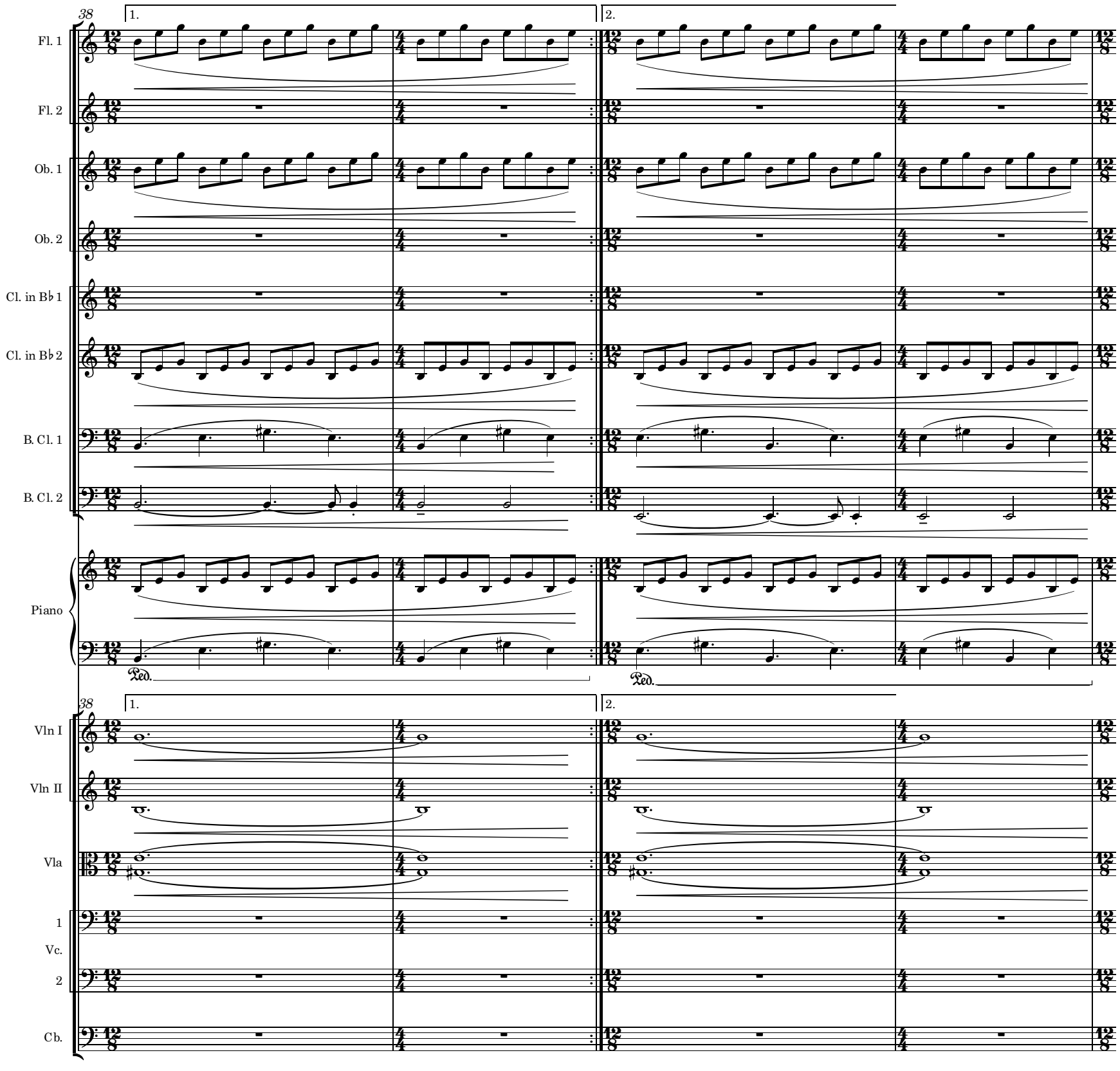

17
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
17
1.
2.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
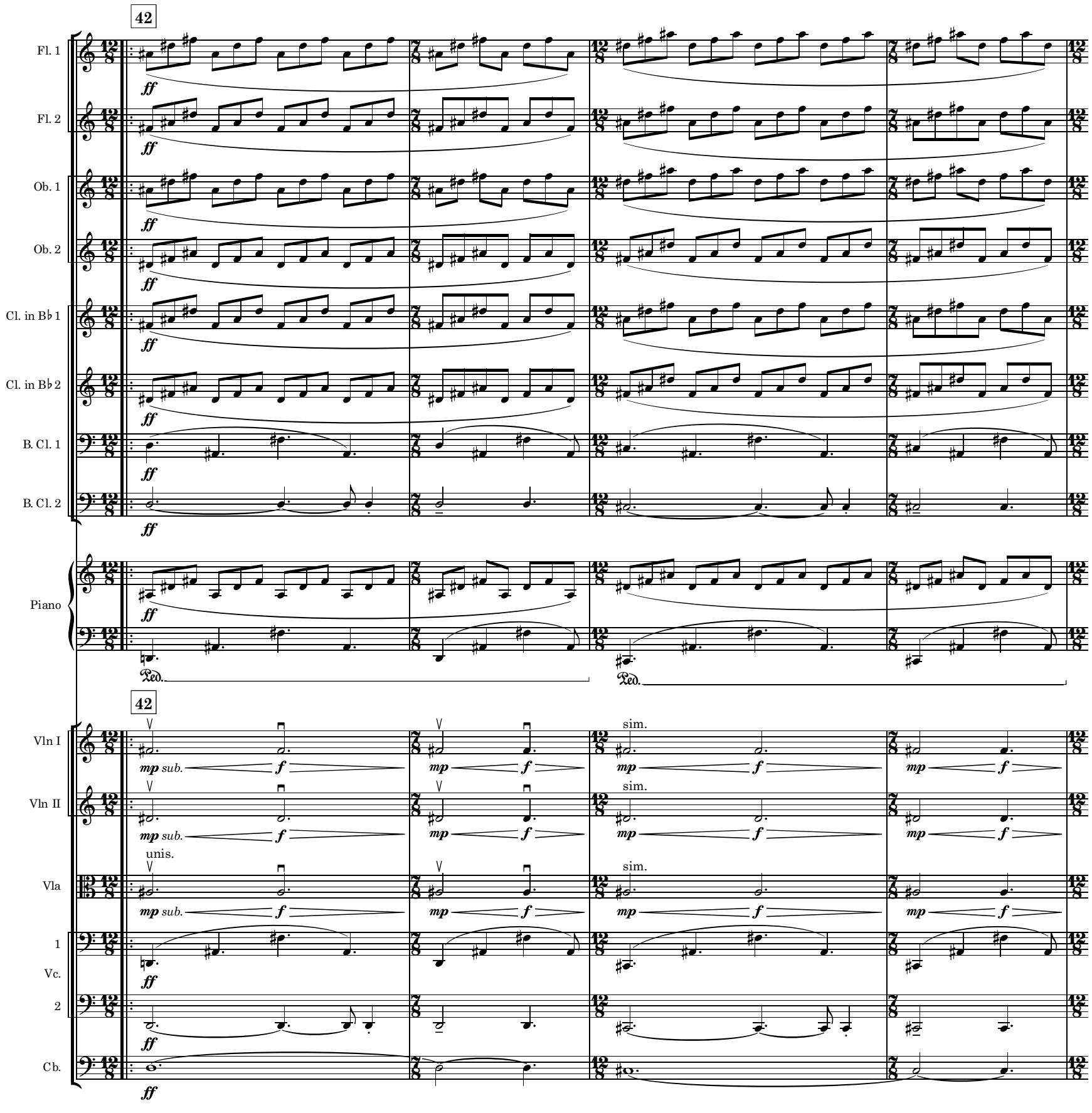

21
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
21
Vln I
Vln II
Vla
Vc.
Cb.
sim.
sim.
sim.
unis.
mp sub.
f
mp
ff
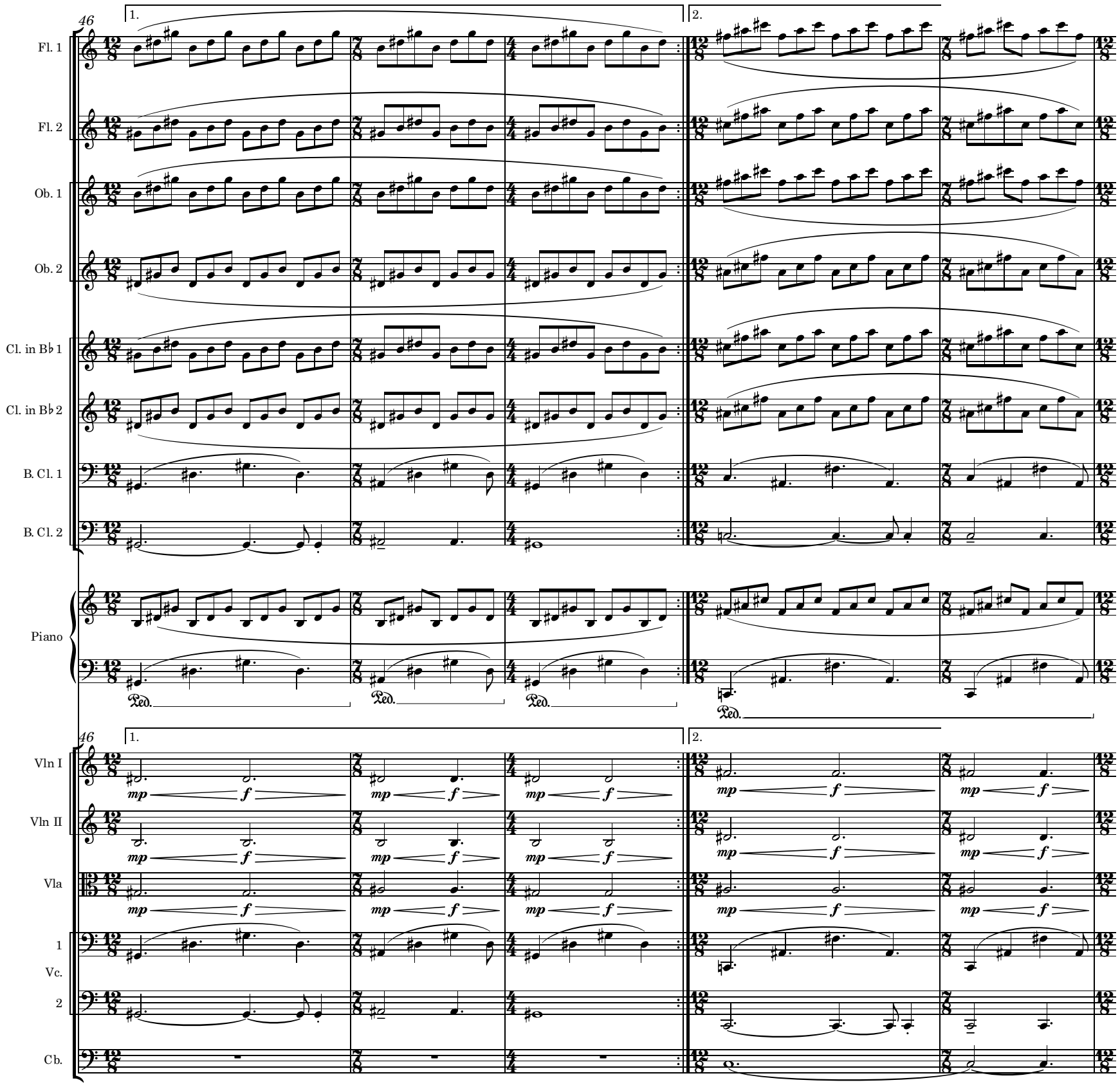

25
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
mp
f
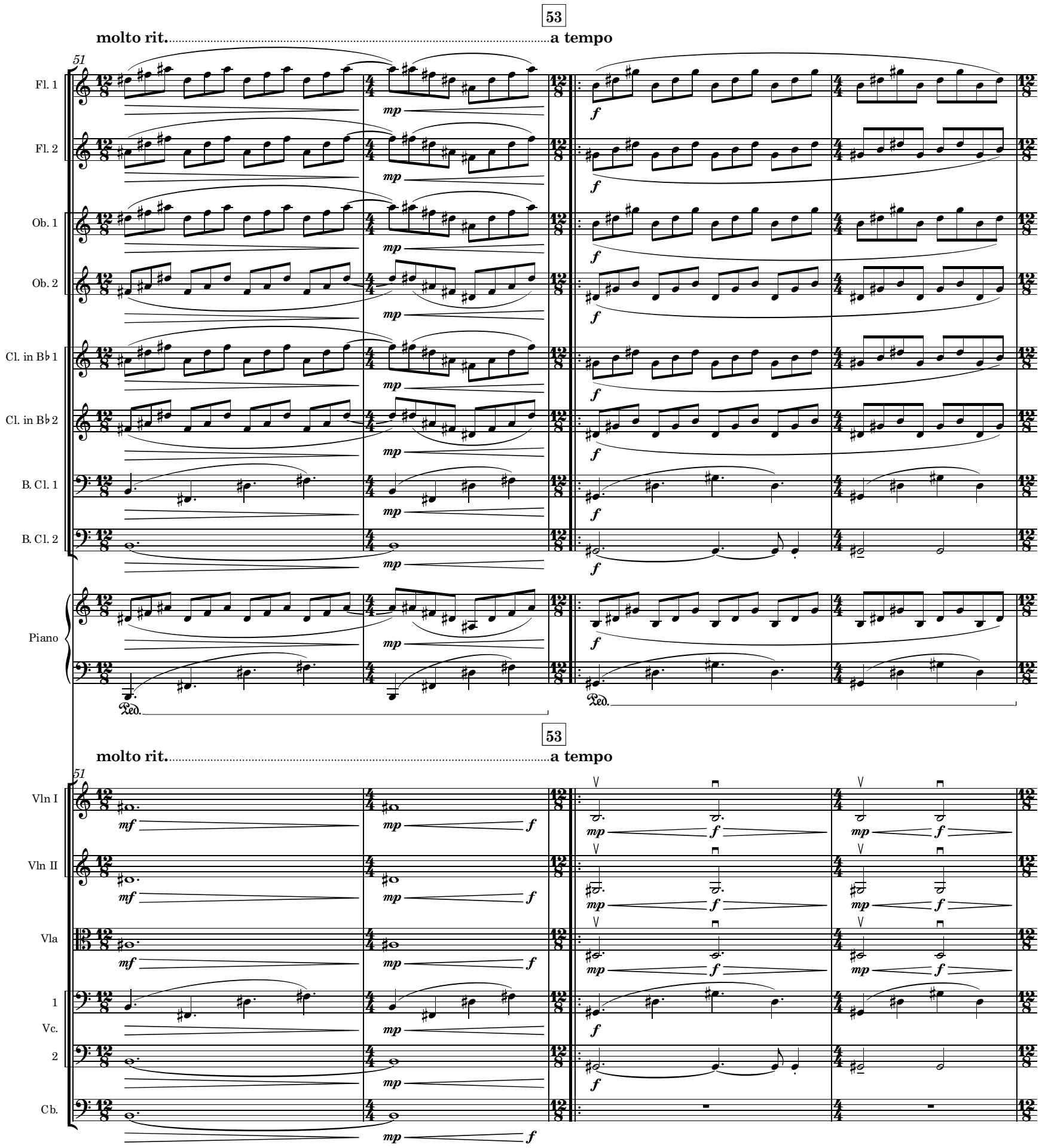

32
molto rit.
a tempo
30
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
mp
mf
f
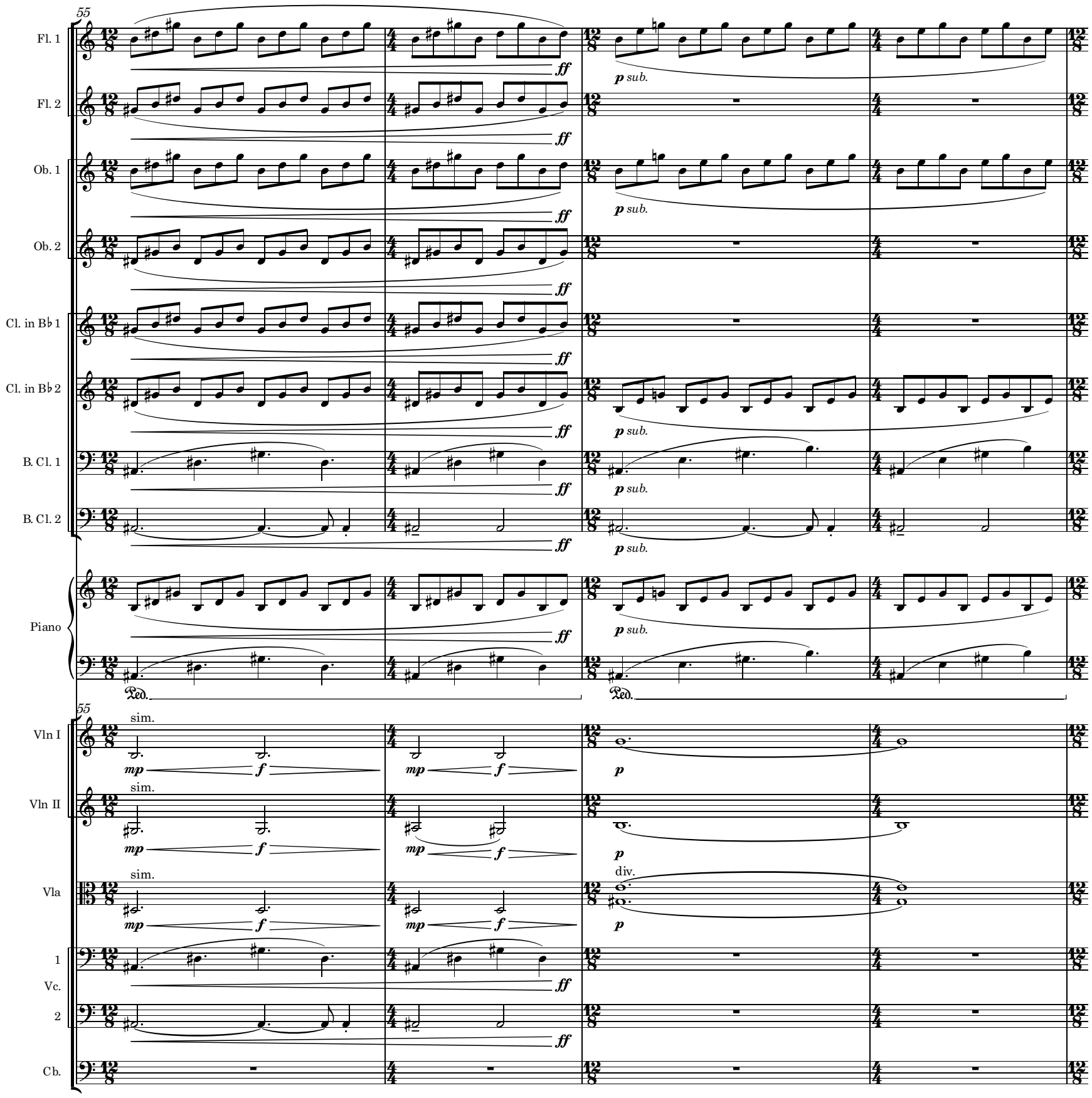

34
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭1
Cl. in B♭2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
Vc.
Cb.
ff
p sub.
mp
f
p
sim.
div.
Ped.
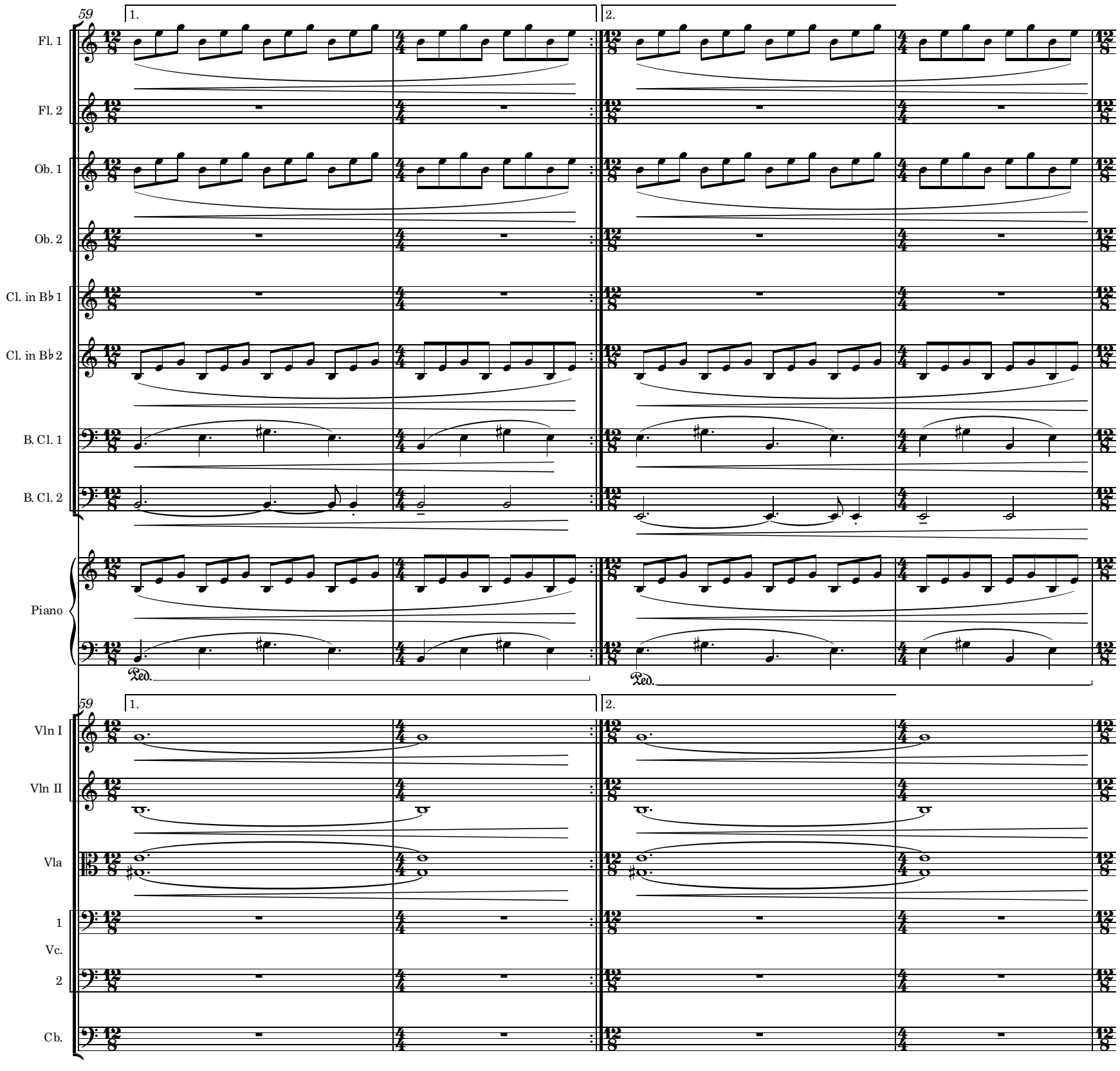

38
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
38
1.
2.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
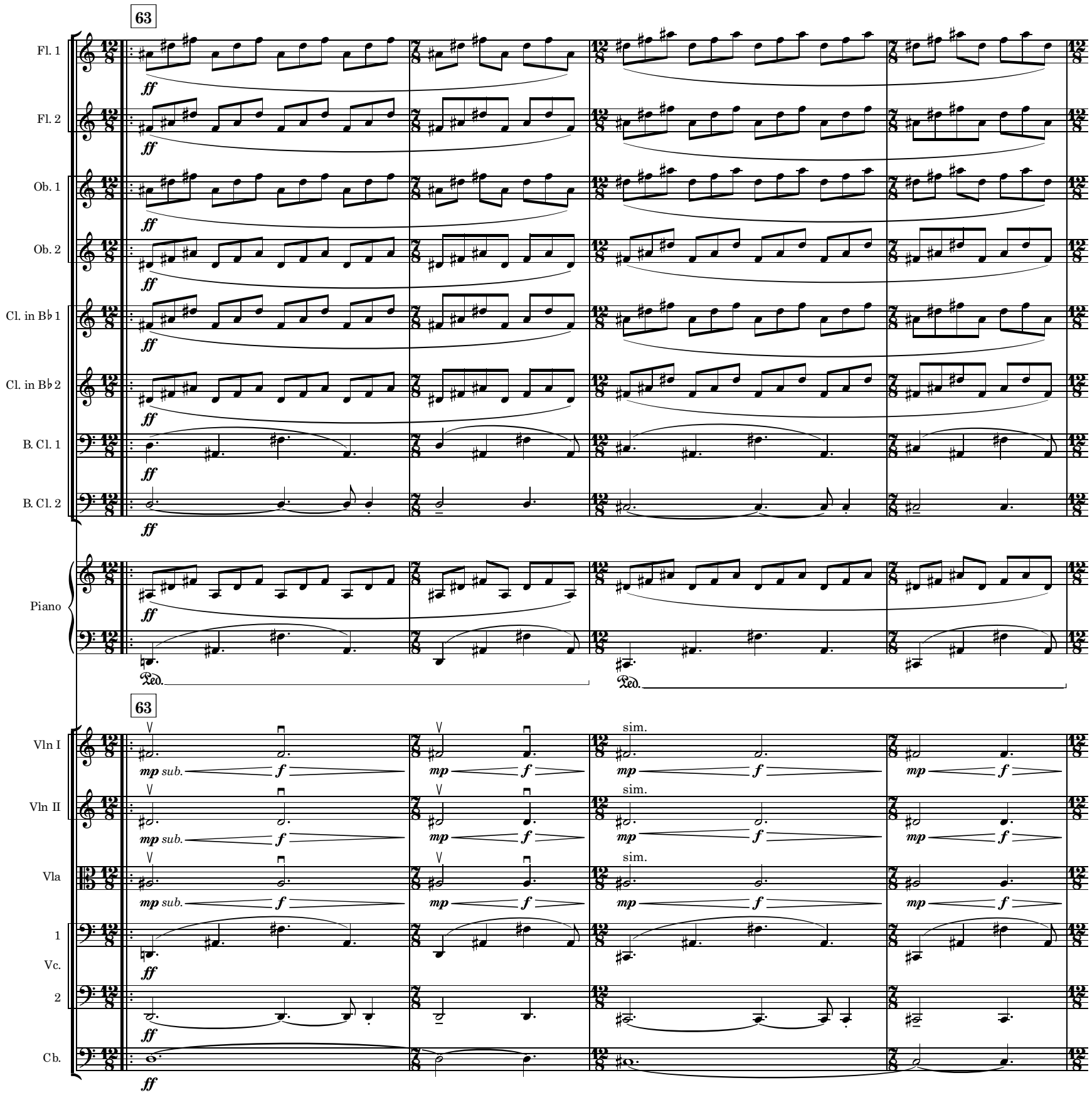

42
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
42
Vln I
Vln II
Vla
1
Vc.
2
Cb.
ff
mp sub.
f
mp
sim.
unis.
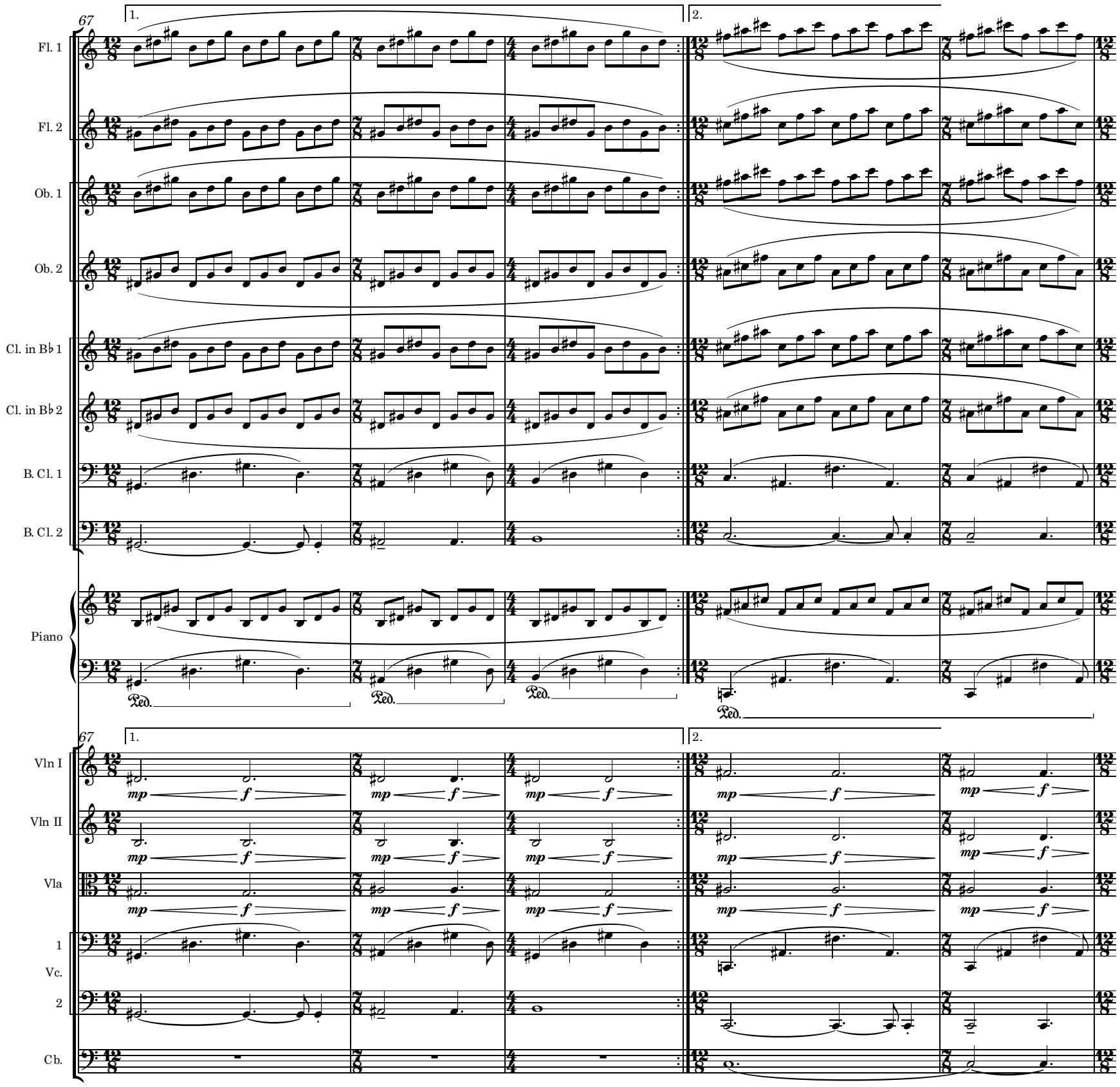

46
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
mp
f

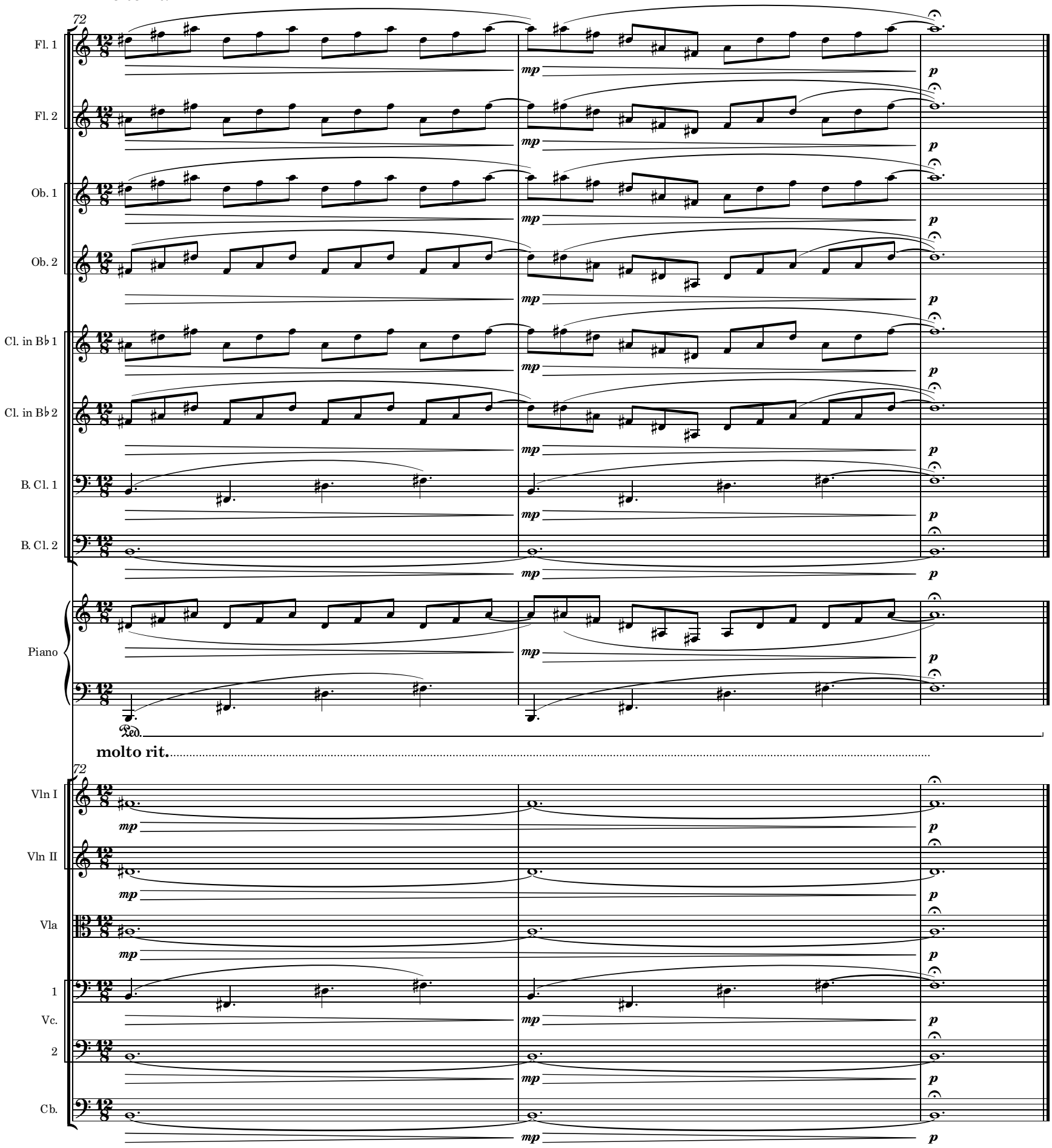

53
molto rit.
a tempo
51
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.


55
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭1
Cl. in B♭2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
Vc.
Cb.
ff
p sub.
mp
f
p
sim.
div.
Ped.


59
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Ped.
59
1.
2.
Vln I
Vln II
Vla
1
Vc.
2
Cb.


63
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
Vc.
Cb.
ff
mp sub.
f
mp
sim.
Ped.


67
1.
2.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
Vln I
Vln II
Vla
1
Vc.
2
Cb.
mp
f


molto rit.
72
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
molto rit.
72
Vln I
Vln II
Vla
1
Vc.
2
Cb.
mp
p

II: On Prayer

♩ = 48

Solo Baritone

p

3

You pray in your dis - tress and in your need;

♩ = 48

div.
con sord.

Violin I

pp

div.
con sord.

Violin II

pp

1
con sord.

1

Viola

pp

2
con sord.

2

pp

con sord.
pizz.

Violoncello

pp

Contrabass

8

Bar.

mp

3

3

12

p

if on - ly you might pray al - so in the full ness of your joy and in your days of a - bun - dance.

8

12

Vln I

p

pp

Vln II

p

pp

unis.

div.

Vla

p

pp

1
arco

1

Vc.

pp

p

pp

2
pizz.

arco

2

pp

p

pp

con sord.
pizz.

Cb.

pp

13

Bar.

mp

mf

f

3

3

For what is prayer but the ex - pan - sion of your - self in - to the liv - ing e - ther?

13

Vln I

p

mp

mf

Vln II

p

mp

mf

Vla

p

mp

mf

1

Vc.

p

mp

mf

2

p

mp

mf

arco

Cb.

p

mp

mf

18

♩ = 96

mp sub. *f*

molto rit.

Bar. *mf* *mp*

And if it is for your com - fort_ to pour your dark - ness in - to space, it is al - so___ for your de - light___ to pour

18

♩ = 96

molto rit.

Vln I *p sub.* *mf* *mp sub.* *p*

Vln II *p sub.* *mf* *mp sub.* *p*

Vla *p sub.* *mf* *mp sub.* *p*

Vc. unis. div. *p sub.* *mf* *mp sub.* *p*

Cb. div. *p sub.* *mf* *mp sub.* *p*

26

24

♩ = 66 molto rit. ♩ = 48

p *pp*

Bar.

forth the dawn - ing_ of your heart.___ And if you___ can - not but weep___ when your soul sum - mons you to

26

24

♩ = 66 molto rit. ♩ = 48

Vln I *pp* *pp*

Vln II *pp* *pp*

1 Vla *pp* *pp*

2 *pp* *pp*

Vc. *pp* pizz. *pp*

Cb. *pp* pizz. *pp*

30

mf *mp* *f*

Bar.

prayer, she should spur you_ a - gain and a - gain,_ though weep ing, un - til you shall come laugh - ing.

30

Vln I *mp* *p* *mf*

Vln II *mp* *p* *mf*

1 Vla *mp* *p* *mf*

2 *mp* *p* *mf*

1 Vc. arco *pp* *mp* *p* *mf*

2 pizz. arco *pp* *mp* *p* *mf*

Cb. *mp* *p* arco *mp* *mf*

Knee Play 3

♩. = 72

Piano

1.

una corda sempre

Ped.

9

2.

11

mp

p

17

21

25

poco rit.

33

34

a tempo

41

44

49

a tempo

57

1.

Piano

mp

mf

Ped.

65

2.

67

1.

Piano

mf

mp

mf

Ped.

poco rit. ..... a tempo

73

2.

80

Piano

mf

p

mp

Ped.

81

1.

2.

Piano

mf

mf

Ped.

89

90

1.

Piano

mp

mf

(Ped.)

Ped.

molto rit. .....

97

2.

Piano
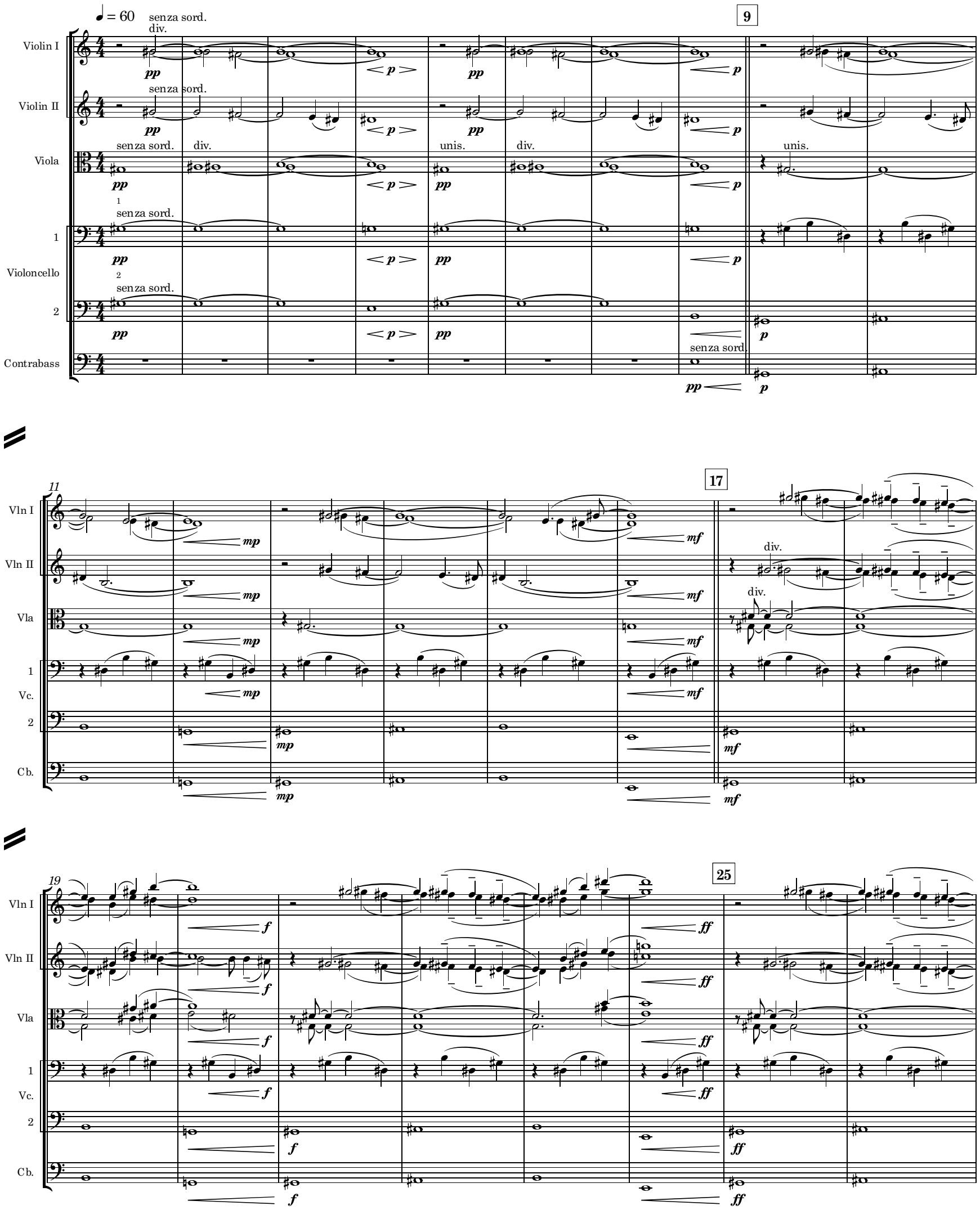
mf

p

Ped.

Part Two

Knee Play 4



27

33

Vln I
Vln II
Vla
1
Vc.
2
Cb.

unis.

mf *mp* *p*

mf sub.

35

42
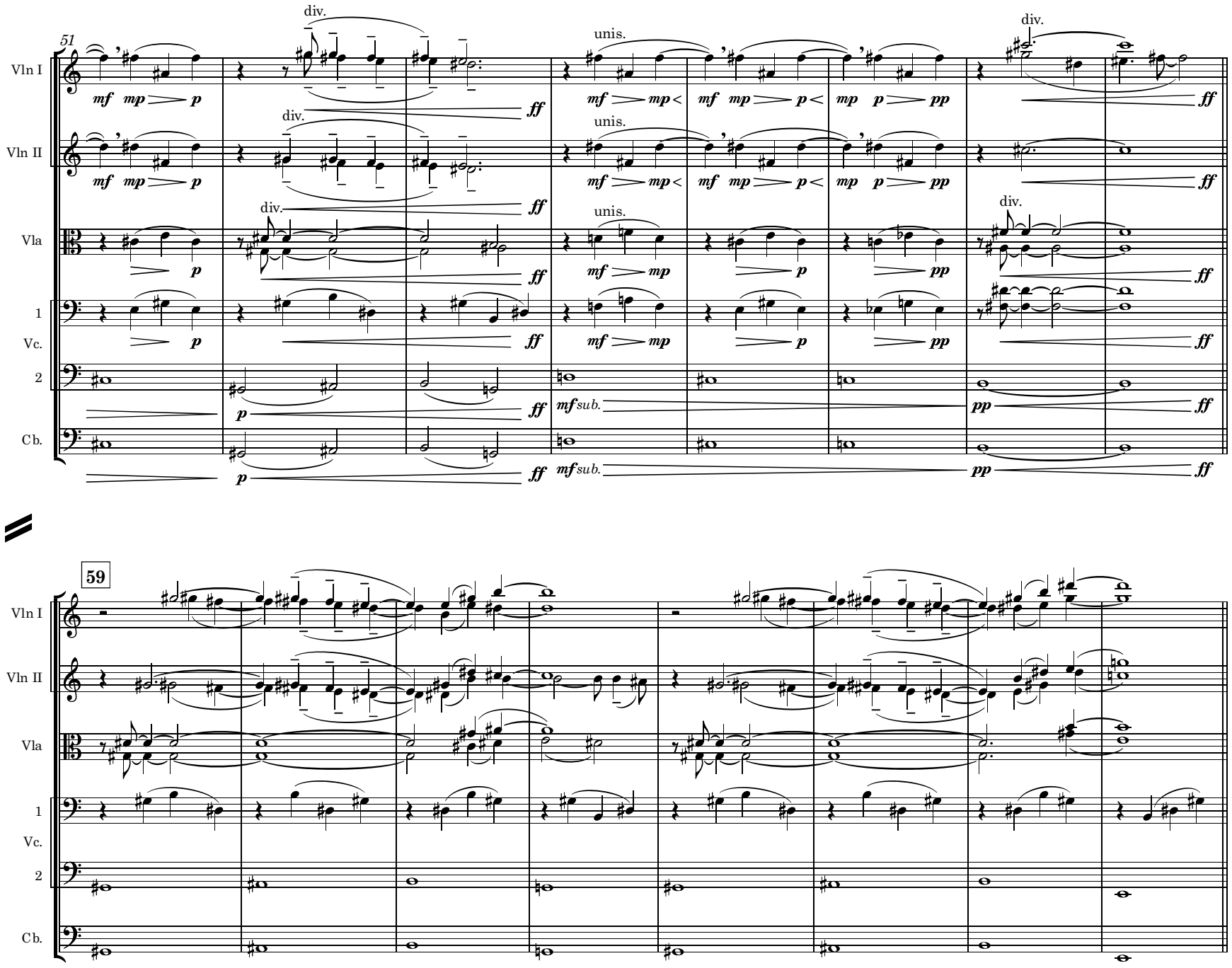
div.

unis.
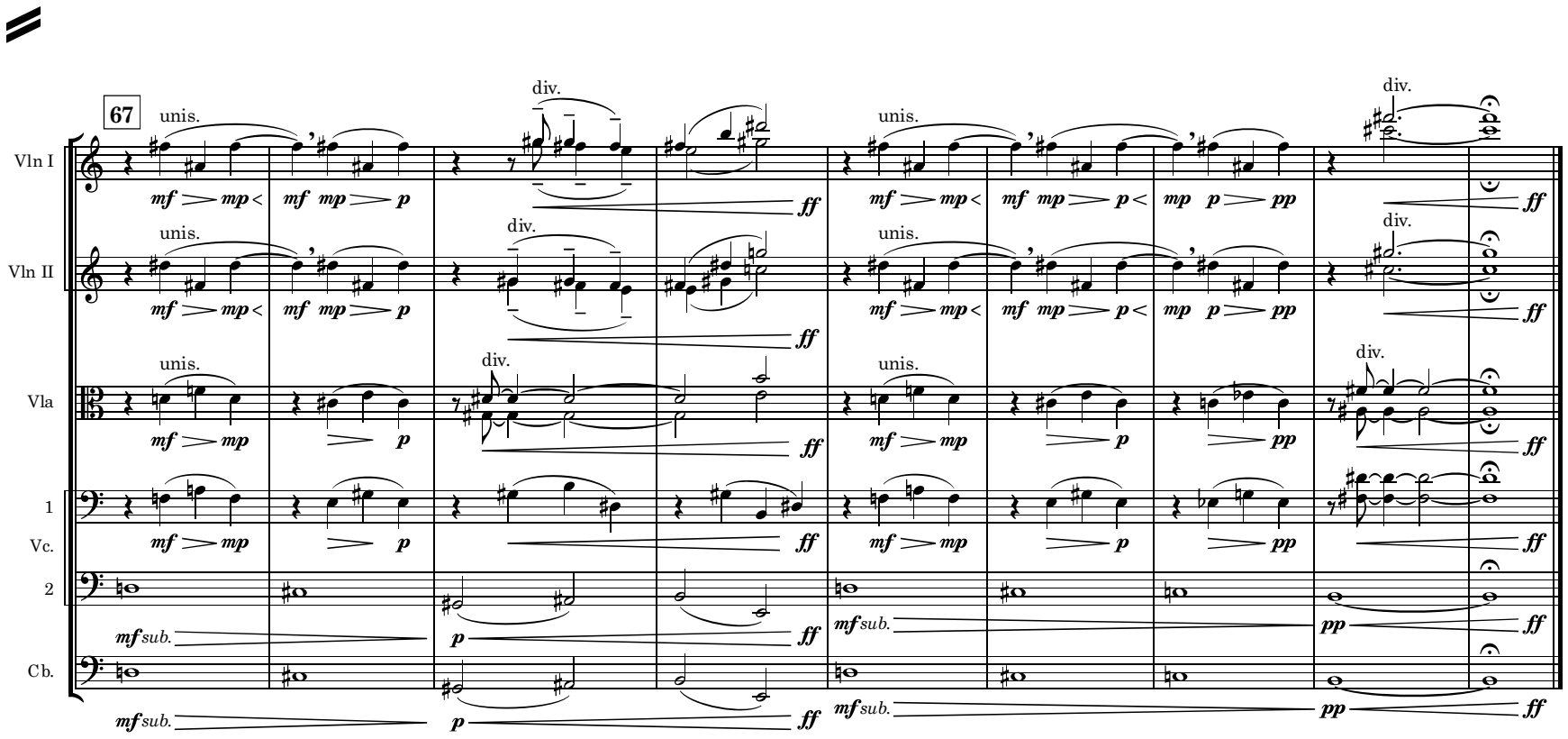
ff *mf* *mp* *p* *pp* *mf sub.*

43
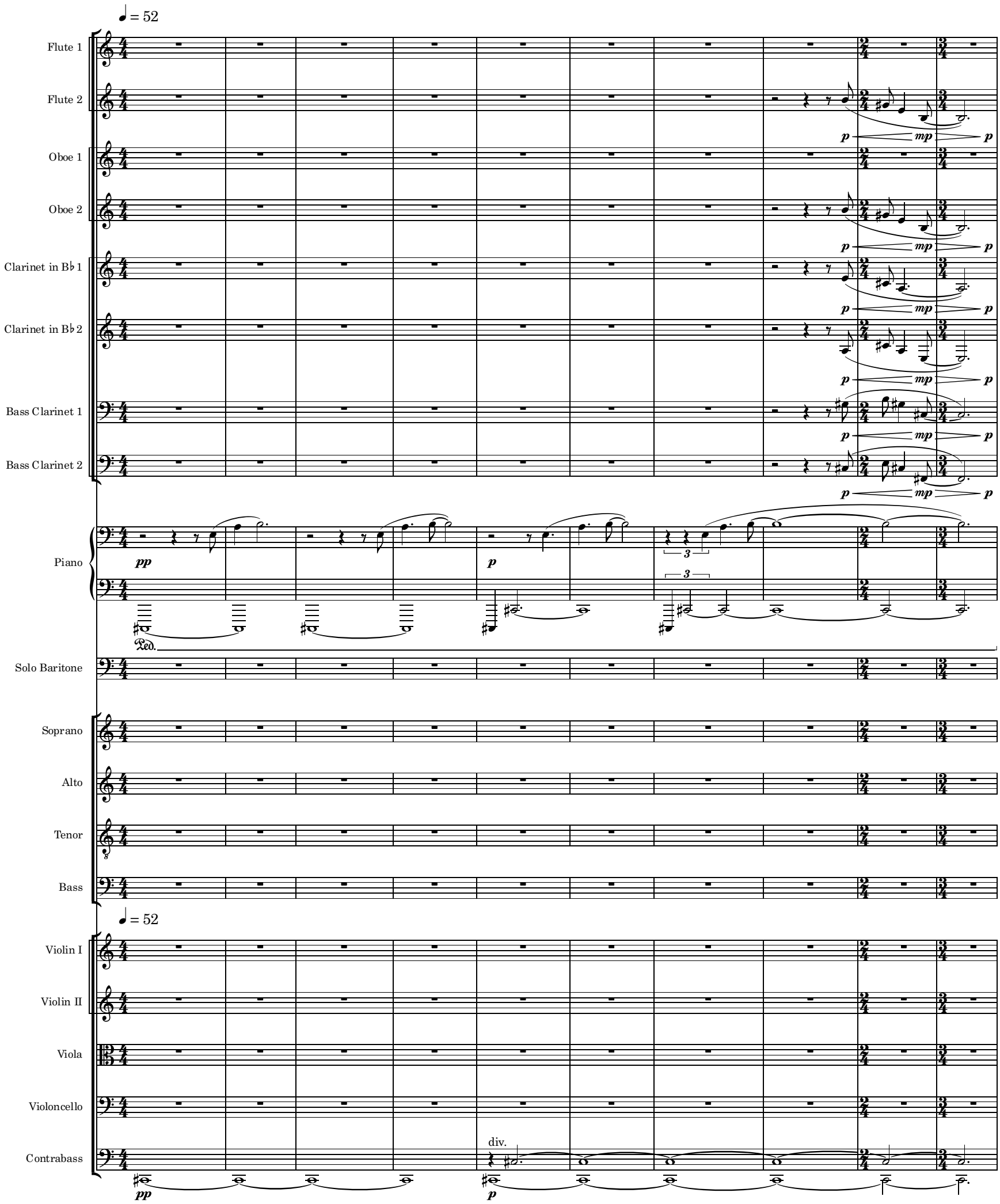
50
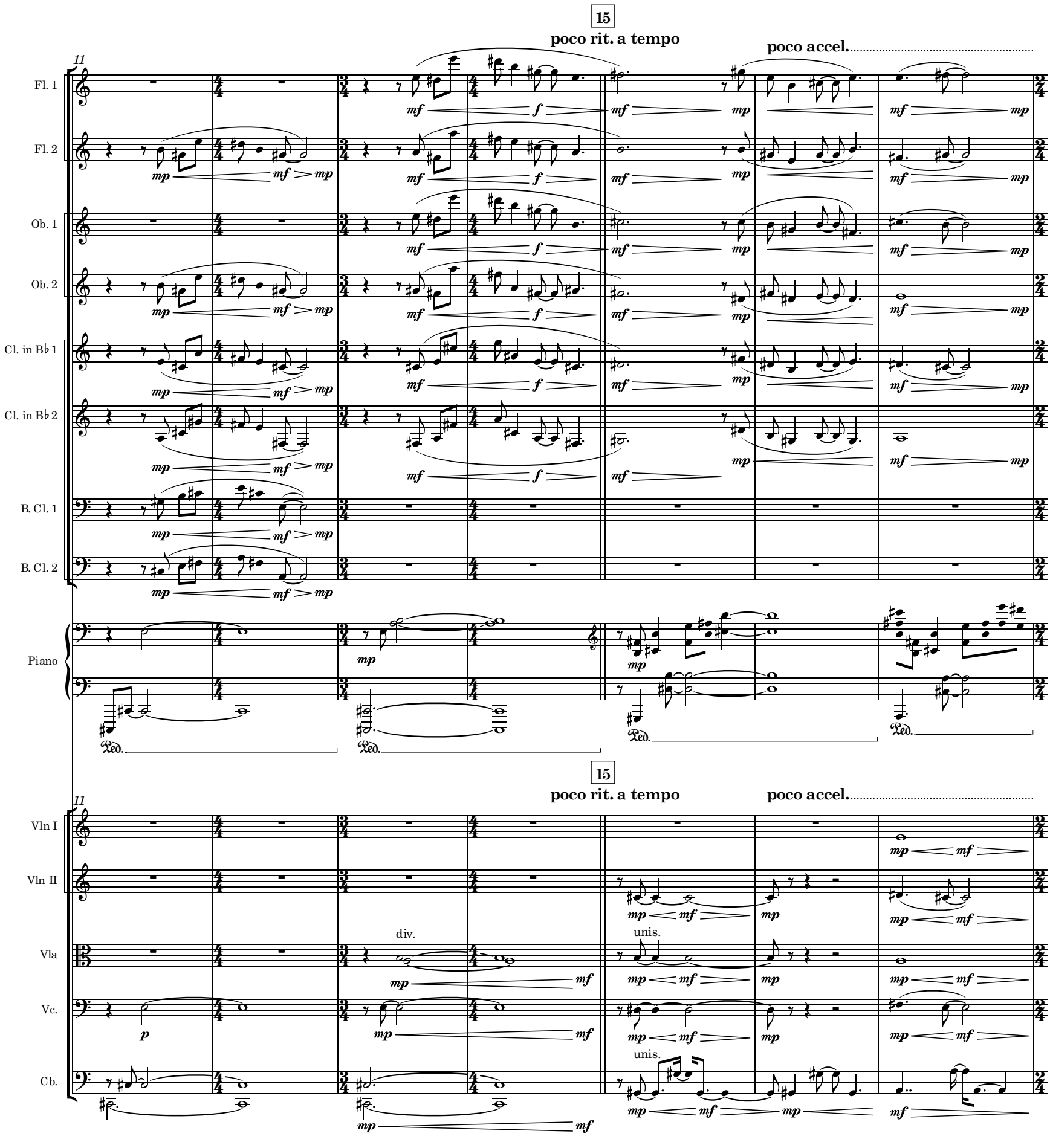

51
Vln I
Vln II
Vla
1
Vc.
2
Cb.
div.
unis.
mf mp p
ff
mf mp p pp
mf sub.

59
Vln I
Vln II
Vla
1
Vc.
2
Cb.


67
Vln I
Vln II
Vla
1
Vc.
2
Cb.
unis.
div.
mf mp p
ff
mf mp p pp
mf sub.

III: On Pain


♩ = 52
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet 1
Bass Clarinet 2
p mp p
Piano
pp
p
3
Ped.
Solo Baritone
Soprano
Alto
Tenor
Bass
♩ = 52
Violin I
Violin II
Viola
Violoncello
Contrabass
div.
pp
p


15
poco rit. a tempo
poco accel.
11
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
15
poco rit. a tempo
poco accel.
11
Vln I
Vln II
Vla
Vc.
Cb.
div.
unis.
unis.

21

18

♩ = 66

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭1
Cl. in B♭2
Piano
T.
Vln I
Vln II
Vla
Vc.
Cb.
B.

Your pain is the break - ing of the shell that en - clos - es your un - der - stand - ing,

Your pain is the break - ing of the shell

Your pain is the break - ing of the shell

30

Piano

S.

A.

T.

B.

Vln I

Vla

Vc.

Cb.

35

molto rit.

40 a tempo

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.

Picc.

so that its heart may stand in the sun,
stone of the fruit must break,
so that its heart may stand in the sun,
stone of the fruit must break,
so must you know pain.
so must you know pain.

div.
unis.
unis.

51

rit. ..... ♩ = 52

46

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.

mp f mf p fp

8va
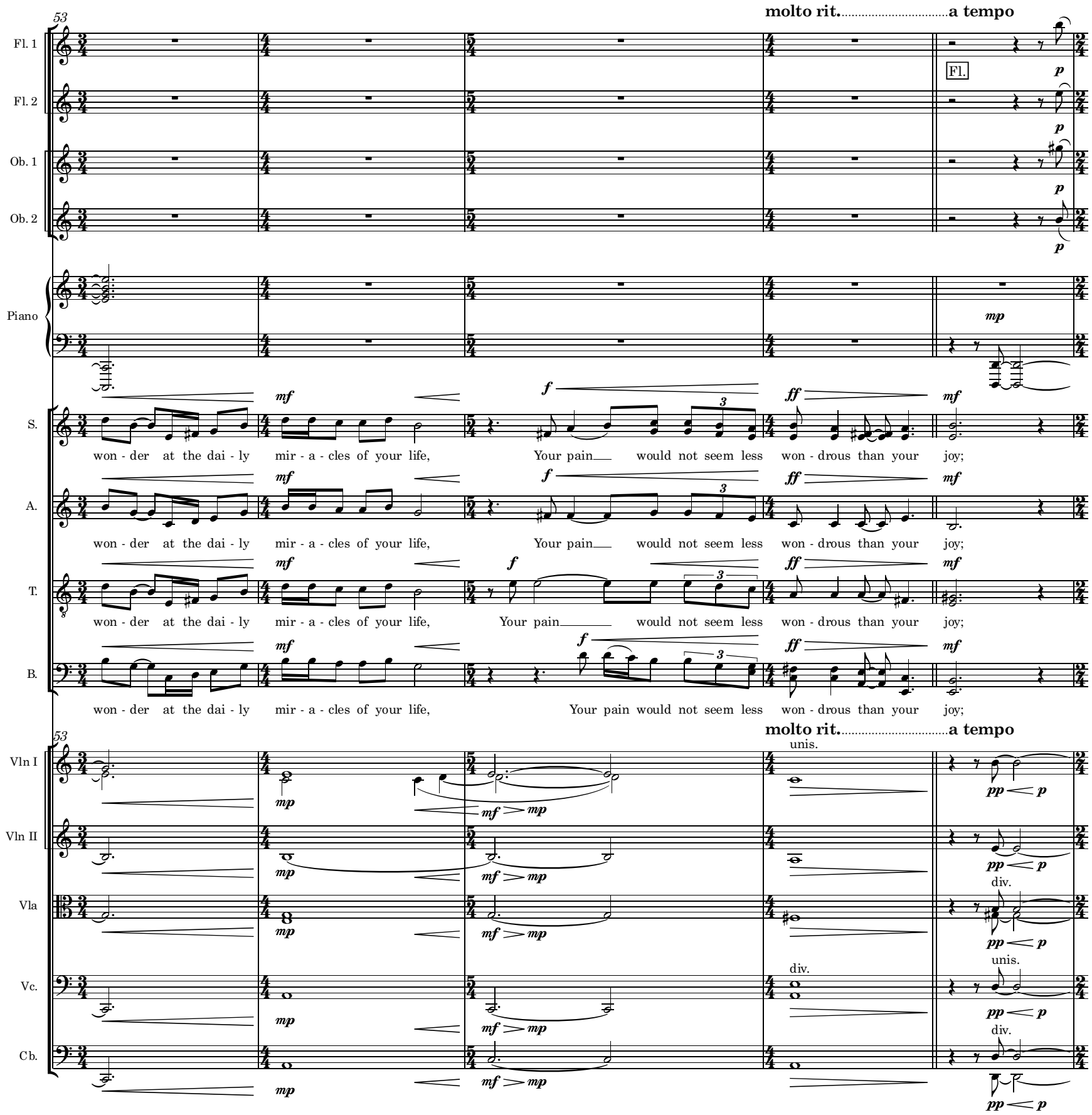
Ped.
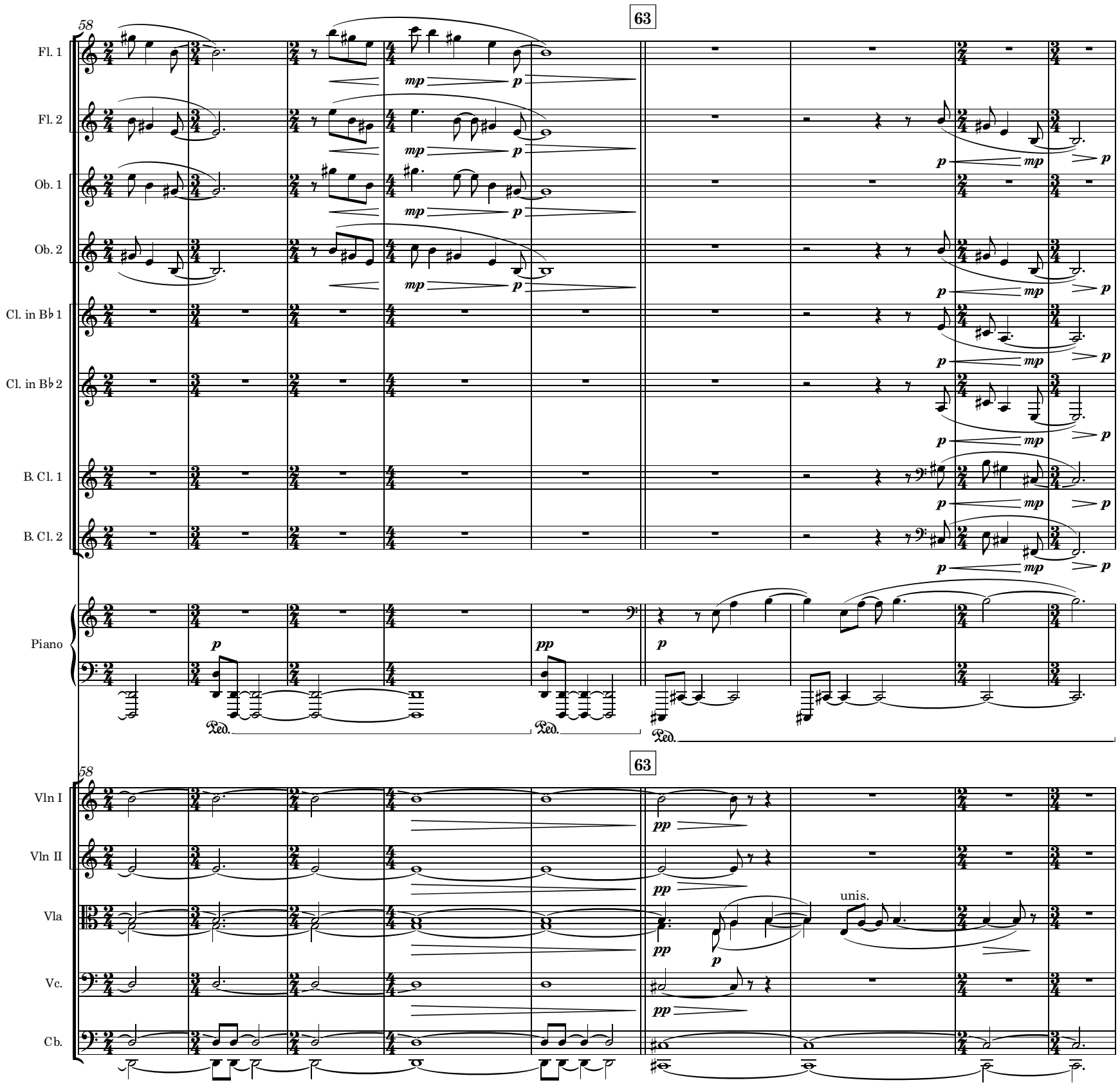
And could you keep your heart in
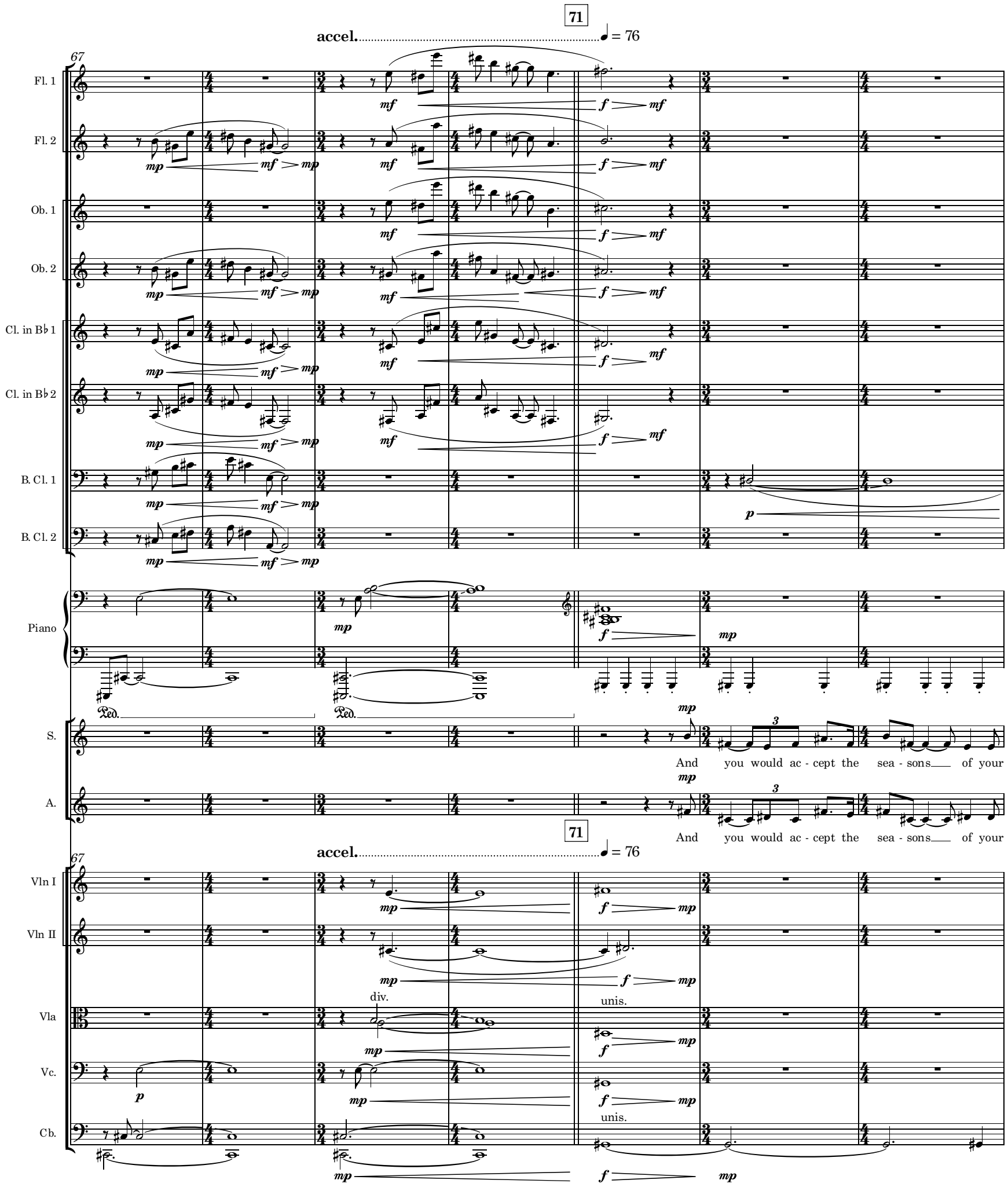
51
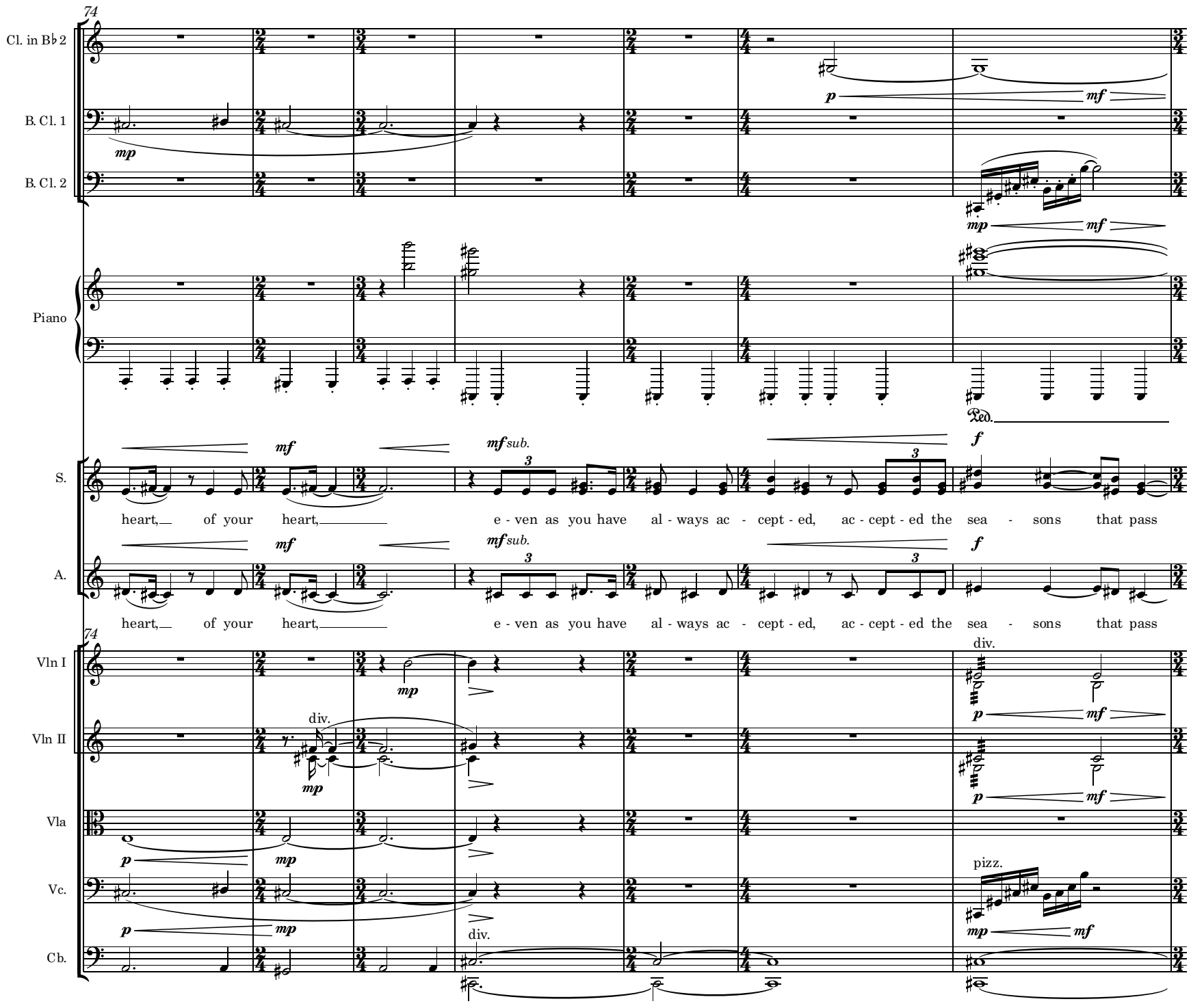
rit. ..... ♩ = 52
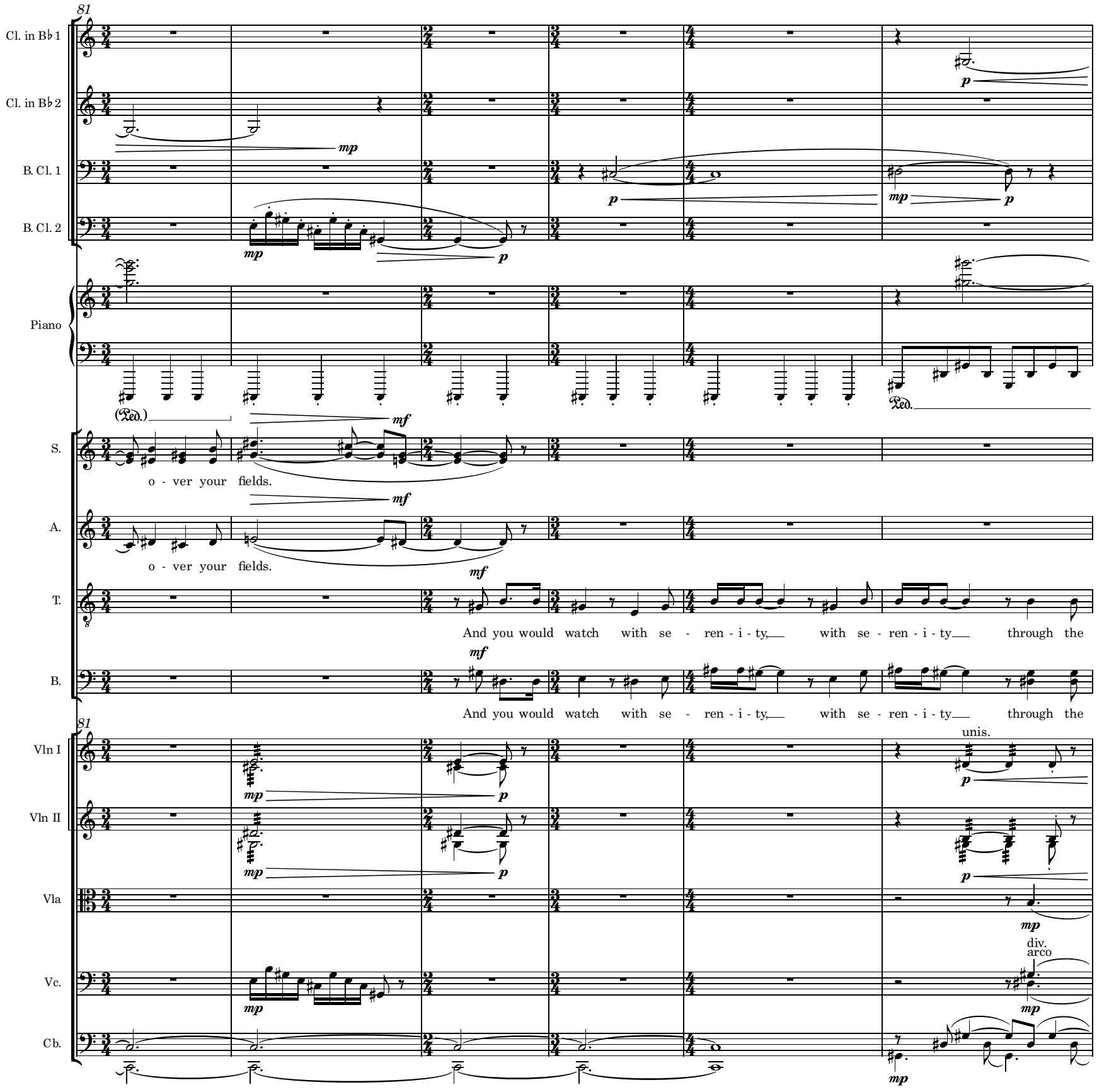
46
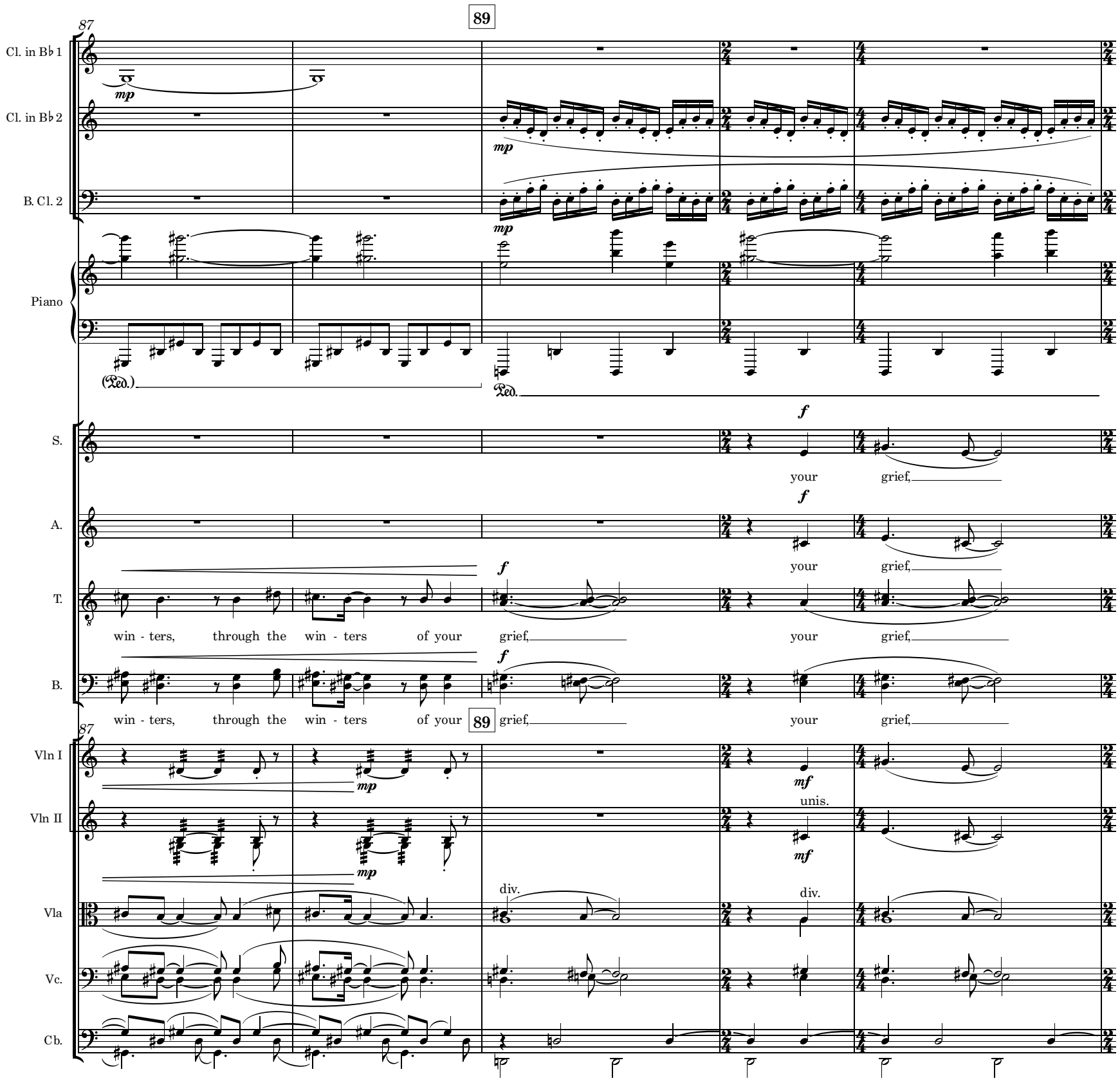

53
molto rit.....a tempo
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.
Fl.
unis.
div.
mf
f
ff
mp
pp
p
won - der at the dai - ly mir - a - cles of your life,
Your pain would not seem less
won - drous than your joy;
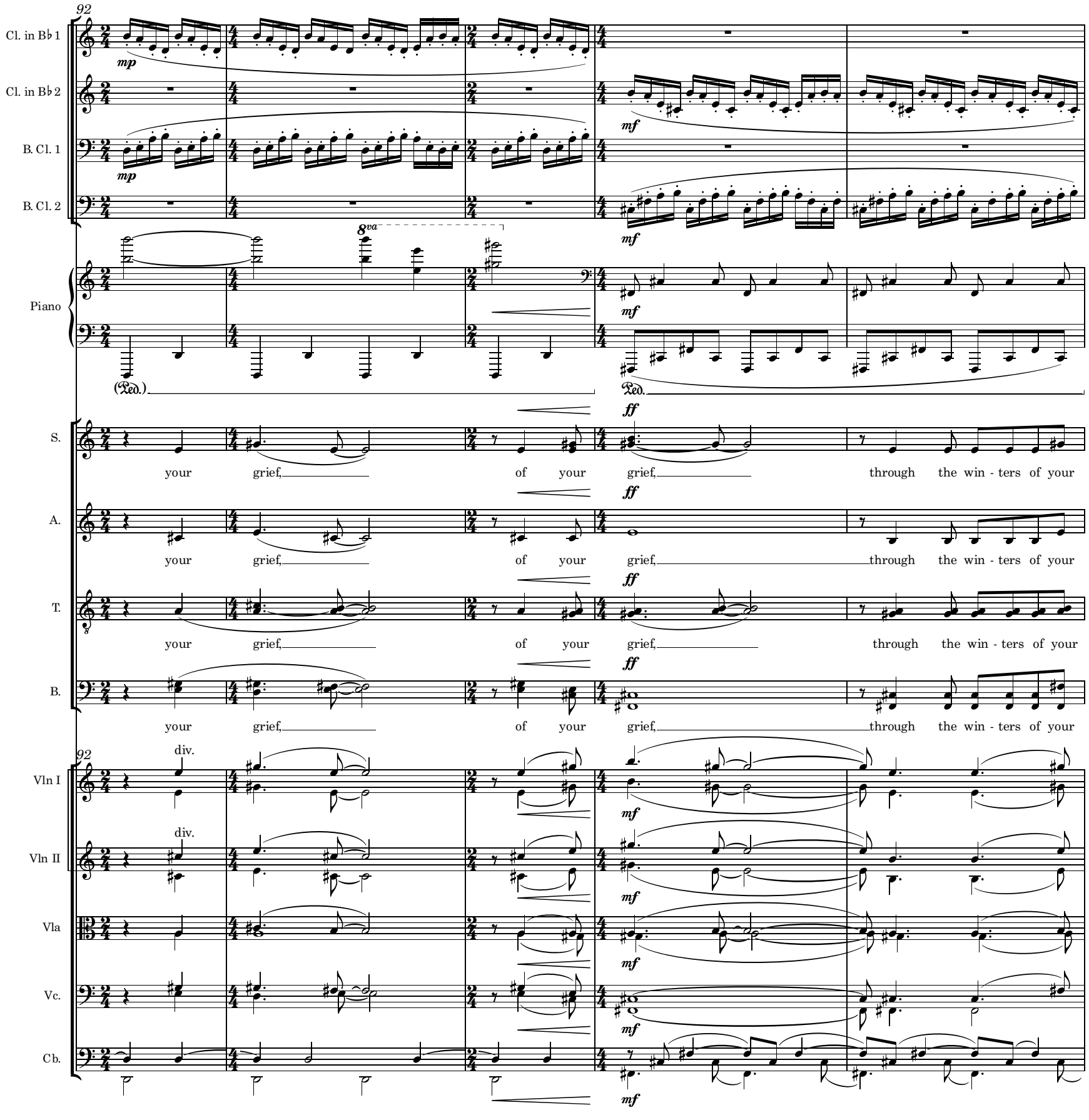

58
63
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Vln I
Vln II
Vla
Vc.
Cb.
unis.


71
accel. ♩ = 76
67
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
S.
A.
And you would ac - cept the sea - sons of your
Vln I
Vln II
Vla
Vc.
Cb.
div.
unis.


74
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
S.
A.
Vln I
Vln II
Vla
Vc.
Cb.
mp
mf
p
mf sub.
f
Ped.
div.
pizz.
heart, of your heart,
e - ven as you have al - ways ac - cept - ed, ac - cept - ed the sea - sons that pass


81
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.
o - ver your fields.
And you would watch with se - ren - i - ty, with se - ren - i - ty through the
unis.
div.
arco


87
89
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.
mp
f
mf
(Ped.)
Ped.
your grief,
win - ters, through the win - ters of your grief,
unis.
div.


92
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
S.
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.
mp
mf
ff
8va
(Ped.)
Ped.
your grief, of your grief, through the win - ters of your
div.

97

101

molto rit. ♩ = 66

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

Bar.

S.

A.

T.

B.

Much of your pain is self -

grief, of your grief.

grief, of your grief.

grief, of your grief.

grief, of your grief.

101

molto rit. ♩ = 66

Vln I

Vln II

Vla

Vc.

Cb.

unis.

unis.

103

rit.

Piano

Bar.

- chos - en. It is the bit - ter po - tion by which the phy - si - cian with - in you heals your sick self.

109

a tempo

rit. ♩ = 60

rit.

Piano

Bar.

p

p

3

There - fore trust the phy - si - cian and drink his rem - e - dy in si - lence and tran - quil - i - ty.

117

a tempo

115

Piano

Bar.

(Ped.)

p

p

mp

mp

For his hand, though heav - y and hard, is guid - ed by the ten - der hand

117

a tempo

Vla

Vc.

Cb.

pp

pp

pp

p

p

122

poco accel. ♩ = 66

121

Piano

Bar.

3

3

3

3

of the the un - seen,

122

poco accel. ♩ = 66

121

Vln I

Vln II

Vla

Vc.

Cb.

pizz.

pizz.

pizz.

pizz.

div.

unis.

pp

p

p

p

125

poco rit. 128 ♩ = 60

Piano

Bar.

mf mp mp mf

And the cup he brings, though it

Vln I

Vln II

Vla

Vc.

Cb.

div. unis. div.

129

molto rit. 133 a tempo

burns your lips, has been fash - ioned of the clay which the pot - ter has moist - ened with his own sac - red tears.

unis. arco

134

141

rit. a tempo poco rit.

pp

Knee Play 5

Clarinet in B♭ 1
Clarinet in B♭ 2
Soprano
Alto
Tenor
1
Bass
2
Viola
1
Violoncello
2
Contrabass

Cl. in B♭ 1
Cl. in B♭ 2
S.
A.
T.
1
B.
2
Vla
1
Vc.
2
Cb.

18

19

Cl. in B♭ 1

Cl. in B♭ 2

S. Ti Le Me Ti Me Ti | Me So Do So | Me So Do Me So Do | Me So Do So | Me So Me Do So Do | Me Le Ti Le | Me Le Ti Me Le Ti

A. Re Ti So Me So So | Do Me Te Me | Do Me So Te Me So | Do Me Te Me | Do Me Te So Me Te | Do Do So Me | Do Do Me So Me Me

T. Le Do Do | So Do | So Do Do | So Do | So Do Do | Le Do | Le Do Do

1 B. Le Le Le | So So | So So So | So So | So So So | Le Le | Le Le Le

2 Le Le Le | Do Do | Do Do Do | Re Re | Re Re Re | Re Re | Re Re Re

19

Vla

1 Vc. Le Le Le | So So | So So So | So So | So So So | Le Le | Le Le Le

2 Le Le Le | Do Do | Do Do Do | Re Re | Re Re Re | Re Re | Re Re Re

Cb.

25

1. 2.

29

Cl. in B♭ 1

Cl. in B♭ 2

S. Le Ti Me Le Ti Le Me Ti Le Ti | Le Ti Me Le Ti Le Me Ti Me Ti | Re So Re Te Re So Te So Te Re | Re So Re Te

A. Do Do So Ti Re Ti So Me Me Me | Do Do So Ti Re Ti So Me So So | Te Fa So So Te Fa Re Fa So So | Te Fa So So

T. Le Do Le Do Do | Le Do Le Do Do | Te Re Te Re Re | Te Re

1 B. Le Le Le Le Le | Le Le Le Le Le | Te Te Te Te Te | Te Te

2 Me Me Me Me Me | Le Le Le Le Le | Fi Fi Fi Fi Fi | Fa Fa

1. 2.

29

Vla

1 Vc.

2

Cb.

32

1.

2.

poco rit.

Cl. in B♭ 1

Cl. in B♭ 2

S. Re Te So Re Te Re Me So Do So Me So Me Do So Do Re So Re Te Re So Te So Te Re Re So Re So So

A. Te Re Fa Te So So Do Me Te Me Do Me Te So Me Te Te Fa So So Te Fa Re Fa So So So Re So Fa Fa

T. Te Re Re So Do So Do Do Te Re Te Re Re Te Re Re

1 B. Te Te Te So So So So So Te Te Te Te Te Te Te

2 Fa Fa Fa Do Do Re Do Do Mi Mi Mi Mi Mi Me Me Me

Vla

Vc. 1

Vc. 2

Cb.

39 a tempo

Cl. in B♭ 1

Cl. in B♭ 2

S. Me So Do So Me So Do Me So Do Me So Do Me So Do Me So Me Do So Do Me Le Ti Le Me Le Ti Me Le Ti

A. Do Me Te Me Do Me So Te Me So Do Me Te Me Do Me Te So Me Te Do Do So Me Do Do Me So Me Me

T. So Do So Do Do So Do So Do Do Le Do Le Do Do

1 B. So So So So So So So So So Le Le Le Le Le

2 Do Do Do Do Do Re Re Re Re Re Re Re Re Re

39 a tempo

Vla

Vc. 1

Vc. 2

Cb.

45

1.

2.

49

Cl. in B♭ 1

Cl. in B♭ 2

S.

Le Ti Me Le Ti Le Me Ti Le Ti Le Ti Me Le Ti Le Me Ti Me Ti Re So Re Te Re So Te So Te Re

A.

Do Do So Ti Re Ti So Me Me Me Do Do So Ti Re Ti So Me So So Te Fa So So Te Fa Re Fa So So

T.

Le Do Le Do Do Le Do Le Do Do Te Re Te Re Re

1

B.

Le Le Le Le Le Le Le Le Le Le Te Te Te Te Te

2

Me Me Me Me Me Le Le Le Le Le Fi Fi Fi Fi Fi

1.

2.

49

Vla

1

Vc.

2

Cb.

51

1.

2.

Cl. in B♭ 1

Cl. in B♭ 2

S.

Re So Re Te Re Te So Re Te Re Me So Do So Me So Me Do So Do Re So Re Te Re So Te So Te Re

A.

Te Fa So So Te Re Fa Te So So Do Me Te Me Do Me Te So Me Te Te Fa So So Te Fa Re Fa So So

T.

Te Re Te Re Re So Do So Do Do Te Re Te Re Re

1

B.

Te Te Te Te Te So So So So So Te Te Te Te Te

2

Fa Fa Fa Fa Fa Do Do Re Do Do Mi Mi Mi Mi Mi

1.

2.

Vla

1

Vc.

2

Cb.

57

59

poco rit. ..... a tempo

Cl. in B♭ 1

Cl. in B♭ 2

S. Re So Re So So Me So Do So Me So Do Me So Do Me So Do Me So Me Do So Do

A. So Re So Fa Fa Do Me Te Me Do Me So Te Me So Do Me Te Me Do Me Te So Me Te

T. Te Re Re So Do So Do Do So Do So Do Do

1 B. Te Te Te So So So So So So So So

2 Me Me Me Do Do Do Do Do Re Re Re Re Re

59

poco rit. ..... a tempo

Vla

1 Vc.

2

Cb.

63

1.

2.

Cl. in B♭ 1

Cl. in B♭ 2

S. Me Le Ti Le Me Le Ti Me Le Ti Le Ti Me Le Ti Le Me Ti Le Ti Le Ti Me Le Ti Le Me Ti Me Ti

A. Do Do So Me Do Do Me So Me Me Do Do So Ti Re Ti So Me Me Me Do Do So Ti Re Ti So Me So So

T. Le Do Le Do Do Le Do Le Do Do Le Do Le Do Do

1 B. Le Le Le Le Le Le Le Le Le Le Le Le Le Le Le

2 Re Re Re Re Re Me Me Me Me Me Le Le Le Le Le

1.

2.

Vla

1 Vc.

2

Cb.

69

Cl. in B♭ 1

Cl. in B♭ 2

S. Re So Re Te Re So Te So Te Re Re So Re Te Re Te So Re Te Re Me So Do So

A. Te Fa So So Te Fa Re Fa So So Te Fa So So Te Re Fa Te So So Do Me Te Me

T. Te Re Te Re Re Te Re Te Re Re So Do

1 B. Te Te Te Te Te Te Te Te Te So So

2 Fi Fi Fi Fi Fi Fa Fa Fa Fa Fa Do Do

1.

69

Vla

1 Vc.

2

Cb.

1.

74

2.

poco rit.

Cl. in B♭ 1

Cl. in B♭ 2

S. Me So Me Do So Do Re So Re Te Re So Te So Te Re Re So Re So So

A. Do Me Te So Me Te Te Fa So So Te Fa Re Fa So So So Re So Fa Fa

T. So Do Do Te Re Te Re Re Te Re Re

1 B. So So So Te Te Te Te Te Te Te Te

2 Re Me Me Mi Mi Mi Mi Mi Me Me Me

2.

poco rit.

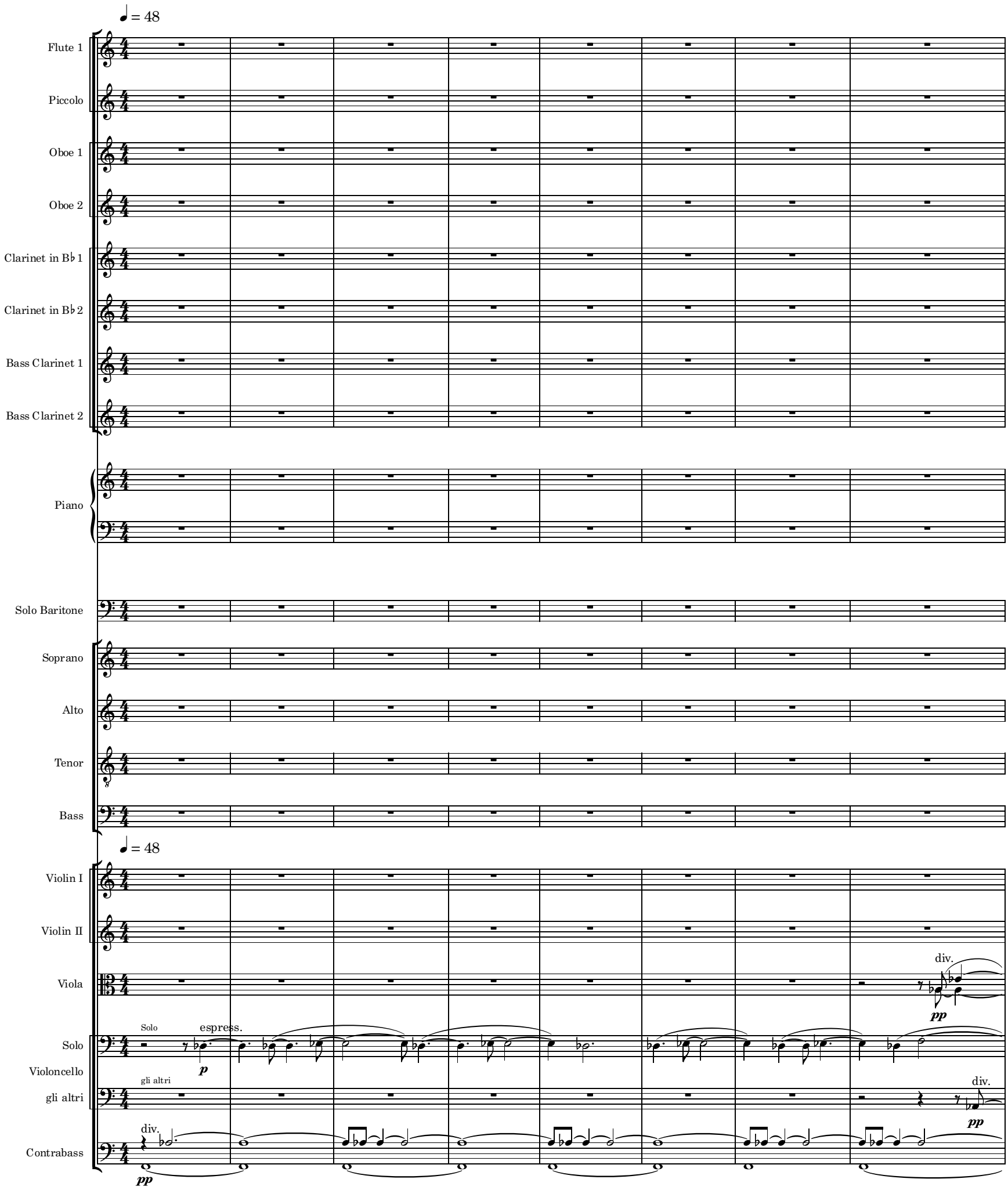
Vla

1 Vc.

2

Cb.

IV: On Joy and Sorrow



poco accel.

Vln I
1
Vln II
2
Vla
Solo
Vc.
gli altri
Cb.

unis.

Piano
T.
B.

Your joy is your

17
♩ = 52

div.

22

Piano

T.

sor - row un - masked, your joy is your sor - row un - masked,

B.

sor - row un - masked, your joy is your sor - row un - masked,

22

Vln I

unis.

Vln II

Vla

Vc.

div. unis.

Cb.

div.

29

8va

Piano

Your joy is your sor - row un - masked, your joy, your joy is your

T.

Your joy is your sor - row un - masked, your joy, your joy is your

B.

29

Vln I

div.

Vln II
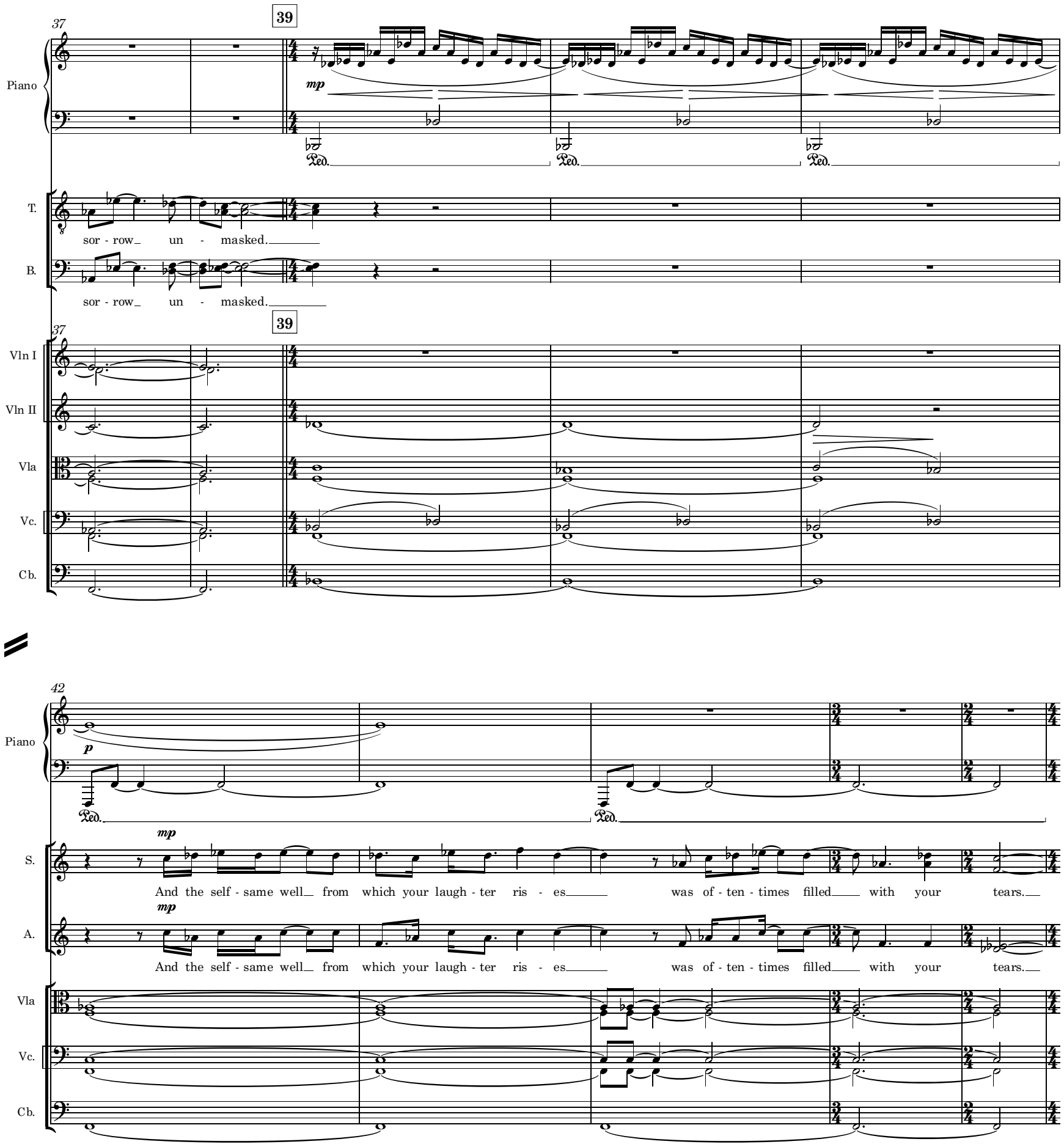
div. unis.
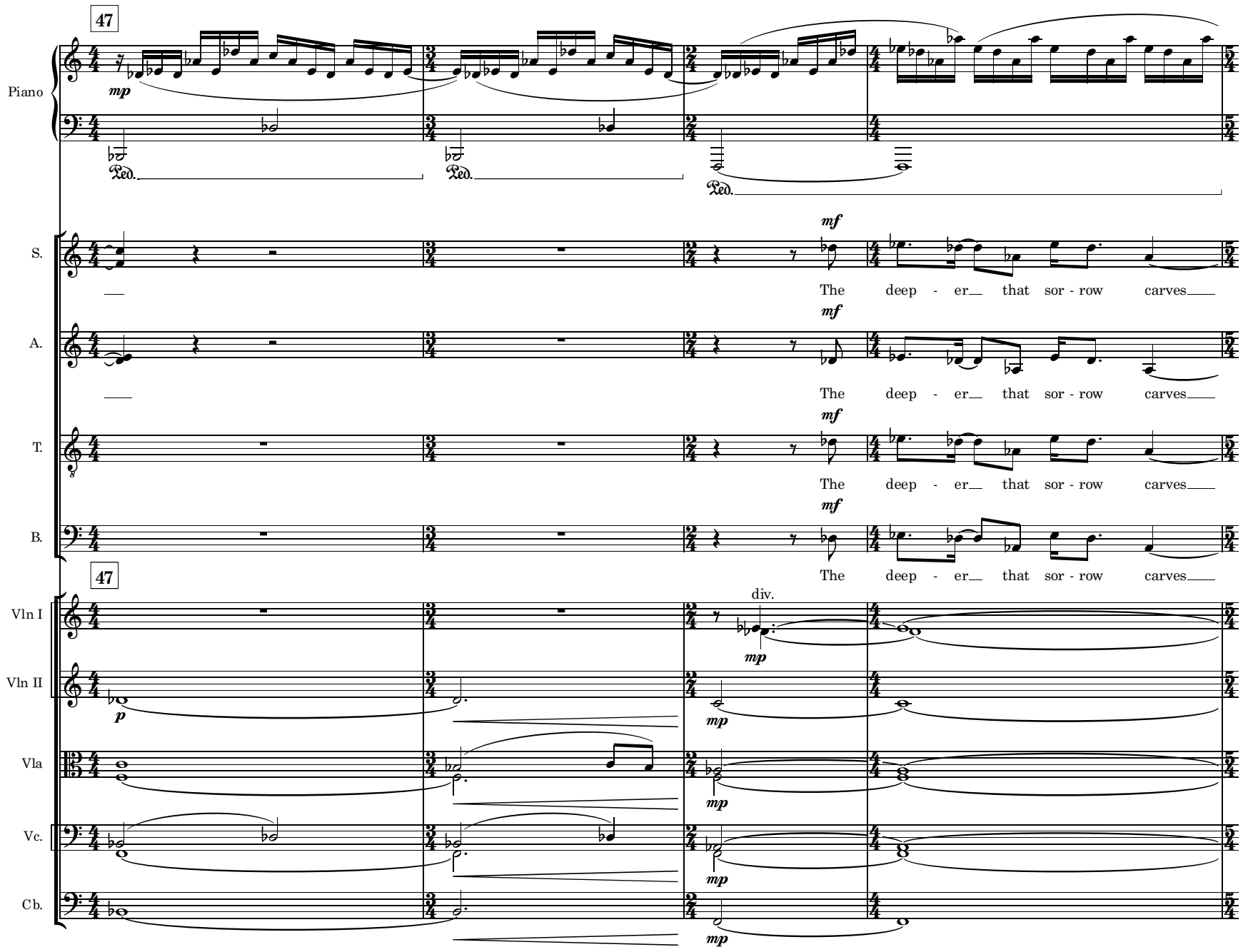
Vla

Vc.

Cb.

div. unis.


37
39
Piano
mp
Ped.
T.
sor - row_ un - masked.
B.
sor - row_ un - masked.
Vln I
Vln II
Vla
Vc.
Cb.
42
p
S.
And the self - same well_ from which your laugh - ter ris - es_ was of - ten - times filled_ with your tears.
A.


47
Piano
mp
Ped.
Ped.
Ped.
S.
mf
The deep - er that sor - row carves
A.
mf
The deep - er that sor - row carves
T.
mf
The deep - er that sor - row carves
B.
mf
The deep - er that sor - row carves
47
Vln I
div.
mp
Vln II
p
mp
Vla
mp
Vc.
mp
Cb.
mp

molto rit. ..... a tempo

54

8va

51

Piano

S.

A.

T.

B.

in - to your be - ing, the more joy you can con - tain.

Vln I

Vln II

Vla

Vc.

Cb.

div.

unis.

56

63

Piano

p sub.

Ped.

mp

Bar.

Is not the cup that holds your wine the ver - y cup that was burned in the pot - ter's

63

div.

Vln I

p sub.

Vln II

p sub.

unis.

pp

Vla

p sub.

Vc.

p sub.

Cb.

p sub.

67

Piano

mp

Ped.

mf

Bar.

ov - en? solo And is not the lute that soothes your spir - it,

67

Vln I

mp

mf *mp*

tutti

p

div.

Vln II

p

mp

Vla

mp

Vc.

mp

Cb.

mp

71

Piano

mf

f

mp sub.

p

Ped.

ff

Bar.

mp

the ver - y wood that was hol - lowed with knives? When you are joy - ous, look

71

Vln I

mf

f

Vln II

mf

f

Vla

mf

f

Vc.

mf

f

Cb.

div.

mf

f

75

Piano

Bar.

deep in - to your heart and you shall find it is on - ly that which has giv - en you sor - row that is giv - ing you

Solo

Vc.

gli altri

Cb.

sul tasto

sul tasto

sul tasto
unis.

Solo

gli altri

78

79

Piano

joy. When you are sor - row - ful look a - gain in your heart, and

Solo

Vln I

gli altri

Vln II

Vla

Solo

Vc.

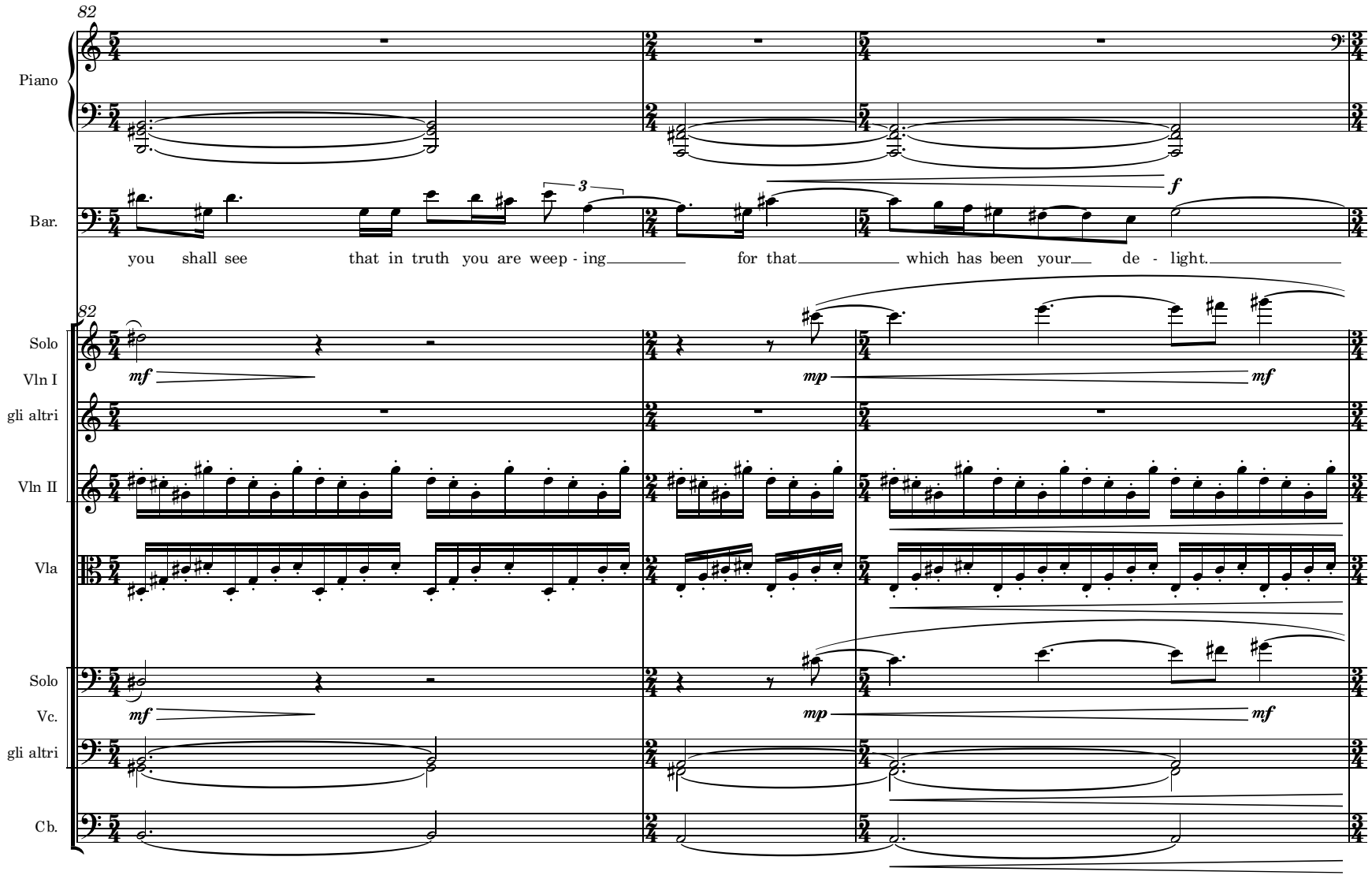
gli altri
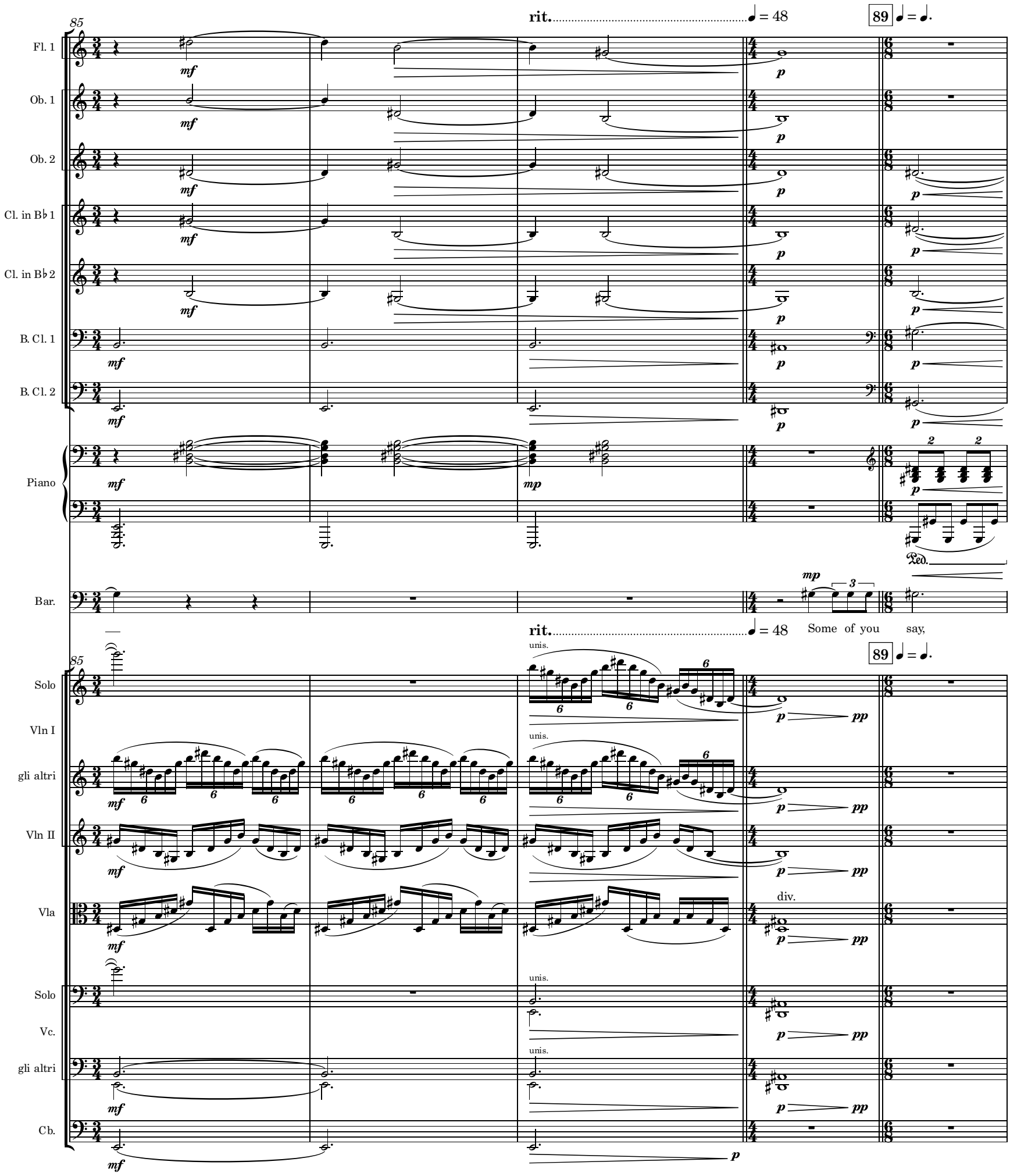
Cb.

unis.

ord.

ord.


82
Piano
Bar.
3
f
you shall see that in truth you are weep - ing for that which has been your de - light.
82
Solo
Vln I
mf
mp
mf
gli altri
Vln II
Vla
Solo
Vc.
mf
mp
mf
gli altri
Cb.


85
rit. ♩ = 48
89 ♩ = ♩.
Fl. 1
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.
Some of you say,
Solo
Vln I
gli altri
Vln II
Vla
div.
Vc.
Cb.
unis.
Ped.

90

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.

"Joy is great - er than sor - row," and oth - ers say, "No, sor - row is the great - er."

97

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.

But I say un - to you, they are in - sep - a - ra - ble. To - geth - er they come,

103

poco rit.

Fl. 1
Picc.
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.

and when one sits a - lone with you at your board, re - mem - ber that the

112

♩ = 48

109

Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Bar.

oth - er is a - sleep u - pon your bed.

112

♩ = 48

Vla
Solo
Vc.
gli altri
Cb.

Solo
espress.
gli altri
div.
unis.

120

115

accel. poco a poco ..... ♩ = 66

Piano

f

Ped. Ped. Ped.

120

115

accel. poco a poco ..... ♩ = 66

Vln I

Vln II

Vla

Solo

Vc.

gli altri

Cb.

div.

mf *f* *mp*

unis.

p

122

Piano

p

(Ped.) Ped. Ped. Ped. Ped.

T.

mp *mf*

There - fore you are sus - pen - ded like scales be - tween your sor - row and your joy.

B.

There - fore you are sus - pen - ded like scales be - tween your sor - row and your joy.

122

unis.

Vln I

pp

div.

Vln II

pizz.

arco

1

Vla

2

Vc.

Cb.

128

132

Piano

S.

A.

T.

B.

Vln I

Vln II

Vla

Solo

Vc.

gli altri

Cb.

mp mf f p

Ped.

8va

On - ly when you are emp - ty are you at stand - still and bal - - anced.

Solo

gli altri

133

137

rit.

div.

pp

142 ♩ = 48

rit. a tempo

S. A. T. B.

sil - ver, so must your joy, so must your joy

sil - ver, so must your joy, your

When the treas - ure - keep - er lifts you to weigh his gold and his sil - ver, so must your joy, your

When the treas - ure - keep - er lifts you to weigh his gold and his sil - ver, so must your joy, your

Vln I Vln II Vla Vc.

unis.

molto rit.

149

Piano

or your sor - row, or your sor - row rise or fall.

joy, sor - row, sor - row, fall.

joy, sor - row, sor - row, fall.

joy, sor - row, sor - row, fall.

Cb.

div.

Knee Play 6

♩ = 48

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in B♭ 1
Clarinet in B♭ 2
Bass Clarinet 1
Bass Clarinet 2
Piano
1
Soprano
2
Alto
Tenor
Bass
♩ = 48
1
Violin I
2
Violin II
Viola
1
Violoncello
2
Contrabass

pp mp pp

La So Fi La So Fi Mi Mi
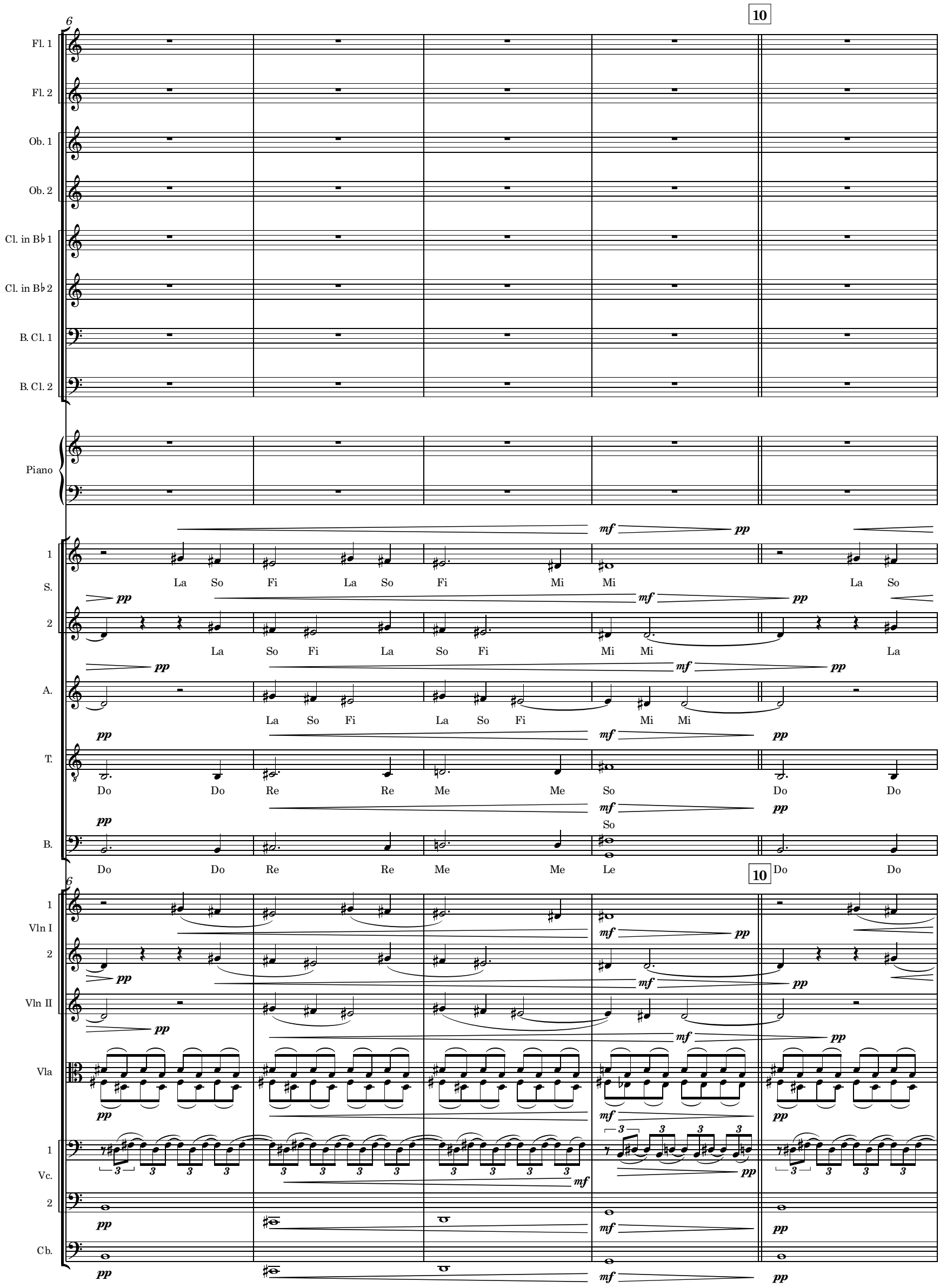
La So Fi La So Fi Mi Mi

La So Fi La So Fi Mi Mi

Do Do Do Do Re Re Me Me Mi

Do Do Do Do Re Re Me Me Mi

div.


10
6
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
Vln I
Vln II
Vla
Vc.
Cb.
mf
pp
La So Fi La So Fi Mi Mi La So
La So Fi La So Fi Mi Mi La
La So Fi La So Fi Mi Mi
Do Do Re Re Me Me So Do Do
So
Do Do Re Re Me Me Le Do Do
3

11

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

mp pp

1

S.

2

Fi La So Fi Mi Mi La So Fi La So

mp pp

So Fi La So Fi Mi Mi La So Fi La

A.

mp pp

La So Fi La So Fi Mi Mi La So Fi

T.

mp pp

Re Re Me Me Mi Do Do Re Re

B.

mp pp

Re Re Me Me Mi Do Do Re Re

11

1

Vln I

2

Vln II

mp pp

Vla

mp pp

1

Vc.

2

mp pp

Cb.

mp pp

16

18

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

1

S.

2

A.

T.

B.

16

18

1

Vln I

2

Vln II

Vla

1

Vc.

2

Cb.

mf *pp* *mp*

Fi Mi Mi La So So La So So La So

So Fi Mi Mi La So So La So So La

La So Fi Mi Mi La So So La So So

Me Me So Fi Fi Fa Fa Do Do

So

Me Me Le Fi Fi Fa Fa Do Do

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

f *mp* *p* *pp*

1
S.
2

Fi Mi Mi La So So La So So La So So Fa

f *mp* *p* *pp*

So Fi Mi Mi La So So La So So La So So Fa

f *mp* *p* *pp*

A.

La So Fi Mi Mi La So So La So So La So So

f *mp* *p* *pp*

T.

Re Me Mi Fi Fi Fa Fa Mi Mi Me

f *mp* *p* *pp*

B.

21 Re Me Mi Fi Fi Fa Fa Mi Mi Me

1
Vln I
2

Vln II

Vla

1
Vc.
2

Cb.

26

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

1

S.

Me La So Fi La So Fi Mi

2

La So Fi La So Fi

A.

La So Fi La So Fi

T.

Me So Do Do So Do Do So Do Re So Do Re So Do Me So Do Me

B.

27 Do Do Do Do Do Do Re Re Re Re Re Re Me Me Me Me Me Me

26

1

Vln I

2

Vln II

Vla

1

Vc.

2

Cb.

30

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
30
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

mf mp

Ped.

Mi La So Fi La So Fi Mi
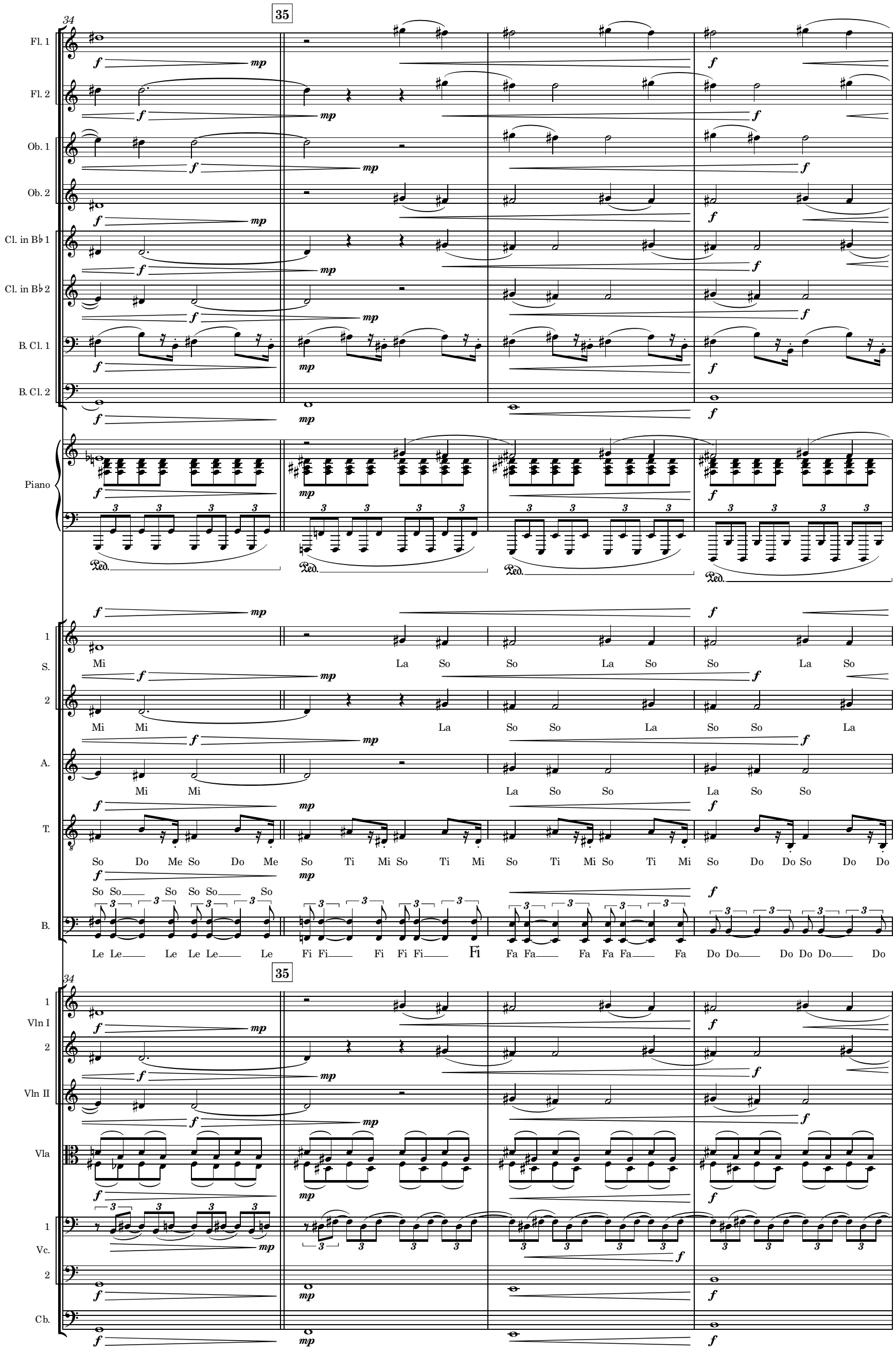
Mi Mi La So Fi La So Fi

Mi Mi La So Fi La So Fi

Le Do Mi Le Do Mi So Do Do So Do Do So Do Re So Do Re So Do Me So Do Me

Mi Mi Mi Mi Mi Mi Do Do Do Do Do Do Re Re Re Re Re Re Me Me Me Me Me Me

f


34
35
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
Ped.
1
S.
2
A.
T.
B.
Mi La So So La So So La So
Mi Mi La So So La So So La
Mi Mi La So So La So So
So Do Me So Do Me So Ti Mi So Ti Mi So Ti Mi So Ti Mi So Do Do So Do Do
So So So So So So
Le Le Le Le Le Le Fi Fi Fi Fi Fi Fi Fi Fa Fa Fa Fa Fa Fa Do Do Do Do Do Do
34
35
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

38

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
38
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

ff mf mp

Ped.

Fi Mi Mi La So So La So So La So
So Fi Mi Mi La So So La So So La
La So Fi Mi Mi La So So La So So
So Do Me Le Do Mi So Ti Mi So Ti Mi So Ti Mi So Ti Mi So Te Re So Te Re
Re Re Me Me Me Mi Mi Mi Fi Fi Fi Fi Fi Fa Fa Fa Fa Fa Mi Mi Mi Mi Mi

3

p

42

44

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

1

S.

So Fa Me Ah

2

So So Fa Ah

A.

La So So Ah

T.

So Te Re So Te Re So Te Re So Te Ah

B.

Me Me Me Me Me Me Me Me Me Me Me Me Ah

42

44

1

Vln I

2

Vln II

Vla

1

Vc.

2

Cb.

46

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
46
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

mp pp mf
Ped.
Ah
3

51

52

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. in B♭ 1

Cl. in B♭ 2

B. Cl. 1

B. Cl. 2

Piano

1

S.

2

A.

T.

B.

52

51

1

Vln I

2

Vln II

Vla

1

Vc.

2

Cb.

mf pp mp f

Ah

Ped.

56

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
56
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

Ah

rit.

61

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. in B♭ 1
Cl. in B♭ 2
B. Cl. 1
B. Cl. 2
Piano
1
S.
2
A.
T.
B.
rit.
61
1
Vln I
2
Vln II
Vla
1
Vc.
2
Cb.

f p ppp

mp

8va

6

(Ped.)

APPENDIX A

Instrumentation

2 Flutes (2nd doubling on piccolo)

2 Oboes

2 Clarinets in Bb

2 Bass Clarinets

Piano

Strings (minimum 4.4.2.2.2)

APPENDIX B

Libretto

Part One:

Narration I:

NARRATOR

ALMUSTAFA, the chosen and the beloved, who was a dawn unto his own day, had waited twelve years in the city of Orphalese for his ship that was to return and bring him back to the island of his birth.

And in the twelfth year, on the seventh day of Ielool, the month of reaping, he climbed the hill without the city walls and looked seaward; and he saw his ship coming with the mist.

Then the gates of his heart were flung open, and his joy flew far over the sea. And he closed his eyes and prayed in the silences of his soul.

But as he descended the hill, a sadness came upon him, and he thought in his heart:

How shall I go in peace and without sorrow? Nay, not without a wound in the spirit shall I leave this city.

Long were the days of pain I have spent within its walls, and long were the nights of aloneness; and who can depart from his pain and aloneness without regret?

Too many fragments of the spirit have I scattered in these streets, and too many are the children of my longing that walk naked among these hills, and I cannot withdraw from them without a burden and an ache.

It is not a garment I cast off this day, but a skin that I tear with my own hands.

Nor is it a thought I leave behind me, but a heart made sweet with hunger and thirst.

Yet I cannot tarry longer.

The sea that calls all things unto her calls me, and I must embark.

For to stay, though the hours burn in the night, is to freeze and crystallize and be bound in a mold.

Fain would I take with me all that is here. But how shall I?

A voice cannot carry the tongue and lips that gave it wings. Alone must it seek the ether.

And alone and without his nest shall the eagle fly across the sun.

As he walked he saw from afar men and women leaving their fields and vineyards and hastening towards the city gates.

And he heard their voices calling his name, and shouting from field to field telling one another of the coming of his ship.

And when he entered into the city all the people came to meet him, and they were crying out to him as with one voice.

And the elders of the city stood forth and said:

Go not yet away from us.

A noontide have you been in our twilight, and your youth has given us dreams to dream.

No stranger are you among us, nor a guest, but our son and dearly beloved.

Suffer not yet our eyes to hunger for your face.

And the priests and the priestesses said unto him:

Let not the waves of the sea separate us now, and the years you have spent in our midst become a memory.

You have walked among us a spirit, and your shadow has been a light upon our faces.

Much have we loved you. But speechless was our love, and with veils has it been veiled.

Yet now it cries aloud unto you, and would stand revealed before you.

And ever has it been that love knows not its own depth until the hour of separation.

And others came also and entreated him. But he answered them not. He only bent his head; and those who stood near saw his tears falling upon his breast.

And he and the people proceeded towards the great square before the temple.

And there came out of the sanctuary a woman whose name was Almitra. And she was a seeress.

And he looked upon her with exceeding tenderness, for it was she who had first sought and believed in him when he had been but a day in their city.

And she hailed him, saying:

Prophet of God, in quest of the uttermost, long have you searched the distances for your ship.

And now your ship has come, and therefore you must go.

Deep is your longing for the land of your memories and the dwelling place of your greater desires; and our love would not bind you nor our needs hold you.

Yet this we ask before you leave us, that you speak to us and give us of your truth.

And we will give it unto our children, and they unto their children, and it shall not perish.

In your aloneness you have watched with our days, and in your wakefulness you have listened to the weeping and laughter of our sleep.

Now therefore disclose us to ourselves, and tell us all that has been shown you of that which is between birth and death.

And he answered,

People of Orphalese, of what can I speak save of that which is even now moving within your souls?

On Reason and Passion:

NARRATOR (to be recited before the movement begins)

And the priestess spoke and said:

Speak to us of Reason and Passion.

BARITONE

Your soul is oftentimes a battlefield, upon which your reason and judgment wage war against your passion and appetite.

If only I could be the peacemaker in your soul, then I might turn the discord and rivalry of your elements into oneness and melody.

But how shall I, unless you yourselves be also the peacemakers, nay, the lovers of all your elements?

For reason, ruling alone, is a force confining; and passion, unattended, is a flame that burns to its own destruction.

Therefore let your soul exalt your reason to the height of passion, so that it may sing;

And let it direct your passion with reason, so that it may live through its own daily resurrection, and like the phoenix rise above its own ashes.

On Prayer:

NARRATOR (to be recited before the movement begins)

Then a priestess said:

Speak to us of Prayer.

BARITONE

You pray in your distress and in your need; if only you might pray also in the fullness of your joy and in your days of abundance.

For what is prayer but the expansion of yourself into the living ether?

And if it is for your comfort to pour your darkness into space, it is also for your delight to pour forth the dawning of your heart.

And if you cannot but weep when your soul summons you to prayer, she should spur you again and again, though weeping, until you shall come laughing.

Part Two:

Narration II:

NARRATOR

And now it was evening.

And Almitra the seeress said, Blessed be this day and this place and your spirit that has spoken.

And he answered, Was it I who spoke? Was I not also a listener?

Wise men have come to you to give you of their wisdom. I came to take of yours:

And behold I have found that which is greater than wisdom.

It is a flame spirit in you ever gathering more of itself,

While you, heedless of its expansion, bewail the withering of your days.

It is life in quest of life in bodies that fear the grave.

There are no graves here.

These mountains and plains are a cradle and a stepping-stone.

Whenever you pass by the field where you have laid your ancestors look well thereupon, and you shall see yourselves and your children dancing hand in hand.

Verily you often make merry without knowing.

Some of you have called me aloof, and drunk with my own aloneness,

And you have said, "He holds council with the trees of the forest, but not with men.

He sits alone on hill-tops and looks down upon our city."

True it is that I have climbed the hills and walked in remote places.

How could I have seen you save from a great height or a great distance?

How can one be indeed near unless he is far?

And others among you called unto me, not in words, and they said,

"Stranger, stranger, lover of unreachable heights, why do you dwell among the summits where eagles build their nests?

Why do you seek the unattainable?

What storms would you trap in your net,

And what vaporous birds do you hunt in the sky?

Come and be one of us.

Descend and appease your hunger with our bread and quench your thirst with our wine."

In the solitude of their souls they said these things;

But were their solitude deeper they would have known that I sought but the secret of your joy and pain,

And I hunted only your larger selves that walk the sky.

But the hunter was also the hunted;

For many of my arrows left my bow only to seek my own breast.

And the flier was also the creeper;

For when my wings were spread in the sun their shadow upon the earth was a turtle.

And I the believer was also the doubter;

For often I have put my finger in my own wound that I might have the greater belief in you and the greater knowledge of you.

And it is with this belief and this knowledge that I say,

You are not enclosed within your bodies, nor confined to houses or fields.

That which is you dwells above the mountain and roves with the wind.

It is not a thing that crawls into the sun for warmth or digs holes into darkness for safety,

But a thing free, a spirit that envelops the earth and moves in the ether.

If these are vague words, then seek not to clear them.

Vague and nebulous is the beginning of all things, but not their end,

And I fain would have you remember me as a beginning.

Life, and all that lives, is conceived in the mist and not in the crystal.

And who knows but a crystal is mist in decay?

This would I have you remember in remembering me:

That which seems most feeble and bewildered in you is the strongest and most determined.

Is it not your breath that has erected and hardened the structure of your bones?

And is it not a dream which none of you remember having dreamt, that built your city and fashioned all there is in it?

Could you but see the tides of that breath you would cease to see all else,

And if you could hear the whispering of the dream you would hear no other sound.

But you do not see, nor do you hear, and it is well.

The veil that clouds your eyes shall be lifted by the hands that wove it,

And the clay that fills your ears shall be pierced by those fingers that kneaded it.

And you shall see

And you shall hear.

Yet you shall not deplore having known blindness, nor regret having been deaf.

For in that day you shall know the hidden purposes in all things,

And you shall bless darkness as you would bless light.

On Pain:

NARRATOR (to be recited before the movement begins)

And a woman spoke, saying:

Tell us of Pain.

CHORUS

Your pain is the breaking of the shell that encloses your understanding.

Even as the stone of the fruit must break, so that its heart may stand in the sun, so must you know pain.

And could you keep your heart in wonder at the daily miracles of your life, your pain would not seem less wondrous than your joy;

And you would accept the seasons of your heart, even as you have always accepted the seasons that pass over your fields.

And you would watch with serenity through the winters of your grief.

BARITONE

Much of your pain is self-chosen.

It is the bitter potion by which the physician within you heals your sick self.

Therefore trust the physician, and drink his remedy in silence and tranquility:

For his hand, though heavy and hard, is guided by the tender hand of the Unseen,

And the cup he brings, though it burns your lips, has been fashioned of the clay which the Potter has moistened with His own sacred tears.

On Joy and Sorrow:

NARRATOR (to be recited before the movement begins)

Then a woman said:

Speak to us of Joy and Sorrow.

CHORUS

Your joy is your sorrow unmasked.

And the selfsame well from which your laughter rises was oftentimes filled with your tears.

The deeper that sorrow carves into your being, the more joy you can contain.

BARITONE

Is not the cup that holds your wine the very cup that was burned in the potter's oven?

And is not the lute that soothes your spirit, the very wood that was hollowed with knives?

When you are joyous, look deep into your heart and you shall find it is only that which has given you sorrow that is giving you joy.

When you are sorrowful look again in your heart, and you shall see that in truth you are weeping for that which has been your delight.

Some of you say, "Joy is greater than sorrow," and others say, "No, sorrow is the greater."

But I say unto you, they are inseparable.

Together they come, and when one sits alone with you at your board, remember that the other is asleep upon your bed.

CHORUS

Therefore you are suspended like scales between your sorrow and your joy.

Only when you are empty are you at standstill and balanced.

When the treasure-keeper lifts you to weigh his gold and his silver, so must your joy or your sorrow rise or fall.

The Prophet by Kahlil Gibran is in the public domain.

Appendix C

Program Note

This concert is the premiere performance of an oratorio titled The Prophet, which is scored for narrator, baritone soloist, chorus, and chamber orchestra. At its core, The Prophet is a work about the juxtaposition of various dualities. This manifests in a multitude of elements throughout the piece. The oratorio incorporates musical settings of text from Kahlil Gibran's prose poetry book of the same title. In addition to the movements featuring the Gibran text, the work includes several instrumental sequences, which are titled "Knee Plays." These passages are minimalist in style and are reminiscent of similar sections in Philip Glass's opera Einstein on the Beach.

The story of The Prophet involves the eponymous prophet Almustafa's plans to leave the city of Orphalese, where he had resided for 12 years. When he travels to the city's dockyards early one morning, he finds the people of the entire town awaiting him, begging him not to leave them. Though he tells them that he must indeed depart, he promises to answer their many questions on philosophical aspects of human life, which he spends the remainder of the day doing. Many of the topics Almustafa addresses emphasize the duality of life, in which positive and negative experiences are set against each other to demonstrate their interconnectedness and necessity.

Part One of the oratorio sets the chapters "On Reason and Passion" and "On Prayer." These chapters relate to how we perceive and respond to our life's experiences. "On Reason and Passion" describes an inner battle in the mind between those two forces, and in "On Prayer," the prophet instructs us to learn to pray in both our distress and joy. The second part of the oratorio represents a significant expansion in musical forces with settings of the chapters "On Pain" and "On Joy and Sorrow," two chapters which discuss the processing of our emotions. Almustafa says here that we should celebrate sorrow and pain as we do joy, as they should all be thought of as different sides of the same experience and necessary for us to achieve true growth. This part also introduces the chorus into the orchestra, which sings the parts of the text which are more instructional in nature, enacting a similar function to the traditional Greek chorus. In contrast, the text sung by the baritone soloist is largely more allegorical.

The piece alternates between settings of the Kahlil Gibran text and the Knee Plays. These instrumental movements relate to each other in using shared minimalistic musical devices. In the context of the oratorio, the Knee Plays function as abstract or emotional commentaries either as introductions or responses to the philosophical nature of the Gibran texts. In the Knee Plays, the changes in orchestration, meter, or modality reflect their contextual placement in the oratorio. In the choral Knee Plays of Part Two, the chorus sings using solfège syllables. This is both stylistically consistent with the Knee Plays of Einstein on the Beach and reflects here their wordless, abstract nature.

The narrator delivers spoken introductions to the musical movements throughout the work. Each part begins with a prologue spoken by the narrator, who also introduces each texted movement. Programmatically, the inclusion of a narrator into this otherwise musical work reflects the natural medium of The Prophet, of that of a spoken sermon delivered to an audience. The purposes of each narration are as follows: to tell the framing story of the book; describe the character of the prophet Almustafa; and to prepare the listener for the musical settings which follow.

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