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Righteousness and Peace: A Cantata of Reconciliation

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Righteousness and Peace: A Cantata of Reconciliation

By

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Submitted to the graduate degree program in Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Date Defended: 10 April 2018

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Righteousness and Peace: A Cantata of Reconciliation

Chair: Dr. Forrest Pierce

Date Approved: 10 April 2018

Abstract:

Righteousness and Peace, a new cantata, uses the composer's own assemblage of Christian biblical texts to illustrate the meeting and reconciliation between moral law and mutual love. It is scored for mixed chorus with soprano and tenor soloist, accompanied by chamber orchestra; a version with piano accompaniment is also provided to facilitate rehearsal and expand the possibilities of performance. Its performance duration of 40-45 minutes makes it suitable for a special concert or community event. A system of key relationships is used to delineate the core concepts of righteousness (moral law) and peace (mutual love and cooperation), and to create shadings of meaning both to distinguish these core topical areas and to delineate connections and deeper unities between them as articulated in the source texts. Motivic links between all movements are also used to emphasize the continuity between apparently opposite ideas.

Table of Contents:

Dissertation Acceptance Page.....	ii
Abstract.....	iii
Table of Contents	iv
Righteousness and Peace: A Cantata of Reconciliation	1
1. Sinfonia	2
2. Recitative for Tenor: Listen, O Heavens.....	17
3. Chorus: Glory in the highest.....	26
4. Recitative for Soprano: Hear, O Israel.....	36
5. Aria for Soprano: With What Shall I Come.....	43
6. Chorus: LORD, Who May Dwell	55
7. Chorus and Tenor: Cursed is the Man / If We Say.....	63
8. Aria for Soprano: Comfort My People	78
9. Chorus: No Longer	94
10. Recitative for Soprano and Tenor: This is Love	101
11. Aria for Tenor: The Wolf Will Live With the Lamb.....	107
12. Chorus: Peace I Leave With You	118
13. Recitative for Soprano and Tenor: I will Listen	126
14. Chorus: Love and Faithfulness	134
Appendices	
A. Libretto.....	150
B. Analysis and Commentary	154
C. Righteousness and Peace – Piano and Voices Version.....	171
Bibliography.....	251

Righteousness and Peace:

A Cantata of Reconciliation

For Mixed Chorus, Soprano and Tenor Soloists, and chamber orchestra

Geoffrey Wilcken

Instrumentation:

1 Flute
1 Oboe
1 Bassoon
1 Trumpet in B-flat
1 Horn in F
1 Percussionist
 Floor Tom, Snare Drum, Glockenspiel, Mark Tree
Organ
Soprano Solo
Tenor Solo
Mixed Chorus
 Sopranos, Altos, Tenors, Basses

Strings (at least 3 on a part preferred, but 1 on a part is possible)
 I Violin
 II Violin
 Viola
 Violoncello
 Double Bass

Duration: Approximately 45 minutes

Righteousness and Peace

1. Sinfonia

Geoffrey Wilcken (2017)

Boldly $\text{♩} = 84$

Flute
Oboe
Bassoon
Trumpet in B \flat
Horn in F
Organ
Percussion
Soprano Solo
Tenor Solo
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Cello
Double Bass

Floor tom
Sus. Cym

f, *p*, *mf*, *mp*

f, *p*, *mf*, *mp*

f, *p*, *mf*, *mp*

f, *mp*

f, *p*, *mf*, *mp*

f, *mp*

f, *mp*

6

Fl. *mp* *p* *ff*

Ob. *mp* *p* *f* *ff*

Bsn. *f* *f* *ff*

B♭ Tpt. *f* *ff*

Hn. *mp* *p* *f* *ff*

Org. *f*

Perc. Floor tom *mf* *f* *f* Sus. Cym

Vln. I *mf* *p* *f* *ff*

Vln. II *f* *p* *f* *ff*

Vla. *f* *p* *f* *ff*

Vc. *f* *ff*

D.B. *f* *ff*

Detailed description of the musical score: The score is for measures 6 through 9. It features a woodwind section (Flute, Oboe, Bassoon), brass section (B♭ Trumpet, Horn), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and percussion (Floor tom, Suspended Cymbal). The woodwinds and strings play melodic lines with triplets and accents. The percussion provides rhythmic support with floor tom and suspended cymbal. Dynamics range from mezzo-piano (mp) to fortissimo (ff). The key signature has two sharps (F# and C#), and the time signature is 4/4.

10 **A**

Fl. *mf* *p*

Ob. *mf* *p* *pp*

Bsn. *mf* *p*

B \flat Tpt. *mp* *p* *pp*

Hrn. *mp* *p* *pp*

Org. *mf* *p*

Perc.

Vln. I *f* *p* *pp*

Vln. II *mp* *pp*

Vla. *f* *pp*

Vc. *mp* *p*

D.B. *mp* *p*

14 **B**
 Fl. *mf* *f*
 Ob. *mp* *f*
 Bsn. *f*
 B♭ Tpt. *f*
 Hn. *f*
 Org. *f*
 Perc. *f*
 Vln. I *f*
 Vln. II *f*
 Vla. *f*
 Vc. *f*
 D.B. *f*

18

Fl. *mf* *f*

Ob. *mp* *mf*

Bsn. *mf*

B \flat Tpt. *mp*

Hn. *mp*

Org.

Perc. *Floor tom* *mp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p*

D.B. *p*

22 **C**

Fl. *f*

Ob. *f*

Bsn. *f*

B♭ Tpt. *f*

Hrn. *f*

22 **C**

Org. *f*

Perc. *f* *f* *mp* *f*

22 **C**

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

Musical score for measures 26-28, featuring woodwinds, brass, strings, and percussion. The score is in 2/4 time and the key signature has two sharps (F# and C#). The dynamic marking is *ff* (fortissimo) throughout.

Woodwinds: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), and Horn (Hn.) all play melodic lines with accents and slurs.

Brass: B♭ Trumpet (B♭ Tpt.) and Horn (Hn.) play melodic lines with accents and slurs.

Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) provide harmonic support. Vln. I and Vln. II play triplets starting in measure 27. Vc. and D.B. play sustained bass lines.

Percussion: Suspended Cymbal (Sus. Cym) plays a sustained chord in measure 26.

Organ: Organ (Org.) plays chords and textures in the right hand, with sustained bass lines in the left hand.

30 **D**

Fl. *pp*

Ob. *pp*

Bsn. *pp* *mf*

B \flat Tpt. *pp*

Hn. *pp* *mp*

Org. **D**

Perc.

Vln. I *p* *mf* *pizz.*

Vln. II *p* *mf* *pizz.*

Vla. *p*

Vc. *p*

D.B. *p*

34

Fl. *p* *pp*

Ob. *p* *pp*

Bsn. *mf*

B \flat Tpt.

Hn. *mf*

Org.

Perc.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

D.B. *pizz.* *mf*

40 **E**

Fl. *p* *mp*

Ob. *p* *mp*

Bsn. *mp* *f*

B♭ Tpt. *mf*

Hn. *mf*

Org. **E**

Perc.

Vln. I *arco* *mf*

Vln. II *arco* *mf*

Vla. *arco* *mf*

Vc. *arco* *mf*

D.B. *arco* *mf*

46 **F**

Fl. *mf* *f* 3 3 3

Ob. *mf* *f* 3 3 3

Bsn. *mp* *f*

B \flat Tpt. *f*

Hn. *f*

Org. *mf* *mf*

Perc. *p* *mf* *L.V.*

Vln. I *mf* *f* 3 3 3

Vln. II *mf* *f* 3 3 3

Vla. *f*

Vc. *f* 3

D.B. *f* 3

49

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f*

B♭ Tpt. *mf* *f*

Hn. *mf* *f*

Org.

Perc. *p* *mf* *L.V.*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *ff* *f*

Vc. *mf* *ff* *f*

D.B. *mf* *ff* *f*

Detailed description of the musical score: The score is for measures 49, 50, and 51. The key signature has two sharps (F# and C#), and the time signature is 4/4. The instruments and their parts are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Organ (Org.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The percussion part includes a snare drum and cymbal, with a dynamic marking of *p* (piano) and *mf* (mezzo-forte). The organ part features a 5-measure rest in measure 50. The woodwinds and strings have various articulations, including accents and slurs, and some have fingerings indicated (e.g., 6, 3, 5).

53

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

Vln. I

Vln. II

Vla.

Vc.

D.B.

The image shows a page of a musical score for measures 53, 54, and 55. The score is arranged in a system with ten staves. The instruments are: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B \flat Trumpet (B \flat Tpt.), Horn (Hn.), Organ (Org.), Percussion (Perc.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The key signature is two sharps (F# and C#), and the time signature changes from 4/4 to 2/4 to 3/4. The music is marked with a forte (*f*) dynamic. The woodwinds and strings play melodic lines with triplets and slurs. The organ provides harmonic support with chords. The percussion part is mostly rests. The measure numbers 53, 54, and 55 are indicated at the beginning of their respective staves.

56 G

Fl. *ff* *f* *mf* *p*

Ob. *ff* *f* *mf* *p*

Bsn. *ff* *f* *mf* *p*

B \flat Tpt. *ff* *f* *mp* *p*

Hn. *ff* *f* *mp* *p*

Org. *ff* *f*

Perc. Glockenspiel *mp*

Vln. I *ff* *f* *mf* *mp*

Vln. II *ff* *f* *mf* *mp*

Vla. *ff* *f* *mf* *p*

Vc. *ff* *f* *mf* *p*

D.B. *ff* *f* *mf* *p*

60 *rit. . . .*

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf* *p*

B♭ Tpt. *mf* *pp*

Hn. *mf* *mp* *p*

Org. *pp*

Perc. *p* *p*

Vln. I *p < mf* *p*

Vln. II *p < mf* *p*

Vla. *mf* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

Righteousness and Peace

2. Recitative: Listen, O Heavens

Deut. 32:1-4

Geoffrey Wilcken (2017)

As a proclamation $\text{♩} = 90$

The musical score is arranged for a full orchestra and a Tenor Soloist. The instruments listed on the left are Flute, Oboe, Bassoon, Trumpet in Bb, Horn in F, Percussion, Tenor Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into measures with various time signatures: 2/4, 4/4, 3/4, and 4/4. Dynamics include *f*, *p*, and *mf*. The Tenor Soloist part includes the lyrics: "Li - sten, O heav-ens, and I will speak; Hear, O earth, the".

As a proclamation $\text{♩} = 90$

Sus. Cym. L.V.

As a proclamation $\text{♩} = 90$

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6 **A**

Fl.

Ob.

Bsn.

p < > *p* *mp* > *p*

6

B♭ Tpt.

p < > *p* *p*

Hn.

p < > *p* *p*

6 **A** *Mark Tree*

Perc.

p

mf *mf*

T Sol

words of my mouth. Let my teach - ing fall - like - rain, and my

6 **A**

Vln. I

p > *mp* > *p*

Vln. II

p > *mp* > *p*

Vla.

p > *mp* > *p*

Vc.

p > *mp* > *p*

D.B.

p > *mp* > *p*

11

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Perc.

T Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

Glockenspiel

words de - scend like dew, like show - - - - - ers on new grass, like a -

mf *p* *p*

mp *p*

mp *p* *p*

mf *f* *mf*

mp *p*

mp *p* *p*

mp *p* *p*

mp *p*

mp *p*

15 **B**

Fl. *mp* *mf* *p*

Ob. *mp* 3 3

Bsn. *p* *mp* *p*

B \flat Tpt.

Hn. *mf*

15 **B**

Perc. *Sus. Cym. soft mallet* *p* *mp* *p*

T Sol
 bun - - - dant rain on ten - der pains.

15 **B**

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp* *mf*

Vc. *p* *mp* *mf*

D.B. *p* *mp* *mf*

19 **C**

Fl.

Ob. *mp*

Bsn. *mp*

B \flat Tpt. *f > p*

Hn. *f p*

19 **C**

Perc.

T Sol. *f*
I will pro - claim the name of the

19 **C**

Vln. I *mf f > p mp*

Vln. II *mf f > p mp*

Vla. *f > p mp*

Vc. *f > p mp*

D.B. *f > p mp*

23

Fl. *mp* *p*

Ob. *mp* *p* *mp* *mp*

Bsn. *p* *mp*

23

B \flat Tpt.

Hn.

23

Perc.

T Sol *f*

Lord. Oh, praise the great - ness of our God! He is the Rock; his

23

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

27 **D**

Fl. *mf*

Ob. *p* *mf*

Bsn. *p* *mf* *p* *mf*

B♭ Tpt. *mf* *mf*

Hn. *mf* *mf*

Perc. *Floor Tom* *mp* *mf* *p*

T Sol
ways are per - fect, and all his ways are just. A faith-ful

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

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

D.B. *mf* *mp* *p*

32

Fl. *p* \curvearrowright *mp*

Ob. *p* \curvearrowright *mp*

Bsn. *p* \curvearrowright *mp*

32

B \flat Tpt. *p* \curvearrowright *mp*

Hn. *p* \curvearrowright *mp*

32

Perc.

T Sol *f* *mp*
 God who does no wrong; up-right and just is He,

32

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *p* *pp*

D.B. *mp* *p* *pp*

36

Fl. *p* *pp*

Ob. *p* *pp*

Bsn. *p* *pp*

36

B \flat Tpt. *pp* *Cup Mute*

Hn. *p* *pp*

36

Perc. *Mark Tree* *p*

T Sol *p*
is He.

36

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

D.B. *pp*

Righteousness and Peace

3. Chorus: Glory to God in the Highest

Luke 2:14; Psalm 116:5

Geoffrey Wilken (2017)

Lively ♩ = 92

Flute *f*

Oboe *f*

Bassoon *f*

Trumpet in Bb *mf*

Horn in F *mf*

Organ *mf*

Percussion *Glockenspiel* *mf* *f*

Lively ♩ = 92

Soprano

Alto

Tenor

Bass

Lively ♩ = 92

Violin I *f*

Violin II *f*

Viola *f* *mf*

Cello *f* *mf*

Double Bass *f* *mf*

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9 **A**

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mp* *mf*

B♭ Tpt. *mp* *mf*

Hn. *mp* *mf*

9 **A**

Org.

Perc. *mf*

9 **A**

S. *f* *mf* *f*
Glo-ry to God in the high - - est, Glo-ry to God in the high - - est, Glo-ry to

A. *f* *f* *f*
Glo - - - - - ry, Glo - - - - - ry, Glo-ry to God in the high - - -

T. *f* *mf*
Glo-ry to God in the high - - est, Glo-ry to God in the high - - est,

B. *f*
Glo-ry to God in the high - - - est,

9 **A**

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

Vln. II *mp* *mp* *mp*

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

Vc. *mp* *mp* *mf* *p* *mp*

D.B. *mp* *mp* *mp*

15 B

Fl. *p*

Ob. *p*

Bsn. *p* *p < mf > p*

B♭ Tpt. *mf* *p*

Hn. *mf* *p*

Org. *p*

Perc. *Sus. Cym*
soft mallet
pp *mf* *pp*

S. *mp*
God in the high - - - - - est and on earth, Glo - ry to God in the high - est,

A. *fp* *f* *mp*
est, Glo - ry to God in the high - est, and, Glo - ry to God in the high - est,

T. *f* *mp*
Glo - - - - - ry to God, Glo - ry to God in the high - est,

B. *f* *mp*
Glo - ry to God in the high - - - - - est, and, Glo - ry to God in the high - est,

15 B

Vln. I *mf* *p < mf > p*

Vln. II *mf* *p* *p < mf > p*

Vla. *mf* *p* *p < mf > p*

Vc. *mf* *p < mf > p*

D.B. *mf* *p < mf > p*

23 C

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *mf*

B^b Tpt. *mf* *p*

Hn. *mf* *p*

Org. *p*

Perc. *Glockenspiel* *mf*

23 C

S. *f* *mp* *f* *mp*
and on earth peace, _____ peace _____ to those _____ on whom his fa - - - vor rests.

A. *f* *mp* *f* *mp*
and on earth peace, _____ peace to those on whom his fa - vor rests.

T. *f* *mp* *f* *mp*
and on earth peace, _____ peace to those _____ on whom his fa - - - vor rests.

B. *f* *mp* *f* *mp*
and on earth peace, _____ peace _____ to those on whom his fa - vor rests.

23 C

Vln. I *p* *mf* *p* *f*

Vln. II *p* *mf* *p* *f*

Vla. *p* *mf* *p* *f*

Vc. *p* *mf* *p* *f*

D.B. *p* *mf* *p*

32 **D**

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

32 **D**

S. *p* The LORD _____ is mer-ci-ful, _____ *mf* is mer-ci-ful, _____ *f* and

A. *p* The LORD is mer-ci-ful, _____ *mf* is mer-ci-ful, _____ *f* and

T. *mp* mer-ci-ful, _____ *f* mer-ci - ful, and

B. *mp* mer-ci-ful, _____ *f* mer-ci - ful, and

32 **D**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *f* *p*

41

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

Floor Tom

mp *f*

41

S

just, _____ and full of com-pas - sion, full of com - pas - - - -

mf *mf* *mf*

A

just, _____ and full of com-pas - sion, full of com - pas - - - -

mf *mf* *mf*

T

just, _____ and full of com-pas - sion, full of com - pas - - - -

mf *mf* *mf*

B

just, _____ and full of com-pas - sion, full of com - pas - - - -

mf *mf* *mf*

41

Vln. I

mf *p* *mf* *p*

Vln. II

mf *p* *mf* *p*

Vla.

mf *p* *mf* *p*

Vc.

mf *p* *mf* *p*

D.B.

mf *p* *mf* *p*

50 **E** **F**

Fl. *f*

Ob. *f* *mp*

Bsn. *f*

B♭ Tpt. *f*

Hn. *f*

Org. *mf*

Perc. *f* Glockenspiel

S. *f* sion. Glo-ry to God in the

A. *f* sion. Glo - - -

T. sion.

B. sion.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

D.B. *f*

56

Fl. *mp* *f*

Ob. *f*

Bsn. *mp* *f*

B♭ Tpt. *mp* *mf*

Hn. *mp* *mf*

Org.

Perc.

56

S. *f*
high - - est, Glo-ry to God in the high - - est, Glo-ry to God in the high - -

A. *f*
- - - - - ry, Glo - - - - - ry, Glo-ry to God in the high - - - est, Glo-ry to

T. *f* *f* *f*
Glo-ry to God in the high - - est, Glo-ry to God in the high - - - est, Glo - - -

B. *f* *f*
Glo-ry to God in the high - - - est, Glo-ry to God on

56

Vln. I *mp* *mf* *f*

Vln. II *mf* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf*

D.B. *mp* *mf*

62 **Broadening**

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

Sus. Cym
soft mallet

62 **Broadening**

pp *mf* *ff*

S
est, Glo - - - - - ry be to God on

A
God, Glo - - - - - ry be to God on

T
ry, Glo - - - - - ry be to God on

B
high, Glo - - - - - ry be to God on

62 **Broadening**

Vln. I
mp *fp* *f* *f*

Vln. II
mp *fp* *f* *f*

Vla.
mp *fp* *f* *f*

Vc.
f *f*

D.B.
f *f*

67

Fl. *ff*

Ob. *ff*

Bsn. *ff*

B^b Tpt. *ff*

Hn. *ff*

Org. *f*

Perc. *Glockenspiel*

S. high.

A. high.

T. high.

B. high.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Detailed description: This page of a musical score covers measures 67 through 70. The score is arranged in a system with multiple staves. The woodwind section (Flute, Oboe, Bassoon, B^b Trumpet, Horn) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are marked with a fortissimo (*ff*) dynamic. The Organ is marked with a forte (*f*) dynamic. The Percussion part features a Glockenspiel. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a 'high.' dynamic. The music is in a 6/8 time signature and a key signature of one flat. The notation includes various rhythmic values, slurs, and accents.

Righteousness and Peace

4. Recitative: Hear, O Israel

Deut. 6:4-5; Matthew 22:39

Geoffrey Wilcken (2017)

Commanding ♩ = 72

The score is for a 4/4 time piece in G major. It features a variety of instruments: Flute, Oboe, Bassoon, Trumpet in Bb, Horn in F, Organ, Percussion, Soprano Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is marked 'Commanding' with a quarter note equal to 72 beats per minute. The dynamics range from *mf* (mezzo-forte) to *p* (piano) and *mp* (mezzo-piano). The Soprano Solo part includes the lyrics: 'Hear, O Is - ra-el: the LORD, the'. The organ part is marked *p*. The percussion part is marked with a 4/4 time signature and rests. The string parts (Violin I, Violin II, Viola, Cello, Double Bass) are marked *mf* and *p*. The woodwind parts (Flute, Oboe, Bassoon, Trumpet in Bb, Horn in F) are marked *mf* and *p*. The Soprano Solo part is marked *f*.

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5 **A**

Fl. *mf* *mp* *p*

Ob. *mf* *mp* *p*

Bsn. *fp* *mf* *mp* *p*

B♭ Tpt. *fp* *mf* *p*

Hn. *fp* *mf* *p*

Org. *mp*

Perc.

S Sol *mf* *f*
 LORD our God, the LORD is one. Love the LORD your God with all—

5 **A**

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

D.B. *mf* *mp*

10

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

10

Org.

Perc.

S Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *mf*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

mp *mf* *mp*

your heart, and with all your soul, and with all

15 **B**

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p

mf

pp

mp

mp

mf

mf

mf

p

mf

p

—your strength. ————

This is the first and gea-test com-mand-ment,

3

3

3

20 C

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

20 C

Org.

Perc.

S Sol

and the se-cond is like it: Love your neigh - bor,

20 C

Vln. I

Vln. II

Vla.

Vc.

D.B.

25

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

25

Org.

Perc.

S Sol

love ——— your neigh - - bor as ——— your-self. All the law and the pro-phets

25

Vln. I

Vln. II

Vla.

Vc.

D.B.

31 **D**

poco rit.

Fl. *mf* *pp*

Ob. *mp* *p* *pp*

Bsn. *mp* *p* *pp*

B \flat Tpt. *mp* *p* *pp*

Hn. *mp* *p* *pp*

31 **D**

poco rit.

Org. *p*

Perc.

S Sol *mp*
hang on these two com-mand - - - - - ments.

31 **D**

poco rit.

Vln. I *mp* *p* *pp*

Vln. II *mp* *p* *pp*

Vla. *mp* *p* *pp*

Vc. *mp* *pp*

D.B. *mp* *pp*

Righteousness and Peace

5. Aria: With What Shall I Come

Geoffrey Wilken (2017)

Micah 6:6-8; Matthew 5:48

Flowing ♩ = 40 **A**

Flute

Oboe *mp* *mf* *p*

Bassoon *mp* *mf* *p*

Trumpet in B♭ *Cup Mute* *mp* *mf* *p*

Horn in F

Flowing ♩ = 40 **A**

Organ

Percussion

Soprano Solo *mf* *With*

Flowing ♩ = 40 **A**

Violin I

Violin II

Viola

Cello *p*

Double Bass

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9 **B**

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

9 **B**

Org.

Perc.

S Sol

what shall I come be - fore_ the LORD, and bow down be - fore the ex - al - - - ted

9 **B**

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

mp *mf*

mp *mf*

17

Fl. *mp* *mf*

Ob.

Bsn. *mp*

B♭ Tpt.

Hn.

Org.

Perc.

S Sol *f* *f*
 God? Shall I come be - fore him with burnt of - - fer-ings, with calves a year —

17

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp* *mf*

Vc. *mp*

D.B. *mp* *mf*

26 **C**

Fl. *mp*

Ob. *mf* *mf*

Bsn. *mf*

B♭ Tpt. *mp* *mf*

Hn. *mf*

Org.

Perc.

S Sol. old?

Vln. I

Vln. II

Vla. *mf*

Vc. *mp* *mf*

D.B. *mf*

34 **D**

Fl.

Ob. *p* *mf*

Bsn. *mp* *mf*

B♭ Tpt. *mp* *mp* Remove Mute

Hn. *mp*

Org.

Perc.

S Sol *f*
Will the LORD _____ be pleased with thou - sands of rams,

34 **D**

Vln. I *mp* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

E

42 *rit. ...* **More Serious** ♩ = 80

Fl. *mf* *f* *p*

Ob. *f* *mp*

Bsn. *f* *mp*

B♭ Tpt. *f* *p*

Hn. *mf* *p* *mp*

E

42 *rit. ...* **More Serious** ♩ = 80

Org.

Perc.

S Sol. *f* *mp*

or with ten thou-sand ri - - - - - vers of oil?

E

42 *rit. ...* **More Serious** ♩ = 80

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *mf*

D.B. *mf* *mf*

48

Fl.

mp

mf

mp

Ob.

p

mp

Bsn.

p

mp

B♭ Tpt.

mp

Hn.

p

mp

Org.

Perc.

S Sol

mp < mf

f

mf

He has shown you, O man, — what is good, and what does the

Vln. I

mf

mp

mp

Vln. II

mf

mp

Vla.

mf

Vc.

mp

mf

mp

D.B.

mp

mf

mp

F*rit. . .* **Flowing** $\text{♩} = 40$

54

Fl. *mf* *p* *mp* *mf*

Ob. *mf* *p* *mp* *mf*

Bsn. *mf* *p* *mp* *mf*

B♭ Tpt. *mf* *p* *p*

Hn. *mf* *p* *p*

F*rit. . .* **Flowing** $\text{♩} = 40$

54

Org.

Perc.

S Sol *f* *ff* *mf*

LORD re-quire of you? What does the LORD re-quire of you?

F*rit. . .* **Flowing** $\text{♩} = 40$

54

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

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

60

Fl. *p* *mp* *p* *mp* *p* *pp*

Ob. *mp* *mf* *mp* *mf* *p*

Bsn. *mp* *mf* *mp* *mf* *p* *p*

B♭ Tpt. *mp* *p* *mp* *pp*

Hrn. *mp* *p* *mp* *pp*

Org.

Perc.

S Sol *mf* *mp*
 To act just - ly, to love mer - cy, and to walk hum - bly with

60

Vln. I *p* *mp* *p* *mp* *pp* *p*

Vln. II *p* *mp* *p* *mp* *pp* *p*

Vla. *p* *mp* *p* *mp* *pp* *p*

Vc. *p* *mp* *pp* *p*

D.B. *p* *mp* *pp*

69 **G** **H**

Fl. *mf* *f* *pp*

Ob. *mf* *f* *pp*

Bsn. *mf* *f* *pp*

B♭ Tpt. *Cup Mute* *mp* *mf* *pp*

Hn. *mp* *mf* *pp*

Org.

Perc.

S Sol. *p*
 — your God. — There-fore be ye

69 **G** **H**

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *mp* *mf* *p* *pp*

Vc. *mf* *mp* *mf* *p*

D.B. *mp* *mf* *p*

78

Fl.

Ob.

Bsn.

B♭ Tpt.

Hrn.

Org.

Perc.

S Sol

per - fect, _____ as your hea - ven - ly Fa - ther _____ is per - - - - - - - - fect.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mf

mp

mf

p

pp

mp

p

mp

p

pp

pp

mp

p

pp

mp

p

mp

mp

87

Fl. *mf* *pp*

Ob. *mf* *pp*

Bsn. *mf* *pp*

B♭ Tpt. *mf* *pp*

Hn. *mf* *pp*

Org.

Perc.

S Sol.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mp* *p*

D.B. *mp* *p*

Righteousness and Peace

Psalm 15:1-2

6. Chorus: Lord, Who May Dwell

Geoffrey Wilken (2017)

Solemn $\text{♩} = 63$

Flute

Oboe

Bassoon

Trumpet in B \flat

Horn in F

Solemn $\text{♩} = 63$

Organ

Percussion

Floor Tom

pp

Solemn $\text{♩} = 63$

Soprano

Alto

Tenor

mp *mf* *f*

LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - - ly

Bass

mp *mf* *f*

LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - - ly

Solemn $\text{♩} = 63$

Violin

Violin

Viola

Cello

pizz *mf*

Double Bass

pizz *fp*

8 **A**

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

mp \rightrightarrows *pp*

8 **A**

S

A

fp \rightrightarrows \rightrightarrows *fp*

Who may dwell? Who may dwell?

T

mp \rightrightarrows \rightrightarrows *mf*

hill? LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - - ly

B

mp \rightrightarrows \rightrightarrows *mf*

hill? LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - - ly

8 **A**

Vln.

fp \rightrightarrows \rightrightarrows

Vln.

fp \rightrightarrows \rightrightarrows *p*

Vla.

p

Vc.

D.B.

16 **B**

Fl. *fp* *mp* *p*

Ob. *fp* *mp* *p* *mf*

Bsn. *mf*

B \flat Tpt.

Hn.

16 **B**

Org.

Perc. *mf* *p* *f*

16 **B**

S. *mf* *f* *mp* *f*

A. *mp* *fp* *f* *mp* *f*

T. *mf* *mf* *f*

B. *mf* *mf* *f*

He whose walk is blame - - less, And
 Who may dwell? And
 hill? LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - ly
 hill? LORD, who may dwell in your sanc - tu - a - ry? Who may a - bide on your ho - - ly

16 **B**

Vln. *fp* *mp* *p*

Vln. *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *f*

D.B. *f*

24

Fl. *mp* *mf* *mp*

Ob. *p* *mp*

Bsn. *p* *mp*

Bb Tpt.

Hn.

Org.

Perc. *mp* *f*

S. *mf* *f* *mf*

A. *mf* *mf*

T. *f* *mp* *mf*

B. *f* *mp* *mf*

24

Vln. *p* *mf* *mf*

Vln. *mf* *mf* *p*

Vla. *mf* *mf* *p*

Vc.

D.B.

does what is right - eous, who does what is right - - - eous, who
 does what is right - - - eous. Right - - - eous. Who
 hill? Whose walk is blame - less. Who
 hill? Whose walk is blame - less. Who does what is

C

31 D

Fl. *f* *p*

Ob. *f* *p*

Bsn. *f* *mp*

B \flat Tpt. *f* *mp*

Hn. *f* *mp*

Org. *f* *mp*

Perc. *mp* *mf*

31 D

S speaks truth from his heart and has no

A speaks truth from his heart and has no

T speaks truth from his heart and has no

B right - eous LORD, who may dwell in your sanc - - tu - a - ry? No

31 D

Vln. *f* *mp*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *f* *mf* *mp*

D.B. *f* *mf* *mp*

38 **E**

Fl. *mf* *p*

Ob. *mp* *p*

Bsn. *mp* *p*

B \flat Tpt.

Hn.

Org.

Perc. *mf* *mp*

38 **E**

S. *mf*

A. *mf* *mf*

T. *f* *mp* *mp*

B. *f* *mp* *mp*

38 **E**

Vln. *mf* *mp* *p*

Vln. *mp* *mp* *p*

Vla. *mp*

Vc. *mf*

D.B. *mf*

slan - der on his tongue. Who may dwell?

slan - der on his tongue, who may dwell in your sanc - tu - a - ry? Who may a -

slan - der on his tongue, who may dwell in your sanc - tu - a - ry? Who may a -

mf

46

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

S

A

T

B

Vln.

Vln.

Vla.

Vc.

D.B.

mp

mf

mp

p

pp

p

mf

mp

fp

mp

p

mp

p

Whose walk is blame - less, whose walk is blame - less.

Whose walk is blame - less, whose walk.

bide on your ho - - ly hill? Who may dwell?

bide on your ho - - ly hill?

53

Fl. *p*

Ob. *p*

Bsn.

B^b Tpt.

Hn.

Org.

Perc. *p* *pp*

S *p* *pp*

A *p* *pp*
Who? Who?

T *p* *pp*
Who? Who?

B *p* *pp*
Who? Who?

53 *pizz.*

Vln. *mp* *pizz.*

Vln. *mp* *pizz.*

Vla. *mp*

Vc. *mp*

D.B. *mp*

Deut 27:15-19, 24-25
Matthew 5:17
1 John 1:8-9

Righteousness and Peace

7. Recit and Chorus: Cursed is the Man / If we Say

Geoffrey Wilcken (2017)

Severe ♩ = 80

Flute

Oboe

Bassoon

Trumpet in B \flat

Horn in F

Organ

Percussion
Sus. Cym. soft mallet

Tenor Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Cur-sèd is the man who carves an i-mage or

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6

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

Cup mute

p

mf

mp

mp

p

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

casts an i - - dol - a thing de - test - a - ble to the LORD, the work of a

11 A

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

11 A

T Sol

crafts - - man's hands, and sets it up in se - cret. —

S

Then shall all the peo - ple say, "A - men!"

A

Then shall all the peo - ple say, "A - men!"

T

Then shall all the peo - ple say, "A - men!"

B

Then shall all the peo - ple say, "A - men!"

11 A

Vln. I

Vln. II

Vla.

Vc.

D.B.

17

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

Sus. Cym.
soft mallet

Floor Tom

17

T Sol.

Cur-sèd is the man who dis-ho-nors his fa-ther or his mo-ther.

S.

A.

T.

B.

Then shall all the

Then shall all the

Then shall all the

Then shall all the

17

Vln. I

Vln. II

Vla.

Vc.

D.B.

22 **B**

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

f

mp

p

Cur-sèd is the man who leads the blind a-stray on the

peo-ple say, "A - men!"

peo-ple say, "A - men!"

peo-ple say, "A - men!"

peo-ple say, "A - men!"

f

mp

p

f

mp

p

f

mp

p

28 C

Fl. ————

Ob. ————

Bsn. *mp* ———— *mf* ———— *p*

Open

B♭ Tpt. *mp* ———— *mf* ———— *p*

Hn. *mp* ———— *mf* ———— *p*

Org. C

Perc. ————

T Sol. C

road.

S. *mf* ———— *f*
Then shall all the peo - - - ple say, "A - - men!"

A. *mf* ———— *f*
Then shall all the peo - - - ple say, "A - - men!"

T. *mf* ———— *f*
Then shall all the peo - ple — say, "A - - men!"

B. *mf* ———— *f*
Then shall all the peo - ple — say, "A - - men!"

Vln. I. *mf* ———— *p* *f*

Vln. II. *mf* ———— *p* *f*

Vla. *mf* ———— *p* *f*

Vc. *mf* ———— *p* *f*

D.B. *mf* ———— *p* *f*

34

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

mp

mf

p

f

ff

mf

p

mp

ff

mf

p

mp

ff

mf

p

mp

Cur-séd is the man who with-holds jus-tice from the a-li-en, the fa-ther-less, or the wi - - - dow.

39 **D**

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

T Sol.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mf* *f* *mp* *p*

Cup mute *mf* *p*

mp *f*

mp *f*

f *ff* *mf*

Then shall all the peo - ple say, Then shall all the peo - ple say: A - - - -

f *ff* *mf*

Then shall all the peo - ple say, Then shall all the peo - ple say: A - - - -

f *ff* *mf*

Then shall all the peo - ple say, Then shall all the peo - ple say: A - - - -

f *ff* *mf*

Then shall all the peo - ple say, Then shall all the peo - ple say: A - - - -

mf *mf* *f* *mp* *p*

mf *mf* *f* *mp* *p*

mf *mf* *f* *p*

mf *mf* *f* *p*

mf *mf* *f* *p*

46 **E** Earnestly ♩ = 72

Fl.

Ob.

Bsn.

B^b Tpt. *Open* *f*

Hn. *f*

46 **E** Earnestly ♩ = 72

Org.

Perc. *Sus. Cym.* *soft mallet* *L.V.*
mp — *f* — *p*

46 **E** Earnestly ♩ = 72

T Sol.

S. *f* *mp*
 men.

A. *f* *mp*
 men.

T. *f* *mp*
 men.

B. *f* *mp*
 men.

46 **E** Earnestly ♩ = 72

Vln. I. *f* *3*

Vln. II. *f* *3*

Vla. *f* *3*

Vc. *f* *3*

D.B. *f* *3*

53 **F**

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

p

p

p

p

p

p

mp

mf

Do not think that I have come_ to a-bo-lish the Law_____ or the Pro-phets. _____ I have not

59 **G** **H**

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

come to a-bo-lish them, but to ful - fill, _____ to _ ful - fill them. _____

If we say we have no

If we say we have no

If we say we have no

If we say we have no

mp *p* *mp* *p* *mp* *p* *mp* *p*

66 I

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

T Sol.

S *mp* sin, we de - ceive our-selves and the *mf* truth is not in us. *mf* But if we con-

A *mp* sin, we de - ceive our-selves and the *mf* truth is not in us. *mf* But if we con-

T *mp* sin, we de - ceive our-selves and the *mf* truth is not in us. *mf* But if we con-

B *mp* sin, we de - ceive our-selves and the *mf* truth is not in us. *mf* But if we con-

66 I

Vln. I *mf* *p* *p*

Vln. II *mf* *p* *p*

Vla. *p*

Vc. *mp*

D.B. *mp*

71

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

71

T Sol.

S

f - fess our sins, God who is faith - ful and just will for - give our sins and *mf*

A

f - fess our sins, God who is faith - ful and just will for - give our sins and *mf*

T

f - fess our sins, God who is faith - ful and just will for - give our sins and *mf*

B

f - fess our sins, God who is faith - ful and just will for - give our sins and *mf*

71

Vln. I

mf *mp* *mf* *p*

Vln. II

mf *mp* *mf* *p*

Vla.

mf *mp* *mf* *p*

Vc.

mf *mp* *mf* *p*

D.B.

mf *mp* *mf* *p*

77 **J**

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

T Sol.

S

A

T

B

77 **J**

Vln. I

Vln. II

Vla.

Vc.

D.B.

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

cleans us from all un - - - - right - cous-ness.

cleans us from all un - - - - right - cous-ness.

cleans us from all un - - - - right - cous-ness.

cleans us from all un - - - - right - cous-ness.

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

84

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

T Sol.

S.

A.

T.

B.

Vln. I.

Vln. II.

Vla.

Vc.

D.B.

mp

p

pp

mf

mp

p

pp

mf

p

pp

Righteousness and Peace

8. Aria: Comfort My People

Isaiah 40:1-5

Geoffrey Wilcken (2017)

Gently ♩ = 54

The musical score is arranged in a standard orchestral format. It includes parts for Flute, Oboe, Bassoon, Trumpet in Bb, Horn in F, Organ, Percussion, Soprano Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 6/8 time and features a key signature of two flats (Bb and Eb). The tempo is marked 'Gently' with a quarter note equal to 54 beats per minute. The dynamic markings are *mf* for the flute, *p* for the strings, and *mp* for the organ. The flute part begins with a melodic line in the fourth measure, marked *mf*. The string parts provide a rhythmic accompaniment, with the Violin I and II parts playing a steady eighth-note pattern, and the Viola, Cello, and Double Bass parts playing a similar pattern. The organ part is silent throughout the score. The percussion part is also silent. The Soprano Solo part is silent throughout the score.

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7

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S Sol.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

13 **A**

Fl. *mp* *mf*

Ob.

Bsn.

B^b Tpt.

Hn.

13 **A**

Org.

Perc.

S Sol *mf* *mf* *mp*
 Com - - - - fort, Com - fort my peo - ple, says your God. Speak

13 **A**

Vln. I *p* *mp* *p* *mp*

Vln. II *p* *mp* *p* *mp*

Vla. *p* *mp* *p* *mp*

Vc. *p* *p*

D.B. *p* *p*

19 **B**

Fl. *p* *mf*

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S Sol

ten - der - ly — to Je - ru - sa - lem and pro - claim, ————— pro - claim to her — that — her

19 **B**

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *mp*

D.B. *mp*

24 C

Fl. *mp* *mf* *p*

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S Sol
 hard ser-vice has been com - ple - ted. That her sin _____ has been

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

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

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

Vc. *mf* *p* *mf* *p* *mp*

D.B. *mf* *p* *mf* *p* *mp*

30

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

S Sol

paid for, that she has re-ceived from the LORD's hand dou-ble for all _____ her

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

f

mp

mf

mp

mp

mf

mp

mp

mf

mp

mp

mf

mp

35 **D**

Fl. *mp*

Ob.

Bsn.

B^b Tpt.

Hn.

35 **D**

Org.

Perc.

S Sol. *mp*
sins.

35 **D**

Vln. I *pp* *mp*

Vln. II *pp* *mp*

Vla. *pp* *mp*

Vc. *pp* *mp*

D.B.

E

40 Stately ♩ = 80

Fl. *mf* *f* *mf*

Ob.

Bsn.

B^b Tpt.

Hn.

E

40 Stately ♩ = 80

Org. *mf* *p*

Perc.

S Sol *f* *f*

A voice of one cal - ling: _____ "In the de - sert, pre-

E

40 Stately ♩ = 80

Vln. I *mf* *mf* *f* *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf* *f* *mf*

D.B. *mf* *f* *mf*

45

Fl.

mf

p

Ob.

Bsn.

B^b Tpt.

Hn.

45

Org.

mp

p

Perc.

S Sol

pare the way for the LORD, make — straight in the wil - der - ness a high - - -

45

Vln. I

Vln. II

Vla.

Vc.

D.B.

50 **F** Moving forward ♩ = 120

Fl. *mp* *mf* *p*

Ob.

Bsn.

B♭ Tpt.

Hn.

50 **F** Moving forward ♩ = 120

Org. *mp* *p* *mp*

Perc.

S Sol *f* *mf*
 - - - way for our God. Ev-'ry val - ley shall be raised

50 **F** Moving forward ♩ = 120

Vln. I *mp* *pizz.*

Vln. II *mp* *pizz.*

Vla. *mp* *pizz.*

Vc. *mp* *pizz.*

D.B. *mp* *pizz.*

58 G

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

58 G

Org. *mp*

Perc.

S Sol *f*
 up, ev-'ry moun-tain and hill made low; the rough-ground

58 G

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

D.B. *f*

66

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

66

Org.

Perc.

S Sol

shall be-come le - - - - - vel, the rug - - - - - ged pla - ces -

66

Vln. I

Vln. II

Vla.

Vc.

D.B.

74 rit. . . **H** Tempo I ♩ = 54

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

74 rit. . . **H** Tempo I ♩ = 54

Org.

Perc.

S Sol *mp*
— a plain.

74 rit. . . **H** Tempo I ♩ = 54

Vln. I *arco mp f p*

Vln. II *arco mp f p*

Vla. *mp f p*

Vc. *arco mp f p*

D.B. *arco mp f p*

81

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

81

Org.

Perc.

S Sol

mf

And the glo - - - - - ry of the LORD will be re - veal - - - - ed,

81

Vln. I

mp *p* *mp* *mf*

Vln. II

mp *p* *mp* *mf*

Vla.

mp *p* *mp* *mf*

Vc.

mp *p* *mp* *mf*

D.B.

mp *p* *mp* *mf*

87 **I**

Fl. *mf* *f*

Ob.

Bsn.

B[♭] Tpt.

Hn.

87 **I**

Org.

Perc.

S Sol *f* *mp* *mf*

and all _____ man-kind to - ge-ther will see _____ it, for the

87 **I**

Vln. I *p* *mf*

Vln. II *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

D.B. *p* *mf*

93 rit. . .

Fl. *mf* *mp*

Ob.

Bsn.

B^b Tpt.

Hn.

93 rit. . .

Org. *mp*

Perc.

S Sol *f*
 mouth _____ of the LORD _____ has spo - ken."

93 rit. . .

Vln. I *p* *mp* *f* *mp*

Vln. II *p* *mp* *f* *mp*

Vla. *p* *mp* *f* *mp*

Vc. *p* *mp* *f* *mp*

D.B. *p* *mp* *f* *mp*

Righteousness and Peace

9. Chorus: No Longer

Geoffrey Wilcken (2017)

Jeremiah 31:34

Serious ♩ = 76

The musical score is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, Tenor, Bass) are positioned above the string section (Violin I, Violin II, Viola, Cello, Double Bass). The woodwind section (Flute, Oboe, Bassoon, Trumpet in B, Horn in F, Organ) and Percussion are positioned below the vocal parts. The score is in 2/4 time with a key signature of one flat (Bb). The tempo is marked 'Serious' with a quarter note equal to 76 beats per minute. The lyrics are: 'No lon-ger_ shall a man teach his neigh-bor, or a man_ his bro-ther, say-ing:'. The vocal parts feature dynamic markings of *mf*, *f*, *mp*, and *f*. The instrumental parts are mostly rests, indicating that the instruments are silent during this section of the piece.

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6 (♩=♩ sempre)

Fl. —

Ob. —

Bsn. —

B♭ Tpt. —

Hn. —

Org. —

Perc. —

S
f "Know the LORD, _____ *mf* know the LORD, _____ *mp* know the LORD." *mf* Be-

A
f "Know the LORD, _____ *mf* know the LORD, _____ *mp* know the LORD." *mf* Be-

T
f "Know the LORD, _____ *mf* know the LORD, _____ *mp* know the LORD." *mf* Be-

B
f "Know the LORD, _____ *mf* know the LORD, _____ *mp* know the LORD, know the LORD." *mf* Be-

6 (♩=♩ sempre)

Vln. I —

Vln. II —

Vla. —

Vc. —

D.B. —

12

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

cause they will all know me, from the least of them to the grea - test, de -

cause they will all know me, from the least of them to the grea - test, de -

cause they will all, they will all know me, from the least of them to the grea - test, de -

cause they will all, they will all know me, from the least of them to the grea - test, de -

f *p* *mf*

f *p* *mf*

f *p* *mf*

f *p* *mf*

12

16

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

16

S

A

T

B

clares the LORD, for I will for - give their wick - ed - ness,

clares the LORD, for I will for - give their wick - ed - ness,

clares the LORD, for I will for - give their wick - ed - ness,

clares the LORD, for I will for - give their wick - ed - ness,

16

Vln. I

Vln. II

Vla.

Vc.

D.B.

20

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

20

S

A

T

B

mf *p*

and I will re - mem - - - - - ber their sins no more,

20

Vln. I

Vln. II

Vla.

Vc.

D.B.

25 rit. . . meno mosso

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

25 rit. . . meno mosso

S *f* *mp*

A *f* *mf*

T *f* *mp*

B *f* *mf*

25 rit. . . meno mosso

Vln. I

Vln. II

Vla.

Vc.

D.B.

30

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

30

S *p* more, *pp* no more.

A lon - ger shall a man teach his neigh-bor, *f* *pp* no more.

T *p* more, *pp* no more.

B lon - ger shall a man teach his neigh-bor, *f* *pp* no more.

30

Vln. I

Vln. II

Vla.

Vc.

D.B.

Righteousness and Peace

1 John 4:10-11
Romans 13:10

10. Duet: This is Love

Geoffrey Wilcken (2017)

Serenely ♩ = 69

The musical score is arranged for a full orchestra and vocal soloists. The instruments and parts are: Flute, Oboe, Bassoon, Trumpet in B♭, Horn in F, Organ, Percussion, Soprano Solo, Tenor Solo, Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 2/4 time with a key signature of two flats (B♭ and E♭). The tempo is marked 'Serenely' with a quarter note equal to 69 beats per minute. The music features a duet between the Soprano and Tenor soloists, with the Soprano singing the lyrics: 'This _____ is _____ love: not that we _____ loved _____ God,'. The instrumental parts include woodwinds (Oboe, Bassoon, Flute), brass (Trumpet, Horn), strings (Violin I, Violin II, Viola, Cello, Double Bass), and Organ. Dynamics include *pp* (pianissimo) and *p* (piano). The score is divided into five measures, with time signatures changing from 2/4 to 3/4 and back to 2/4.

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6 **A**

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

Perc.

S Sol

T Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp *mf* *f* *p*

p *mf* *f* *mp*

mp *mf* *f* *mp*

p *mf* *f* *p*

but that he loved us and sent his Son as an a -

11 **B**

Fl.

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc.

S Sol

T Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

mp

mf

p

mf

p

mp

p

mf

p

mp

p

mf

p


mp


p


- to-ning sa - cri-fice ___ for our sins. ___

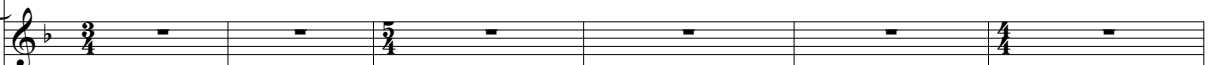
Dear friends, since


18

Fl. 

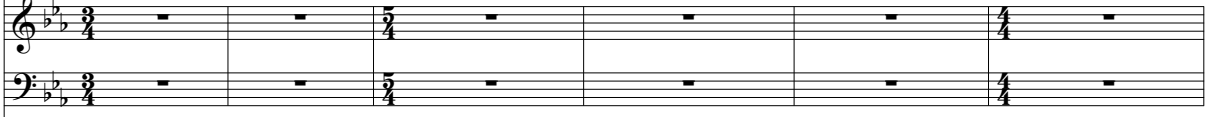
Ob. 


Bsn. 

B \flat Tpt. 

Hn. 

18

Org. 

Perc. 

18

S Sol 

T Sol 

18

Vln. I 

Vln. II 

Vla. 

Vc. 

D.B. 

24 **C**

Fl. *mp* < *mf* > *p* *p* <

Ob. *mp* < *mf* > *p* *pp*

Bsn. *mp* < *mf* > *p* *pp*

B♭ Tpt.

Hn.

24 **C**

Org.

Perc.

24 **C**

S Sol *mp*
Love _____

T Sol *mp*
_____ one a - no - - ther. _____ Love _____

24 **C**

Vln. I *p* *mf* *p* *pp*

Vln. II *p* *mf* *p* *pp*

Vla. *p* *mf* *p* *pp*

Vc. *p* *mf* *p* *pp*

D.B. *p* *mf* *p* *pp*

30

Fl. *mp* *pp* *p* *mp* *pp*

Ob. *pp* *mp* *pp*

Bsn. *p* *mp* *pp* *mp* *pp*

B♭ Tpt. *pp* *mp* *pp*

Hrn. *p* *pp* *p* *mp* *pp*

Org.

Perc.

S Sol *mf* *mp*
 is the ful - fill - ment of the Law.

T Sol *mf* *mp*
 is the ful - fill - ment of the Law.

30

Vln. I *pp* *mp* *pp*

Vln. II *pp* *mp* *pp*

Vla. *pp* *mp* *pp*

Vc. *p* *mp* *pp* *mp* *pp*

D.B. *pp* *mp* *pp*

Righteousness and Peace

Isaiah 11:6-7, 9

11. Aria: The Wolf Will Live With the Lamb

Geoffrey Wilcken (2017)

Brightly ♩ = 92

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Flute:** Rests throughout the piece.
- Oboe:** Features a melodic line starting in 4/4, moving to 3/4, and returning to 4/4. Dynamics range from *mf* to *mp*. Includes a triplet of eighth notes.
- Bassoon:** Rests throughout the piece.
- Trumpet in B♭:** Rests throughout the piece.
- Horn in F:** Rests throughout the piece.
- Organ:** Rests throughout the piece.
- Percussion:** Features a *Floor Tom* pattern in 4/4, 3/4, and 4/4. Dynamics range from *mp* to *mf*.
- Tenor Solo:** Rests throughout the piece.
- Violin (I & II):** Play a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *mp*.
- Viola:** Play a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *mp*.
- Cello:** Play a rhythmic accompaniment of eighth notes. Dynamics range from *mf* to *mp*.
- Double Bass:** Play a rhythmic accompaniment of eighth notes. Dynamics range from *mf* to *mp*.

The score is divided into four measures, each with a different time signature: 4/4, 3/4, 4/4, and 2/4. The key signature is B-flat major (two flats).

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5 *♩=♩ sempre* **A**

Fl. *mp*

Ob. *mp*

Bsn.

B[♭] Tpt.

Hn.

Org.

5 *♩=♩ sempre* **A**

Perc.

T Sol *mf*
The wolf will live _____ with the lamb, the

5 *♩=♩ sempre* **A**

Vln. *p* *mp*

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

D.B. *p* *mp*

9

Fl. *mf* *mp*

Ob.

Bsn.

B^b Tpt.

Hn.

Org.

Perc. *mp* *p*

T Sol. *f*
leo - - - pard will lie down with the goat, _____ the calf and the

9

Vln. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

13 B

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

13 B

Perc.

T Sol
 li - - - on and the year-ling to-ge - ther, _____ and a lit - tle child will lead them.

13 B

Vln.

Vln.

Vla.

Vc.

D.B.

18

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

18

Perc.

T Sol

18

Vln.

Vln.

Vla.

Vc.

D.B.

The cow will feed with the

mp

mf

p

mf

p

mp

mf

p

mp

mf

p

mp

mf

p

22 **C**

Fl. *mp* *mf* *p*

Ob. *mf*

Bsn.

B^b Tpt.

Hn.

Org.

22 **C**

Perc. *p* *mf*

T Sol *f* *mf*
 bear, their young will lie down to - - ge - ther, and the li - on will eat

22 **C**

Vln. *mp* *mp*

Vln. *mp* *mp*

Vla. *mp*

Vc. *mp*

D.B. *mp*

26

Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Org.

26

Perc.

T Sol

26

Vln.

Vln.

Vla.

Vc.

D.B.

straw ___ like an ox. They will nei-ther harm ___ nor des-

f *mp* *mf* *p* *f* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

staccato simile

31 **D**

Fl. *mf* *f*

Ob. *mf* *f* *mp*

Bsn.

B^b Tpt.

Hn.

Org.

31 **D**

Perc. *mf*

T Sol *f*

- troy on my ho - - - ly moun - tain, ——— for the earth will be

31 **D**

Vln. *p*

Vln. *fp* *p*

Vla. *fp* *p*

Vc. *fp* *p*

D.B.

35

Fl. *mp* *f* *mp*

Ob. *f* *f* *mp*

Bsn.

B♭ Tpt.

Hn.

Org.

35

Perc. *f*

T Sol
 full of the know-ledge of the LORD, As the wa - ters co - - -

35

Vln. *mp* *mf*

Vln. *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp* *mf*

45 poco rit. . . **ATTACCA**

Fl. *mp* *p*

Ob. *f* *mp* *p*

Bsn.

B. Tpt. *fp*

Hn. *fp*

Org.

45 poco rit. . . **ATTACCA**

Perc. *mf* *p* *mp* Glockenspiel

45 poco rit. . . **ATTACCA**

Vln. *mf* *mp* *mf* *p*

Vln. *mf* *mp* *mf* *p*

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

Vc. *mf* *mp* *mf* *p*

D.B. *mf* *mp* *mf* *p*

Righteousness and Peace

12. Chorus: Peace I Leave With You

John 14:27

Geoffrey Wilcken (2017)

Very Calm ♩=60

The musical score is arranged for a full orchestra and vocal ensemble. The instruments include Flute, Oboe, Bassoon, Trumpet in B♭, Horn in F, Organ, Percussion, Violin I, Violin II, Viola, Cello, and Double Bass. The vocalists are Soprano, Alto, Tenor, and Bass. The score is in 4/4 time with a key signature of three flats (B♭, E♭, A♭). The tempo is marked 'Very Calm' at 60 beats per minute. The music features dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), and *f* (forte). The vocal parts enter in the final measure of the page with the lyrics 'Peace I leave with'. The organ and percussion parts are mostly silent throughout the piece.

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7 **A**

Fl. *mp* *mf* *p* *mp*

Ob. *p* *mp* *p*

Bsn. *p* *mp* *p*

B^b Tpt. *pp* *p*

Hn. *pp* *p*

Org.

Perc.

7 **A**

S *p* *mp* *mf* *mf*

you; my peace I give to you. I do not give to

A *p* *mp* *mf*

— you; my peace I give to you, to you.

T *p* *mp* *mf* *mf*

you; my peace I give to you, to you. I do not

B *p* *mp* *mf*

you; my peace I give to you.

7 **A**

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

Vln. II *pp* *mp* *mf* *p*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

D.B. *mp* *mf* *mp*

15 B

Fl. *mf* *mp* *p* *p*

Ob. *mf* *p* *p*

Bsn. *mp* *pp* *cup mute*

B^b Tpt. *p*

Hn.

B

Org.

Perc.

15 B

S *mf* *p*
 you as the world gives. My peace I give to you.

A *mf* *f* *mf* *p*
 Give As the world gives my peace I give to you.

T *f* *mf* *p*
 give As the world gives. My peace I give to you, to

B *mf* *mf* *p*
 As the world gives. My peace I give to you.

15 B

Vln. I *mp* *mf* *pp* *pp*

Vln. II *mp* *mf* *p* *pp*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

23

Fl. *mp*

Ob. *mp*

Bsn. *mp* *mf* *mp*

B^b Tpt. *mp*

Hn.

Org.

Perc.

S. *pp* *mp*
Do not

A. *pp* *mp*
Do not

T. *pp*
you.

B. *pp*

Vln. I *mp*

Vln. II *mp*

Vla.

Vc.

D.B.

28

Fl. *p*

Ob. *p* *mp* *mf* *mp*

Bsn.

B^b Tpt. *p*

Hn.

Org.

Perc.

S *mf* *p*
 let your heart be trou - - - bled, my peace,

A *mf* *p*
 let your heart be trou - - - bled, my peace,

T *mp* *p* *mf*
 My peace and do not be a -

B *mp* *p* *mf*
 My peace and do not be a -

28

Vln. I *pp*

Vln. II *pp* *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

D.B. *p* *mp* *p*

35 **C**

Fl. *mf* *p*

Ob.

Bsn. *mp* *mf* *p*

B^b Tpt.

Hn.

Org.

Perc.

35 **C**

S *mf* *mf* *mf* *f* *p*
and do not be a-fraid. Do not be a - - afraid.

A *mf* *mf* *mf* *f* *p*
and do not be a-fraid. Do not be a - - afraid.

T *mf* *f* *mf*
fraid. Do not be a - afraid. Peace I leave

B *mf* *f* *mf*
fraid. Do not be a - afraid. Peace I leave

35 **C**

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

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

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

Vc. *mf* *mp* *mf* *p* *mp*

D.B. *mf* *mp* *mf* *p* *mp*

43

Fl. *mp* *mf*

Ob. *mp* *mf* *p*

Bsn. *mp* *mf* *p* *mp*

B^b Tpt.

Hn.

Org.

Perc.

43

S *mf* *f* *mp* *p* *mp*
My peace I give to you. My peace.

A *mf* *f* *mp* *p* *mp*
My peace I give to you. My peace.

T *p* *f* *mp* *p* *mp* *mp*
with you. I give to you. My peace, my

B *p* *f* *mp* *p* *mp* *mp*
with you. I give to you. My peace, my

43

Vln. I *f* *p* *mp*

Vln. II *f* *p* *mp*

Vla. *mf* *mp* *f* *p* *mp* *pp*

Vc. *mf* *mp* *f* *p* *mp* *pp*

D.B. *mf* *mp* *f* *p* *mp* *pp*

51

Fl. *mp* *p*

Ob. *mp* *pp*

Bsn. *p* *pp*

B^b Tpt. *mp* *pp*

Hn. *mp* *pp*

Org.

Perc.

51

S *pp*

A *pp*

T *pp*
peace.

B *pp*
peace.

51

Vln. I *pp*

Vln. II *pp*

Vla. *mp* *mf* *p*

Vc. *p* *pp*

D.B. *p* *pp*

Righteousness and Peace

13. Duet: I Will Listen

Psalm 85:8-9

Geoffrey Wilcken (2017)

Meditative ♩ = 80

Flute: *p*

Oboe: *mf*, *mp*

Bassoon: *mp*

Trumpet in Bb

Horn in F

Organ: *pp*, *Man.*

Percussion: *Glockenspiel*, *mp*

Soprano Solo: *mf*, I will

Tenor Solo

Violin I

Violin II

Viola

Cello

Double Bass

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6 A

Fl. *pp*

Ob. *pp* *mf* *f*

Bsn. *pp* *mp* *mf*

B \flat Tpt. *mp* *mf*

Hn. *p* *mp* *p* *mp* *mf*

Org. A

Perc. *mp* *mf* Glockenspiel

S Sol
lis - ten to what the LORD God says.

T Sol

Vln. I A

Vln. II

Vla.

Vc.

D.B.

11

Fl. *p*

Ob. *p* *mp*

Bsn. *p* *p* *mp* *mf*

B \flat Tpt. *p* *mp* *mf*

Hn. *p* *mp* *mf*

Org. *p* *mp* *mf* *mp*
Ped.

Perc.

S Sol *mf* *f* *mf*
He pro-mi-ses peace, peace, peace, peace to his peo - ple, his faith -

T Sol

Vln. I

Vln. II

Vla.

Vc.

D.B.

17 **B**

Fl. *mp*

Ob. *mp*

Bsn. *p* *mp* *mf*

B \flat Tpt. *p*

Hn. *p*

Org. **B**

Perc. *p* Mark Tree

S Sol *f* *mp*

T Sol *f* *mp*

17 **B**

Vln. I

Vln. II

Vla.

Vc.

D.B.

ful ser - vants:

but let them not turn _____ to fol - - ly.

22 **C**

Fl. *mf* *p*

Ob. *mf* *p*

Bsn. *p*

B♭ Tpt. *mp* *p*

Hn.

Org. *p* *Man.*

Perc. *Glockenspiel* *mp*

S Sol. *mp* *mf*
 Sure - ly his sal - va - tion is near to those who fear _____

T Sol.

Vln. I **C**

Vln. II

Vla.

Vc.

D.B.

27 **D**

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Bsn. *mp* *mf*

B \flat Tpt. *p* *mp*

Hn.

Org. **D**

Perc. **D**

S Sol *p*
him,

T Sol *f*
that his glo - -

Vln. I **D**

Vln. II

Vla.

Vc.

D.B.

32 **E**

Fl. *mp* *p* *pp* *mp*

Ob. *mp* *p* *pp* *mp*

Bsn. *mp* *p* *pp* *mp* *mf*

32

B♭ Tpt. *p* *mp* *pp* *p* *mp*

Hn. *mp*

32 **E**

Org. *mp* Ped.

32 **E** *Mark Tree*

Perc. *mp*

S Sol

T Sol *mp*
 - - ry may dwell in our land.

32 **E**

Vln. I

Vln. II

Vla.

Vc.

D.B.

38

ATTACCA

Fl.

Ob.

Bsn.

38

B♭ Tpt.

Hn.

38

ATTACCA

Org.

38

ATTACCA

Glockenspiel L.V.

Perc.

38

S Sol

T Sol

mp < *mf* > *mp*

I will lis - ten.

mp < *mf* > *mp*

I will lis - ten.

38

ATTACCA

Vln. I

Vln. II

Vla.

Vc.

D.B.

Righteousness and Peace

14. Chorus: Love and Faithfulness

Joyous ♩ = 90

Flute

Oboe

Bassoon

Trumpet in B♭

Horn in F

Organ

Percussion

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Sus. Cym. soft mallet roll *L.V.* *Floor Tom*

Love _____ and faith-ful-ness meet to - ge - ther;

Love _____ and faith-ful-ness meet to - ge - ther;

Love _____ Love and faith-ful-ness meet to - ge - ther;

8 **A**

Fl.

Ob.

Bsn.

B \flat Tpt.

Hn.

Org.

Perc.

8 **A**

S.

A.

T.

B.

8 **A**

Vln. I.

Vln. II.

Vla.

Vcl.

D.B.

mf

f

mf

mp

mf

mf

mf

mf

mf

Sus. Cym.

mf

ff

p

right - eous-ness and peace kiss each o - ther.

ff

p

right - eous-ness and peace kiss each o - ther.

ff

p

right - eous-ness and peace kiss each o - ther.

ff

p

right - eous-ness and peace kiss each o - ther.

f

f

f

mf

f

f

mf

f

p

p

mf

f

f

p

p

14 **B**

Fl. *mp* *f* *p*

Ob. *mf* *f* *p*

Bsn. *f* *p*

B^b Tpt. *p* *mf* *p*

Hn. *p* *mf* *p*

Org.

Perc. *Floor Tom* *p*

S.

A.

T. *mf* *f*

B. *mf* *f*

Faith - ful-ness springs forth from the earth,

Faith - ful-ness springs forth from the earth,

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

Vln. II *mp* *mf* *mp* *mf*

Vla. *mp* *mf* *p*

Vc. *mf* *p*

D.B. *mf* *p*

21 **C**

Fl. *mp* *mf* *p*

Ob. *mp* *mf* *p*

Bsn. *mp* *mf* *mp*

B. Tpt.

Hn. *mp*

Org.

Perc.

S. *f* and right - eous-ness looks down — from heav'n,

A. *f* and right - eous-ness looks down — from heav'n,

T. *mp* *mf* *f* faith - ful-ness springs — forth —

B. *mp* *mf* *f* faith - ful-ness springs — forth —

21 **C**

Vln. I *f* *mp* *mf* *f* *p*

Vln. II *p* *mf* *f* *p*

Vla. *mp* *f* *mp*

Vc. *mp* *f* *mp*

D.B. *mp* *f* *mp*

27 **D**

Fl. *mf* *mp* *mf* *p*

Ob. *mf* *mp* *p*

Bsn. *mf* *mp*

B^b Tpt. *mf* *f* *mp* *mf*

Hn. *f* *mp*

Org. **D**

Perc. **D**

S **D**
and right - eous - ness looks down from heav'n.

A *f*
and right - eous - ness looks down from heav'n.

T *mf*
— from — the earth, The LORD — will in -

B *mf*
— from — the earth, The LORD will in -

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *f* *mf* *f* *mp*

Vc. *f* *mf* *mp*

D.B. *f* *mf* *mp*

32 **E**

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *mf* *f* *mf*

B♭ Tpt. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Org. *mf* **E**

Perc. *f* *mf*

32 **E**

S. *mf* *f* *mf*

A. *mf* *f* *mf*

T. *f* *mp* *f*

B. *f* *mp* *f*

32 **E**

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *mf*

Vc. *mf* *mf*

D.B. *mf* *mf*

and our land will yield_ its har - - - vest.

and our land will yield_ its har - - - vest.

-deed give_ what is good, will yield its har - - - vest.

-deed give_ what is good, will yield its har - - - vest.

37

Fl. *mf* *f*

Ob. *mf* *f*

Bsn. *f*

B♭ Tpt. *f*

Hn. *f*

Org. *f*

Perc. *f*

S. *f* *mf*
 Right - eous-ness goes be - fore him, and pre - pares the way of his

A. *f* *mf*
 Right - eous-ness goes be - fore him, and pre - pares the way of his

T. *f* *mf*
 Right - eous-ness goes be - fore him, and pre - pares his

B. *f* *mf*
 Right - eous-ness goes be - fore him, and pre - pares his

Vln. I *mf*

Vln. II *mf*

Vla. *f* *mf*

Vc. *f* *mf*

D.B. *f* *mf*

44 **F**

Fl. *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *p*

B♭ Tpt. *mf* *pp*

Hn. *mf* *pp*

Org. *p*

Perc. *mp* *mf* *p* *Floor Tom*

44 **F** *f*

S steps. Love _____ and faith - ful-ness meet to - ge - - - ther;

A steps. Love _____ and faith - ful-ness meet to - ge - - - ther;

T steps. Love _____ and faith - ful-ness meet to - ge - - - ther;

B steps. Love _____ and faith - ful-ness meet to - ge - - - ther;

44 **F**

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla. *f* *mp* *p*

Vc. *f* *mp* *p*

D.B. *f* *mp* *p*

50 **G**

Fl. *p* *mf*

Ob. *p* *mf*

Bsn. *mf* *p* *mf*

B♭ Tpt. *mf* *mp*

Hrn. *mf* *mp*

Org. **G**

Perc. *mf* *p* *mf*
Sus. Cym. soft mallet roll L.V.

S. *mf* *mp* *f*
right - eous-ness and peace, right - eous-ness

A. *mf* *mp* *f*
right - eous-ness and peace, right - eous-ness

T. *mf* *mp* *f*
right - eous-ness and peace, right - eous-ness

B. *mf* *mp* *f*
right - eous-ness and peace, right - eous-ness

Vln. I **G** *mp* *p* *mf*

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

Vla. *mp* *p* *mf*

Vc. *mf* *mp* *f*

D.B. *mf* *mp* *f*

56 rit. . . .

Fl. *p pp pp mp*

Ob. *p pp pp*

Bsn. *p p pp p < mf p < mp*

B. Tpt. *p p pp p < mf p < mp pp*

Hn. *p p < mp pp p < mf p < mp pp*

Org.

Perc. Glockenspiel *p* Sus. Cym. soft mallet roll *mp p*

S. and peace kiss each o - - - - - ther. rit. . . .

A. and peace kiss each o - - - - - ther.

T. and peace kiss each o - - - - - ther.

B. and peace kiss each o - - - - - ther.

Vln. I *mp p < mp pp p < mf p mp* rit. . . .

Vln. II *mp p < mp pp p < mf p mp*

Vla. *mp p < mp pp p < mf p mp*

Vc. *mp p < mp pp p < mf p mp*

D.B. *mp p < mp pp p < mf p mp*

64 **H** Peaceful $\text{♩} = 66$ Flowing $\text{♩} = 100$

Fl. *pp* *mp* *mf*

Ob. *pp*

Bsn. *pp* *p* *mp*

B♭ Tpt. *p* *mp*

Hrn. *p* *mp*

Org.

Perc.

64 **H** Peaceful $\text{♩} = 66$ Flowing $\text{♩} = 100$

S. *p* *mp* *p*
How good it is when bro - thers live to - ge - ther in peace.

A. *p* *mp* *p*
How good it is when bro - thers live to - ge - ther in peace.

T. *p* *mp* *p*
How good it is when bro - thers live to - ge - ther in peace.

B. *p* *mp* *p*
How good it is when bro - thers live to - ge - ther in peace.

64 **H** Peaceful $\text{♩} = 66$ Flowing $\text{♩} = 100$

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp* *p* *mp*

D.B. *pp* *p* *mp*

72 **I** Peaceful $\text{♩} = 66$

Fl. *p* *mp* *mp*

Ob. *mp* *mp*

Bsn. *pp*

B♭ Tpt. *pp*

Hn. *pp*

Org.

Perc.

72 **I** Peaceful $\text{♩} = 66$

S. *mp* *f*
It is as if the dew of Her - - - - - mon were fal - - - - - ling on mount

A. *mp* *f*
It is as if the dew of Her - - - - - mon were fal - - - - - ling on mount

T. *mp* *f*
It is as if the dew of Her - - - - - mon were fal - - - - - ling on mount

B. *mp* *f*
It is as if the dew of Her - - - - - mon were fal - - - - - ling on mount

72 **I** Peaceful $\text{♩} = 66$

Vln. I

Vln. II

Vla.

Vc. *pp*

D.B. *pp*

78 **J**

Fl. *mf* *p* *mf* *f*

Ob. *mf* *p* *mf* *f*

Bsn. *mp* *mf* *p* *mf* *f*

B^b Tpt. *mp* *mf* *p* *mf* *f*

Hn. *mp* *mf* *p* *mf* *f*

Org. *mf* *f*

Perc. *mp* *f* *p*

S. *mf* *f*
Zi - on. For there the LORD be-stows his bles - sing, e-ven life for -

A. *mf* *f*
Zi - on. For there the LORD be-stows his bles - sing, e-ven life for -

T. *mf* *f*
Zi - on. For there the LORD be-stows his bles - sing, e-ven life for -

B. *mf* *f*
Zi - on. For there the LORD be-stows his bles - sing, e-ven life for -

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

D.B. *mp* *f*

Ped.
Sus. Cym.
soft mallet roll

85 **K**

Fl. *mp* *mp* *p*

Ob. *mp* *mp* *p*

Bsn. *mp* *mp* *p*

B♭ Tpt. *mp* *mp* *p*

Hn. *mp* *mp* *p*

Org. **K**

Perc. *mp* *Mark Tree*

S. **K** *mp* *mp* *mf*

A. *mp* *mp* *mf*

T. *mp* *mp* *mf*

B. *mp* *mp* *mf*

- ev - - - - - er - more. How good it is when bro - thers live ___ to -

Vln. I **K** *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

D.B. *p* *mp* *pp*

92 **L**

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *pp* *mf*

B \flat Tpt. *pp*

Hrn. *pp*

92 **L**

Org. *pp*

Glockenspiel

Perc. *p*

92 **L**

S. *p* *mf*
-ge - ther in peace, peace,

A. *p* *mf*
-ge - ther in peace, peace,

T. *p* *mf*
-ge - ther in peace, peace,

B. *p* *mf*
-ge - ther in peace, peace,

92 **L**

Vln. I *pp* *mf*

Vln. II *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

D.B.

97 rit. . .

Fl. *mp* *mf* *pp*

Ob. *mp* *mf* *pp*

Bsn. *mp* *mf* *p* *mf* *pp*

B \flat Tpt. *mp* *mf* *p* *p*

Hn. *mp* *mf* *p* *p*

Org. *mp* *pp*

Perc. *mp* *mf* *pp*

97 rit. . .

S. *mp* peace.

A. *mp* peace.

T. *mp* peace.

B. *mp* peace.

97 rit. . .

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

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

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

Vc. *mp* *mf* *mp* *p*

D.B. *mp* *mf* *pp* *mp* *p*

APPENDIX A:

Libretto

Righteousness and Peace

OPENING:

1. SINFONIA:

2. RECITATIVE:

Listen, O heavens, and I will speak; hear, O earth, the words of my mouth.

Let my teaching fall like rain, and my words descend like dew,
like showers on new grass, like abundant rain on tender plains.

I will proclaim the name of the LORD. Oh praise the greatness of our God!
He is the Rock; His works are perfect, and all His ways are just.

A faithful God who does no wrong; upright and just is He.

(Deut. 32:1-4)

3. CHORUS:

Glory in the highest to God, and on earth peace, goodwill to men.

(Luke 2:14)

The LORD is merciful and just, and full of compassion.

(Psalm 116:5)

RIGHTEOUSNESS:

4. RECITATIVE

Hear, O Israel: The LORD our God, the LORD is one.

Love the LORD your God with all your heart and with all your soul and with all your strength.

(Deut. 6:4-5)

This is the greatest commandment, and the second is like it:

Love your neighbor as yourself. All the law and the prophets hang on these two commandments.

(Matthew 22:39)

5. ARIA

With what shall I come before the LORD and bow down before the exalted God?

Shall I come before Him with burnt offerings, with calves a year old?

Will the LORD be pleased with thousands of rams, or with ten thousand rivers of oil?

He has shown you, O man, what is good. And what does the LORD require of you?

To act justly, to love mercy, and to walk humbly with your God.

(Micah 6:6-8)

Therefore be ye perfect, as your heavenly Father is perfect.

(Matthew 5:48)

6. CHORUS

LORD, who may dwell in your sanctuary? Who may abide on your holy hill?
He whose walk is blameless, and who does what is righteous,
who speaks truth from his heart and has no slander on his tongue.

(Psalm 15:1-2)

7a. CHORUS

Cursed is the man who carves an image or casts an idol – a thing detestable to the LORD, the work of the craftsman’s hands – and sets it up in secret. Then all the people shall say “Amen!”
Cursed is the man who dishonors his father or his mother. Then all the people shall say “Amen!”
Cursed is the man who moves his neighbor’s boundary stone. Then all the people shall say “Amen!”

Cursed is the man who leads the blind astray on the road. Then all the people shall say “Amen!”
Cursed is the man who withholds justice from the alien, the fatherless, or the widow. Then all the people shall say “Amen!”

(Deut. 27:15-19, 24-25)

7b. RECITATIVE

Do not think that I have come to abolish the Law or the Prophets;
I have not come to abolish them but to fulfill them.

(Matthew 5:17)

7c. CHORUS

If we say we have no sin, we deceive ourselves and the truth is not in us.
But if we confess our sins, God who is faithful and just will forgive our sins
and cleanse us from all unrighteousness.

(1 John 1:8-9)

PEACE:

8. ARIA

Comfort, comfort my people, says your God.
Speak tenderly to Jerusalem, and proclaim to her that her hard service has been completed,
that her sin has been paid for,
that she has received from the LORD’s hand double for all her sins.
A voice of one calling: “In the desert, prepare the way for the LORD;
make straight in the wilderness a highway for our God.
Every valley shall be raised up, every mountain and hill made low;
the rough ground shall become level, the rugged places a plain.
And the glory of the LORD will be revealed. and all mankind together will see it,
for the mouth of the LORD has spoken.”

(Isaiah 40:1-5)

9. CHORUS

‘No Longer will a man teach his neighbor, or a man his brother, saying “Know the LORD,”
because they will all know me, from the least of them to the greatest’, declares the LORD.
‘For I will forgive their wickedness, and I will remember their sins no more.’
(Jeremiah 31:34)

10. RECITATIVE

This is love: not that we loved God,
but that he loved us and sent his Son as an atoning sacrifice for our sins.
Dear friends, since God so loved us, we also ought to love one another.
(1 John 4:10-11)

Love is the fulfillment of the law.
(Romans 13:10)

11. ARIA

The wolf will live with the lamb, the leopard will lie down with the goat,
the calf and the lion and the yearling together; and a little child will lead them.
The cow will feed with the bear, their young will lie down together,
and the lion will eat straw like the ox.
They will neither harm nor destroy on all my holy mountain,
for the earth will be full of the knowledge of the LORD, as the waters cover the sea.
(Isaiah 11:6-7,9)

12. CHORUS

Peace I leave with you; my peace I give to you. I do not give to you as the world gives.
Do not let your hearts be troubled and do not be afraid.
(John 14:27)

CONCLUSION

13. RECITATIVE

I will listen to what the LORD God says; he promises peace to his people, his faithful servants—
but let them not turn to folly.
Surely his salvation is near to those who fear him, that his glory may dwell in our land.
(Psalm 85:8-9)

14. CHORUS

Love and faithfulness meet together; righteousness and peace kiss each other.
Faithfulness springs forth from the earth, and righteousness looks down from heaven.
The LORD will indeed give what is good, and our land will yield its harvest.
Righteousness goes before Him, and prepares the way for his steps.
(Psalm 85:10-13)

How good it is when brothers live together in peace!
It is as if the dew of Hermon were falling on Mount Zion.
For there the LORD bestows his blessing, even life forevermore.
(Psalm 133:1, 3)

APPENDIX B:

Righteousness and Peace: A Cantata of Reconciliation

Analysis and Commentary

Righteousness and Peace: A Cantata of Reconciliation

Rationale and Background

Righteousness and Peace is a work for soloists, chorus and chamber orchestra, in the form of an extended cantata. The work is suitable in scale and difficulty for community ensembles and medium-sized churches, to be used either in concert programs or in special worship or semi-worship events. The text of the work is assembled from passages found in the Bible which address topics of moral and social law, the relevance and validity of justice, and also the concepts of grace, mercy, and forgiveness, with the aim of forming a coherent message of unity and reconciliation. The choice of sacred texts is a rhetorical challenge to the use of religion by some as a pretext for acts of hatred and violence. This message is meant primarily to address mainline Protestant Christian communities, since these continue to play a large role in the social and political reality in the United States of America. For this reason, the textual material is taken exclusively from the scriptural documents which they share and which they receive as authoritative. It is hoped that such a work will gain in effectiveness by coming from within the tradition rather than without.

Historical models

The oratorio and the cantata genres have been chosen by composers for a variety of purposes since the inception of both in the last years of the sixteenth century. Both consist of a series of contrasting movements, mainly for one or more voices accompanied by instruments. The musical shape of both rose from the efforts of composers to expand the idea of accompanied

song into a form which could illustrate a larger and more detailed scene, or narrate a more complete story than a single accompanied song or madrigal could accommodate. The distinction between cantata and oratorio as genres has not remained clear or stable over the years. During the seventeenth century, works designated as cantatas were likely to be on worldly topics and intended for performance outside the sphere of religious activity, whereas oratorios were primarily sacred in content and function. However, by the eighteenth century, a tradition of sacred cantatas had arisen in Protestant-dominated areas of Northern Europe; meanwhile in England oratorios developed as works meant to edify or to promote virtue, but which did not necessarily depend on religious sources.

The only distinction between cantata and oratorio to remain stable is that of length: a cantata is comparable in length to one scene, or at most one act, of an oratorio. Therefore, the term “cantata” has been chosen for *Righteousness and Peace*, with the intention of describing a sacred work of several contrasting movements, but far shorter than the oratorios most familiar to modern American audiences, such as Handel’s *Messiah*. However, *Righteousness and Peace* is intended as a complete rhetorical unit rather than as a scene or section out of a larger story or argument, which places it in closer relationship to existing works designated as oratorios than with those designated as cantatas. Because of this, historical models will primarily be found in members of the oratorio genre.

Often cited as the first oratorio, and possibly the first opera depending on how the pertinent delineations are drawn, Emilio de’ Cavalieri’s *La rappresentazione di anima e di corpo* serves as a model for musical allegory, and a link between the medieval morality play and modern musical drama with its clear over-arching subject¹. It is a model of presenting a moral argument

¹ Donald J. Grout and Claude V. Palisca, *A History of Western Music: Fourth Edition* (New York: W. W. Norton & Co., 1988), 380.

in the guise of a narrative. An early English approach to the cantata can be seen in the odes of Henry Purcell, such as *Come Ye Sons of Art* for the birthday of Queen Mary, or *Hail Bright Cecilia*, for celebration of St. Cecilia's day. In these, the structure of recitatives, arias, and choruses is created by an imaginative sectioning of the text, rather than being supplied literally by the text itself.

The oratorios of Handel represent a landmark in the oratorio genre, serving as a culmination of the late Renaissance and early Baroque development and an inspiration for many of the major oratorios composed afterward. Several are particularly relevant to the project of *Righteousness and Peace*. *Messiah* takes passages from widely separated portions of the Bible and assembles them in a rhetorical way for its own purpose, and is one of the earliest oratorios to do so. It contains no characters, either personal or allegorical, only narrative and exposition. Its division into recitative, aria, and chorus does not always seem to respond to any literal imagery in the texts; instead, the cues for its organization seem to be an imaginative response by the librettist, Charles Jennens, to the format and mood of the chosen passages.

L'Allegro, il Penseroso, ed il Moderato and *The Triumph of Time and Truth* are less well-known oratorios of Handel, both of which were written to present a moral lesson or argument to audiences. Each is based on the principle of contrast: the cheerful man compared to the melancholy, or wisdom compared to folly; they serve as models of musical characterization of opposing principles and their interactions. They are also examples of works whose purpose was not merely to amuse, but in proclaiming a good message to make a better world, as Lord

Kinnoull quoted Handel as insisting. “I should be sorry if I only entertained them; I wish to make them better.”²

William Walton’s *Belshazzar’s Feast* uses the structure of a cantata in the English tradition, but integrates the more dissonant chromatic and harmonic language of the last century; it is an example of how to create effective characterization without full reliance on the tonal system. In contrast, Benjamin Britten’s *Rejoice in the Lamb* is written much more thinly, with clearer and simpler textures predominating. Both works embody a freedom of harmonic dissonance and rhythmic complexity, and show how they can be used in the context of large works made for community groups to sing and enjoy.

The more recent climate

John Rutter has been a solidly established voice in the world of choral sacred music for almost forty years, from the 1974 *Gloria* to the 2016 *Visions* for chorus, orchestra, and solo violin. Rutter’s choral-orchestral works are outstanding in their sure-footed scoring for the orchestra, and moments of highly effective instrumental color. John Tavener has taken a rather different course from his former schoolmate Rutter. In works such as *Requiem* (2008), *The Beautiful Names* (2007), and his small but influential chorus *The Lamb* (1984), Tavener uses tightly restricted means to create textures with seriousness and even severity, although at the cost of vocal writing that is challenging for all but very highly trained singers.

² James Beattie, letter of May 25, 1780, published in William Forbes, *An Account of the Life and Writings of James Beattie, LL.D.* (1806) p. 331. Beattie recalls a conversation reported to him by Lord Kinnoull, who had congratulated Handel after a performance of *Messiah*, eliciting Handel’s widely-quoted response.

David Lang's *Little Match Girl Passion* (2007) uses a mixture of textual fragments from Bach's passion oratorios and portions of the Hans Christian Andersen story to create a portrayal of hope through suffering. Lang constructs musical textures from small melodic fragments, living generally within small diatonic spaces, often based on a single triad. Julia Wolfe's *Anthracite Fields* (2015) uses a similarly restricted materials both musically and textually; major movements include only lists of names or things. The movement which most strongly includes verbal rhetoric, a setting of a speech by John L. Lewis, uses repetition to remove the words from the context of spoken language. It does include useful examples of modern instrumental texture and scoring. While *Righteousness and Peace* benefits from the cohesion and motivic economy of these minimalist and post-minimalist works, it nevertheless requires a more prominent use of vocal melody, particularly in the choruses, to make the work accessible by community and amateur choral singers.

Dan Forrest's *Requiem for the Living* (2014) is perhaps more suitable for performance by community organizations; harmonic complexity is mainly entrusted to the orchestra, whereas the voices are given melodic and idiomatically vocal material. A large work, it supplements the Requiem mass order with various biblical texts of the composer's own choosing. The scoring is particularly impactful, and its success in combining organ with orchestra is noteworthy. However, the large orchestral and choral forces called for may be outside the reach of many churches and community organizations. It is hoped that *Righteousness and Peace* can encompass emotional and dramatic content within more widely attainable means.

These are all samples of what has been done to characterize the contrast and the meeting-point of large abstract concepts through harmonic color and the resources of instrumental ensembles and voices (both in ensemble and singly.) It is hoped that the technical

strengths of each can be combined with a fresh perspective to give new life to the texts of *Righteousness and Peace* to create a work that is performable, listenable, and meaningful to musicians and public alike.

Scope and Resources of the Work

The performance duration of the work is between 40 and 45 minutes, and thus it would be an anchor work within a concert program or other potential community event. The instrumental scoring is for chamber orchestra, consisting of strings, flute, oboe, bassoon, trumpet, horn, percussion, and organ, and will require between 12 and 25 players depending on how many strings are used. The work is intended to be presentable in a wide variety of communities; the choice of instrumental resources is meant to enhance the portability of the work while still allowing opportunity for different organizations to combine for cooperative performance. A reduction for choir and keyboard has been made both to open the work to further usage, but also to facilitate the rehearsal process.

The choral parts call for mixed four-part chorus with minimal divisi, and are written to keep the work within reach of an ordinary non-professional choral ensemble. To this end, the ranges of the choral parts are conservative, and care is taken for melodically coherent pitch content and naturalistic text setting. The latter facilitates not only singing, but also comprehension by a listening audience. Two soloists are required: one soprano and one tenor. They are not assigned specific characters, but they serve as prophets and preachers to the community which is represented by the chorus. Their purpose is to clarify the roles of individual

voices as distinct from that of the community, and to assist in characterizing the contrast between justice and mercy, righteousness and peace.

Structure of *Righteousness and Peace*

Righteousness and Peace is divided into four main sections: an introductory call, an expression of the demands of moral law and the problem of fulfilling them, an offering of peace and reconciliation, and a conclusion in which righteousness and peace meet together and are reconciled. Each of the four sections has its own home key, with branches to related tonal areas. Throughout the work, key relationships and tonal movement are used to characterize the two poles of righteousness (justice, moral and ethical law) and peace (mercy, love, and forgiveness.)

The home key of the introductory call is F major, chosen for its relatively central position in the Western tonal system. The home key of the section on righteousness is G major, two steps to the right (sharp-ward) on the circle of fifths. The section on peace is based in E-flat major, two steps to the left (flat-ward.) Each of these sections expands on its tonal area by continuing in their sharp-ward or flat-ward directions towards a conclusion in a secondary key; the righteousness section proceeds from G major to A major, and the peace section moves from E-flat to D-flat major. The concluding section is based in B major, a whole step upward (or two steps sharp-ward) from the A major conclusion of the righteousness section, and at the same time a whole step downward (or two steps flat-ward) from the D-flat major conclusion of the peace section.

Thus, righteousness and peace reach their meeting musically by continuing to intensify and deepen themselves; they walk forward to their meeting rather than backward.

The first vocal pronouncement of the work, a recitative for the tenor soloist, is set in F major, which in this work becomes associated with proclamation and announcement. This movement contains references to A-flat major as a secondary area. The concluding section is based in B major, also with excursions toward A-flat major (sometimes spelled as G-sharp.) Thus, A-flat becomes a central key tying the initial proclamation to the conclusion of unity. Meanwhile, D major serves as a framing key for the entire work, being the key of the opening *sinfonia* and the concluding key of the final movement. These four keys (F, A-flat, B, and D) are symmetrically related by minor thirds, and form a fourfold harmonic axis for the work. At some points where the movements belonging to the righteousness or the peace areas touch on these central keys, a rhetorical connection is being made to this central axis. The full network of key relationships is illustrated in figure 1.

The system of key relationships is designed around major keys. Since these relationships are guided by the pitch content, it may be clearest to view the occasional minor-key excursions according to their relative major keys; thus, the A minor of movement 6 is related to the C-major subsidiary area of the righteousness group, and the E minor of movement 7 belongs to G major, the base key of the righteousness group. However, parallel major/minor relationships are also relevant, as in the modal shift at the end of movement 7 from A minor to A major.

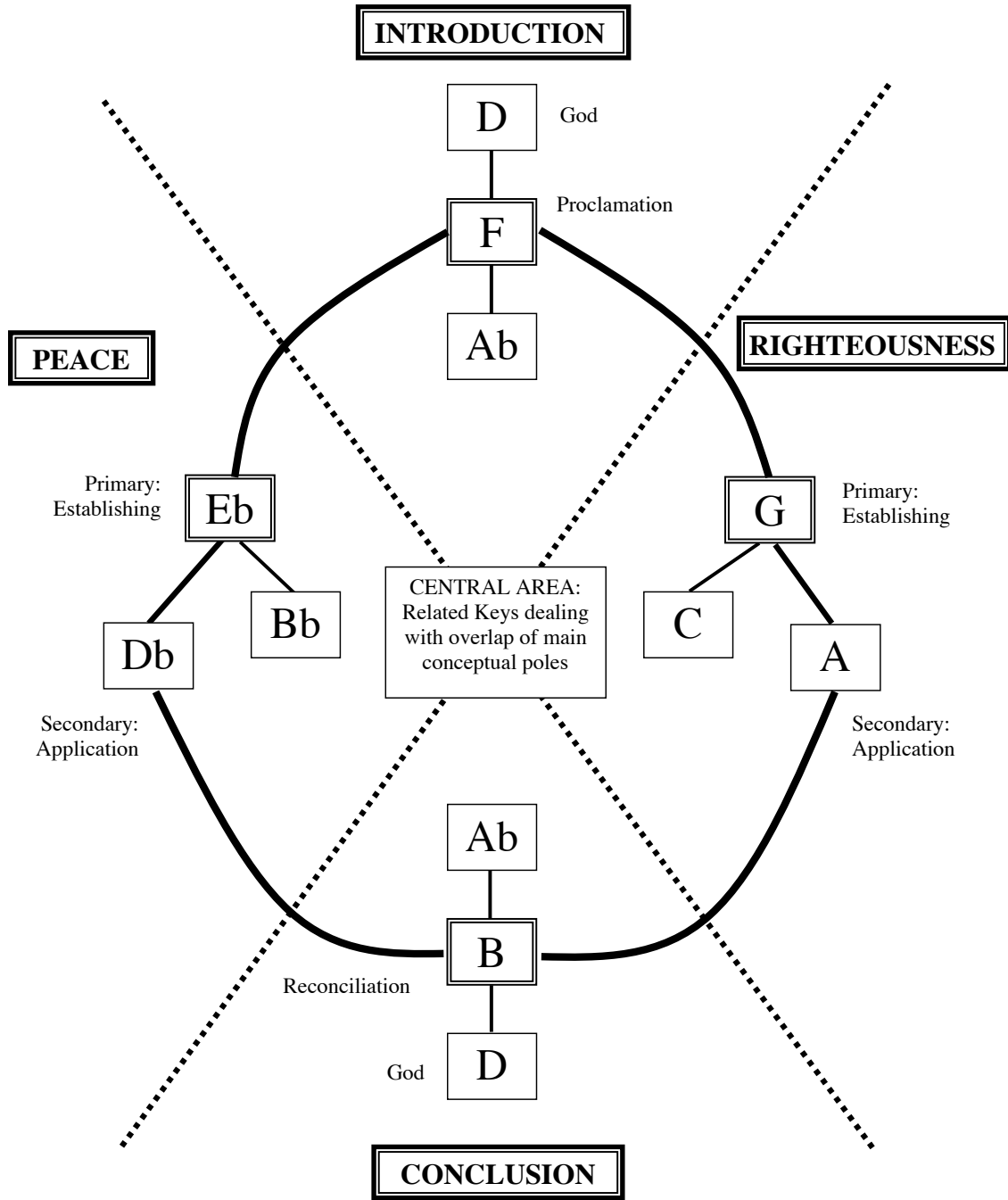


Figure 1: Key relationships in *Righteousness and Peace*.

Motivic Elements

The first words of the cantata are introduced by the highly assertive “call” motive. The “call” is an ascending octave leap followed by a rapid half-step neighbor tone figure; thus it is dominated by a single pitch class. The large leap, small pitch-class content and rhythmic activity characterize strength, certainty, and self-coherence.



Figure 2.1

The “call” motive pervades movement 2, where a prophetic voice calls nature itself to attend to the revelation being announced. This motive figures prominently in movement 7, where verses from Mosaic law are recited which emphasize its ethical and social content. The call is invoked again in movement 9 at the assertion that in the perfected kingdom “they will all know me... declares the LORD” (m. 12.) Similarly, the instrumental obbligato of movement 11, which expands on the idealized world of peace, is pervaded by an intervallically contracted version of the call. The final appearances of this motive adorn the concluding section of the final chorus. Here, the call is for brothers to live together in peace.

Introduced alongside the “call” motive is the figure which will be designated as the “listen” motive, a descending scale with a broken, rocky rhythm, ending in an upward leap which will serve as the germ of yet another motive.

"Listen" Mvt. 2, m. 2 (compare figure 2.3)

Lis-ten, O hea-vens, and I will speak

Figure 2.2

The “listen” motive appears again to conclude movement 2. It also appears in several places as a part of the musical underlayment, as in movement 11 where it forms the germ of the bass line. However, a number of gestures are used which are derived from it, such as the opening motive of movement 3, or the opening of movement 13, which is based on an inversion of the motive. At first, the call was for the heavens and earth to listen. The inverted form appears as the individual responds, “I will listen”.

The last few notes of the “listen” motive become a part of the “proclaim” motive, which pervades much of the work, both by itself and through its service as the kernel of several other unifying melodies. It consists of an upward leap, downward step, and upward leap. In its original statement it outlines a major triad with one added note; further statements expand the motive by enlarging the leaps.

"Proclaim" Mvt. 2, m. 21-22

I will pro-claim

Figure 2.3

The “proclaim” motive is reaffirmed in movement 2 under the assertion “and all his ways are just”, emphasizing righteousness; its very next appearance is in movement 3 under “and on earth peace”. Thus it is directly connected to both of the conceptual poles of the work.

In addition to appearing throughout the work by itself, the “proclaim” motives also becomes the kernel of several important melodic fragments, such as “hear, O Israel” (figure 2.4,) which has an intervallic expansion of “proclaim” at its center. The opening and closing melodic ideas of movement 5 (figure 2.5, 2.6) are both built on extensions of “proclaim” as well. The opening, “With what shall I come” uses the “proclaim” motive almost literally, only adding a single repeated pitch. The closing melody, “Therefore be ye perfect” expands the thirds of the “proclaim” motive to perfect fifths, outlining a full octave in place of the major triad outlined in “proclaim”. Both of these melodic ideas, in turn, become points of reference for motivic return, most importantly the final statements of movement 7 and movement 14.

"Hear, O Israel" Mvt. 4, m. 2-3

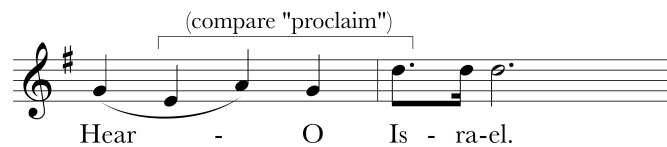


Figure 2.4

"With what shall I come?" Mvt. 5, m. 8-12

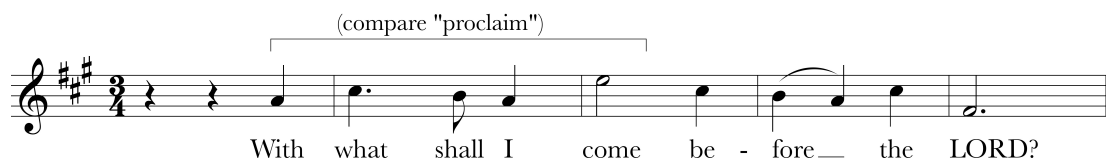


Figure 2.5

"Therefore be ye perfect" Mvt. 5, m. 76-79

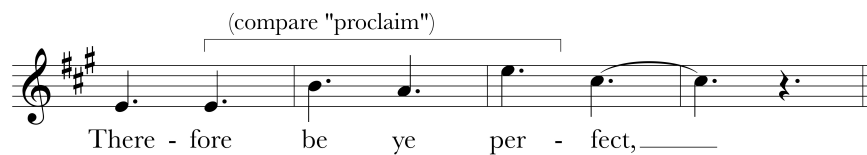


Figure 2.6

Another motive which threads throughout the work is “teachings”, introduced as the second idea of movement 2. In its primary form, this motive consists of a series of descending thirds followed by an upward leap which falls on the step between the first two notes. The resulting interval of the upward leap is a sixth, which could be regarded as a continuation of the falling thirds, deflected by an octave.

"Teachings" Mvt. 2, m. 7-8



Figure 2.7

The “teachings” motive naturally suggests the outline of a triad, which imposes the role of the fourth scale-degree on the final note (the goal of the upward leap,) whose tonal tendency is downward. This, along with the tendency in tonal melodies for leaps to be answered by steps in the opposite direction, creates a strong downward implication for the “teachings” figure. Thus, teachings are here depicted as coming down to us from above, not up to us from below, in agreement with the downward trajectory of the “listen” motive. Throughout the work, indeed, this is the pattern: the divine word comes down from above, and the response of the individual believer is upward from below.

Devices of thematic unity are not confined to melodic motives. One important relationship tying the opening of the work to its conclusion is a harmonic motive. The key plan of the entire cantata begins with a central key (F major) being flanked by keys a whole step away on either side (E-flat major and G major.) This relationship can be found in microcosm in movement 3, where a central thematic verse (“The LORD is merciful and just”) is supported by the tonic triads of these three keys: F-major for “The LORD”, E-flat (the “peace” key) for “merciful”, and G major (the “righteousness” key) for “just”. This statement is answered in the final movement with the thematic verse which supplies the work’s title: “Righteousness and peace kiss each other”. Here, “righteousness” is given C# major, “peace” is given A major, and “kiss each other” has the central key of B major. The same relations are used as in movement 2, but here they appear in reverse order. It is also noteworthy that the chord of “righteousness” is enharmonic to the final tonic of the major section devoted to Peace (D-flat major,) and the A major triad for “peace” matches the final tonic of the Righteousness section. In this way, the two poles are already knit together by exchange, and the two statements form matching bookends to frame the argument of the work.

"Mercy and Justice" Mvt. 3, m. 34-40 condensed

whole step above *G major*

F major <-----

----- whole step below ----- *Eb major*

The LORD is merciful and just.

"Righteousness and peace" Mvt. 14, m. 10-13

(compare "teachings")

Right - eous-ness and peace kiss each o - ther.

C# major — whole step above ————— *B major*

A major — whole step below ————— *B major*

Figure 2.8

Rhetoric and Perception

The composition of this work does not rely on any assumption that different keys have automatic significance to listeners in and of themselves. General listeners may or may not be familiar with traditional key associations (E-flat for royalty, F major for pastoral scenes, etc.) and in any case are unlikely to possess perfect pitch. Therefore, this work does not rely on this form of musical symbolism. However, it is anticipated that tonal *motion* has some perceptibility and therefore some potential value as a rhetorical device. Motion to a second key which involves the raising of scale notes may be legitimately felt as having a directionality distinguishable from motion which results in lowering scale notes, even if words like “upward” and “downward” do not occur to a listener’s mind. It seems likely that motion to a second key which shares many scale notes in common with the first key could impact a listener differently from a motion to a key which shares few scale notes. The key scheme of the work is founded upon these two forms of key relationship, forming a skeleton for the composer’s own creative process and embedding meaning in structure for some fraction of the potential audience to find. The more apparent and

straightforward use of unifying motives at the surface of the work is meant to facilitate interactions among portions of the text through the wedding of texts to perceptibly similar music.

Righteousness and Peace is a work with a message. Its rhetorical agenda is to provide a religious foundation for the necessity of peace, reconciliation, understanding, and forgiveness between people, and its strategy is to draw upon sacred texts which address conflict as well as resolution. The choice of sacred texts is more than merely an address to any particular religious community; rather, it is a rhetorical challenge to the use of religion by some as a pretext for acts of hatred, division, and even violence. This work advocates peace and understanding on Christian grounds in answer to those who claim Christian teachings as a support for combat and judgment. Similar projects addressing these issues from the perspective of other religious traditions can be envisioned, but are perhaps best undertaken by persons who can speak from within them in ways this composer cannot. Within its own cultural community, it is hoped that *Righteousness and Peace* will inspire a renewed commitment to peaceable and cooperative living.

APPENDIX C:

Righteousness and Peace:
A Cantata of Reconciliation

For Mixed Chorus, Soprano and Tenor Soloists

Piano / Vocal Version

Geoffrey Wilcken

Righteousness and Peace: A Cantata of Reconciliation

Version for Mixed Chorus, Soprano and Tenor soloists, and Piano

1.	Sinfonia	173
2.	Recitative for Tenor: Listen, O Heavens.....	177
3.	Chorus: Glory in the highest.....	180
4.	Recitative for Soprano: Hear, O Israel.....	187
5.	Aria for Soprano: With What Shall I Come	190
6.	Chorus: LORD, Who May Dwell	195
7.	Chorus and Tenor: Cursed is the Man / If We Say.....	200
8.	Aria for Soprano: Comfort My People	211
9.	Chorus: No Longer	217
10.	Recitative for Soprano and Tenor: This is Love	222
11.	Aria for Tenor: The Wolf Will Live With the Lamb.....	225
12.	Chorus: Peace I Leave With You	229
13.	Recitative for Soprano and Tenor: I will Listen	235
14.	Chorus: Love and Faithfulness	239

Righteousness and Peace

Boldly ♩ = 84

1. Sinfonia

Geoffrey Wilcken (2017)

The score is written for Piano and Piano (Pn) in 4/4 time, key of D major. It consists of five systems of music. The first system is for Piano, starting with a forte (f) dynamic and a tempo of 84 beats per minute. The second system is for Piano (Pn), starting with a mezzo-forte (mf) dynamic and featuring triplets. The third system is also for Piano (Pn), starting with a piano (p) dynamic and featuring triplets. The fourth system is for Piano (Pn), starting with a piano (p) dynamic and featuring a section labeled 'A' with a mezzo-piano (mp) dynamic. The fifth system is for Piano (Pn), starting with a piano (p) dynamic and featuring a section labeled 'B' with a forte (f) dynamic. The score includes various musical notations such as dynamics (f, mf, ff, mp, p), articulation (accents, slurs), and performance instructions (trills, triplets).

Music © 2017 Geoffrey Wilcken

20 **C**

Pn

24

Pn

28

Pn

31 **D** *pp*

Pn

35

Pn

40 **E**
mp
mf
mf

45 **F**
f

48

51 *ff*

54

Pn

f

58

G

Pn

mf *p* *mp*

mf *p* *mf*

63

Pn

p

p

Righteousness and Peace

2. Recitative: Listen, O Heavens

Deut. 32:1-4

As a proclamation ♩ = 90

Geoffrey Wilcken (2017)

T Sol

Piano

Pn

Pn

Li - sten, O heav-ens, and I will speak;

Hear, O earth, the words of my mouth. Let my teach - ing fall_

like_ rain, and my words de - scend like

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12 *f* *mf*

dew, like show - - - - - ers on new grass, like a -

Pn *mf* *p*

15 **B** *mp*

bun - - - - dant rain on ten - der pains.

Pn *pp* *mp*

18

Pn *mf*

21 **C** *f* *mf* *mp*

I will pro - claim the name of the Lord. Oh, praise the great - ness

Pn *f* *mf* *mp*

25 *f* *mf*

of our God! He is the Rock; his ways are per - fect, and

Pn *mf* *mp*

29 *f* **D** *mf*

all his ways are — just. A faith - ful

Pn *mf* *p*

32 *f* *mp*

God who — does no — wrong; up-right and just is —

Pn *mf* *p*

35 *p*

He, — is — He. —

Pn *p* *p*

Righteousness and Peace

Luke 2:14
Psalm 116:5

3. Chorus: Glory to God in the Highest

Geoffrey Wilcken (2017)

Lively ♩. = 92

The musical score is arranged in two systems. The first system consists of four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The piano part begins with a forte (*f*) dynamic and features a melodic line in the right hand and a bass line in the left hand. The second system includes the vocal lines with lyrics and a piano accompaniment staff. The piano part in the second system starts with a piano (*p*) dynamic. A box labeled '6' is placed above the first vocal staff, and a box labeled 'A' is placed above the second vocal staff. The lyrics are: "Glo-ry to God in the high - - est, Glo - - - - - ry, Glo-ry to God in the".

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11

mf Glo-ry to God in the high - - est, *f* Glo-ry to

Glo - - - - - ry, *f* Glo-ry to God in the high - - -

high - est, *mf* Glo-ry to God in the high - - est,

Glo-ry to God in the high - - - est,

Pn

15

God in the high - - - - - est and on earth,

est, *fp* Glo-ry to God in the high - est, and *f*

Glo - - - - - ry to God, *fp* *f*

Glo-ry to God in the high - - - - - est, and

Pn

20 **B**
mp *f* *mp* *f* *mp*
 Glo-ry to God in the high-est, and on earth peace, ———— peace to
mp *f* *mp* *f* *mp*
 Glo-ry to God in the high-est, and on earth peace, ———— peace to
mp *f* *mp* *f* *mp*
 8 Glo-ry to God in the high-est, and on earth peace, ———— peace to
mp *f* *mp* *f* *mp*
 Glo-ry to God in the high-est, and on earth peace, ———— peace to

Pn
p *mp* *p*

27 **C**
 those — on whom his fa - vor rests.
 those on whom his fa - vor rests.
 8 those — on whom his fa - vor rests.
 those on whom his fa - vor rests.

Pn
mf *mp* *p* *mf* *mf*

33 **D** *p* *mf* *<*

The LORD is mer-ci-ful, is

p *mf* *<*

The LORD is mer-ci-ful, is

mp *mp*

mer-ci-ful, mer-ci-ful,

Vocal Parts (For rehearsal only)

Pn

39 *f* *mf*

mer-ci-ful, and just, and full of com-

f *mf*

mer-ci-ful, and just, and full of com-

f *mf*

mer-ci-ful, and just, and full of com-

f *mf*

mer-ci-ful, and just, and full of com-

Pn

f *mp* *f*

45 E

mf pas - sion, full of com - pas - - - - -

mf pas - sion, full of com - pas - - - - -

mf pas - sion, full of com - pas - - - - -

mf pas - sion, full of com - pas - - - - -

Pn *mf* *mp*

51

sion.

sion.

sion.

sion.

sion.

Pn *mf* *f*

55 **F** *f*

Glo-ry to God in the high - eest, Glo-ry to God in the high -

f *f*

Glo - - - - - ry, Glo - - - - - ry,

f *f*

Glo-ry to God in the high - est, Glo-ry to

f

Glo-ry to God in the high - - - est,

Pn *p*

59 *f* *mf*

est, Glo-ry to God in the high - - - est, Glo -

f *mf*

Glo-ry to God in the high - - - est, Glo-ry to God, Glo -

f *mf*

God in the high - - - est, Glo - - - ry, Glo -

f *mf*

Glo-ry to God on high, Glo -

Pn *f*

63 *ff* **Broadening**

ry be to God on

ry be to God on

ry be to God on

ry be to God on

Pn

67

high.

high.

high.

high.

Pn *ff*

Righteousness and Peace

4. Recitative: Hear, O Israel

Deut. 6:4-5
Matthew 22:39

Geoffrey Wilcken (2017)

Commanding ♩ = 72 *f*

S solo

Hear, O Is - ra-el: the LORD, the

Piano

f *mf* *mp*

5 **A**

LORD our God, the LORD is one.

Pn

mp *f*

8 *mf* *f* *mf*

Love the LORD your God with all your heart, and with

Pn

p *mp*

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12 *mf* **B**

all your soul, and with all your strength.

Pn *mf* *mp* *mf*

17 *mp*

This is the first and gea-test com - mand - ment,

Pn *p*

20 *mf* *f*

and the se-cond is like it: Love

Pn *mp* *mf*

23 **C**

ff

your neigh - bor, love your neigh - bor as

Pn

28 **D**

mf

your-self. All the law and the pro-phets hang on these two com-

Pn

33

mand - - - - - ments.

Pn

Righteousness and Peace

Micah 6:6-8
Matthew 5:48

5. Aria: With What Shall I Come

Geoffrey Wilcken (2017)

Flowing ♩ = 40

The musical score is written for voice and piano. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The tempo is marked 'Flowing' with a quarter note equal to 40 beats. The piano part starts with a mezzo-piano (*mp*) dynamic. The vocal line begins at measure 6, marked with a boxed '6' and a boxed 'A'. The lyrics are: 'With what shall I come be - fore_ the'. The piano accompaniment continues with a piano (*p*) dynamic. At measure 12, the vocal line is marked with a boxed '12' and a boxed 'B'. The lyrics are: 'LORD, and bow down be - fore the ex - al - - - ted God?'. The piano accompaniment continues with a mezzo-piano (*mp*) and piano (*p*) dynamic.

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18 *f*

Shall I come be - fore him with burnt of - fer-ings, with calves a

Pn *mf* *mp* *mf*

25 **C**

year ——— old?

Pn *f*

31 **D** *f*

Will the

Pn *mf* *p*

37 *f*

LORD ——— be pleased with thou-sands of rams, or with

Pn *mf*

43 *rit. . . .* **E** **More Serious** ♩ = 80

ten thou-sand ri - - - - - vers of oil?

Pn *p* *p*

48 *mp*

He has shown you, O man, — what is good,

Pn *mf* *p* *mf*

52 *mf* *f*

and what does the LORD — re - quire — of — you?

Pn *p*

56 *ff* *rit. . .* **F** **Flowing** $\text{♩} = 40$ *mf*

What does the LORD re-quire of you?

Pn *mf* *mp* *mp*

61 *mf* *mp*

To act just - ly, to love mer - cy, and to walk

Pn *mf* *p* *mf* *p* *pp*

67 **G**

hum - bly with your God.

Pn

Righteousness and Peace

6. Chorus: Lord, Who May Dwell

Psalm 15:1-2

Solemn $\text{♩} = 63$

Geoffrey Wilcken (2017)

The musical score is written in 2/2 time with a tempo of 63 beats per minute. It features a vocal line and piano accompaniment. The piano part includes a 'quasi pizz.' section. The score is divided into two systems, with a section marker '6' and a box 'A' above the second system.

System 1:

- Vocal line: *mp* LORD, who may dwell in your sanc - tu - a - ry? *mf* Who may a -
- Piano line: *mp* quasi pizz.

System 2:

- Vocal line: *fp* Who may dwell? *mp* bide on your ho - - ly hill? LORD, who may dwell in your sanc - tu -
- Piano line: *mp*

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12 **mf** **B**

He

Who may dwell?

a - ry? Who may a - bid e on your ho - - ly hill? LORD, who may

a - ry? Who may a - bid e on your ho - - ly hill? LORD, who may

Pn

18

whose walk is blame - - - less, And

Who may dwell? And

dwell in your sanc - tu - a - ry? Who may a - bid e on your ho - - ly

dwell in your sanc - tu - a - ry? Who may a - bid e on your ho - - ly

Pn

24 *mf*

does what is right - eous, who does what is

does what is right - - - - eous.

8 hill? Whose walk is blame - - - less. *f* *mp*

hill? Whose walk is blame - - - less. *f* *mp*

Pn *mf*

29 *f* **C** *mf*

right - - - - eous, who speaks truth from his

mf *mf*

Right - - - - eous. Who speaks truth from his

mf *mf*

Who speaks truth from his

Who does what is right - - eous LORD, who may

Pn *mf*

34 **D** *f*

heart _____ and has no slan - der on _____ his

heart _____ and has no slan - der on _____ his

8 heart _____ and has no slan - der on _____ his

mf *f*

dwell in your sanc - tu - a - ry? No slan - der on _____ his

Pn *mf*

41 **E** *mf*

tongue. _____

mf *mf*

tongue. _____ Who _____ may dwell? _____

f *mp* *mp*

8 tongue, who may dwell in your sanc - tu - a - ry? Who may a - bide on your

f *mp* *mp*

tongue, who may dwell in your sanc - tu - a - ry? Who may a - bide on your

Pn *mp* *mf*

47 *p* *mf*

Whose walk _____ is _____ blame - less, _____ whose walk is blame - less. _____

p *mf*

Whose walk _____ is _____ blame - less, _____ whose walk.

mp

8 ho - - - ly hill? _____ Who may _____ dwell?

ho - - - ly hill? _____

Pn *mf*

52 *p* *pp*

p *pp*

Who? Who?

p *pp*

Who? Who?

p *pp*

Who? Who?

Pn *pp*

Righteousness and Peace

7. Recitative and Chorus: Cursed is the Man / If we Say

Deut 27:15-19, 24-25

Matthew 5:17

1 John 1:8-9

Geoffrey Wilcken (2017)

With Severity ♩ = 80

The musical score is written for Tenor Soloist (T Solo) and Piano (Pn). It is in the key of D major (one sharp) and 4/4 time. The tempo is marked 'With Severity' with a quarter note equal to 80 beats per minute. The score begins with a tenor soloist part starting on the third measure, marked with a forte (*f*) dynamic and an accent (>). The lyrics 'Cur-sèd is the man' are written below the notes. The piano accompaniment starts in the first measure with a forte (*f*) dynamic, featuring a triplet of eighth notes in the right hand and a steady eighth-note pattern in the left hand. The piano part includes various dynamics such as *f*, *p*, and *mp*, along with accents and slurs. The score concludes with a fourth measure of the tenor soloist part, marked with a box containing the number '4', with the lyrics '— who carves — an i - mage or casts an i - dol — a — thing de-'. The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

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8

test - a - ble to the LORD, the work of a

Pn *mf*

11

crafts - - - man's hands, and sets it up in se - cret. —

mf

Then shall all the

mf

Then shall all the

mf

Then shall all the

mf

Then shall all the

Pn

15 **A**

peo - ple say, "A - men!"

peo - ple say, "A - - men!"

peo - ple say, "A - - men!"

peo - ple say, "A - men!"

Pn

f

3

3

18

f

3

3

3

3

Cur-sèd_ is the man who dis - ho-nors his fa - ther or_ his mo-ther.

Pn

p

mp

21

B

Then shall all the peo-ple say, "A - - men!"

Then shall all the peo-ple say, "A - - men!"

Then shall all the peo-ple say, "A - - men!"

Then shall all the peo-ple say, "A - - men!"

Pn

25

Cur-sèd is the man who leads _____ the blind a-stray on the road.

Pn

29

C

Then shall all the peo - - ple say, "A - - men!"

Then shall all the peo - - ple say, "A - - men!"

Then shall all the peo - ple say, "A - - men!"

Then shall all the peo - ple say, "A - - men!"

Pn

33

Cur - sèd is the man who with-holds jus - tice

Pn

36

from the a - li-en, the fa-ther-less, or the wi - - - dow.

Pn *mp*

40

D

Then shall all the peo - ple say, Then shall all the peo - ple
 Then shall all the peo - ple say, Then shall all the peo - ple
 Then shall all the peo - ple say, Then shall all the peo - ple
 Then shall all the peo - ple say, Then shall all the peo - ple

Pn *mf* *mp* *mp*

44

8

say: *mf* *f*

say: *mf* *f*

say: *mf* *f*

say: *mf* *f*

say: *mf* *f*

Pn

49 **E**

8

mp

- men.

mp

- men.

mp

- men.

mp

- men.

Pn

f 3

f 3

52 Earnestly ♩ = 72 **F** *mp*

Do not think that I have come to a-bo-lish the Law

Pn

56 *mf*

or the Pro-phets. I have not come to a-bo-lish them,

Pn

60 **G** **H**

but to ful - fill, _____ to ful - fill them. _____

If we say we have no

If we say we have no

If we say we have no

If we say we have no

Pn

66

sin, we de - ceive our-selves and the truth is not in us. _____

sin, we de - ceive our-selves and the truth is not in us.

sin, we de - ceive our-selves and the truth is not in us.

sin, we de - ceive our-selves and the truth is not in us.

Pn

70 **I**

mf But if we con - fess our sins, *f* God who is faith - ful and

mf But if we con - fess our sins, *f* God who is faith - ful and

mf But if we con - fess our sins, *f* God who is faith - ful and

mf But if we con - fess our sins, *f* God who is faith - ful and

Pn *mf* *f* *mp*

74

mf just will for - give our sins and cleanse us from all

mf just will for - give our sins and cleanse us from all

mf just will for - give our sins and cleanse us from all

mf just will for - give our sins and cleanse us from all

Pn *p* *mp*

79 *mp* **J** *p*

un - - - - right - eous-ness. *mp* *p*

un - - - - right - eous-ness. *mp* *p*

un - - - - right - eous-ness. *mp* *p*

un - - - - right - eous-ness. *mp* *p*

Pn *p*

85

Pn

Righteousness and Peace

8. Aria: Comfort My People

Isaiah 40:1-5

Geoffrey Wilcken (2017)

Gently ♩ = 54

The musical score is written for Soprano Solo (S Solo) and Piano (Pn). It is in 6/8 time and the key signature has three flats (B-flat, E-flat, A-flat). The score is divided into three systems. The first system (measures 1-4) features a piano accompaniment with a melody in the right hand and a bass line in the left hand, both marked *mp*. The soprano part is silent. The second system (measures 5-9) continues the piano accompaniment with a *mf* dynamic in the right hand. The soprano part remains silent. The third system (measures 10-13) includes the vocal entry. The soprano part begins with the lyrics "Com - - - - fort," and is marked *mf*. The piano accompaniment continues with a *p* dynamic. Measure numbers 5, 10, and 11 are indicated in boxes above the staves.

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15 *mf* Com - fort my peo - ple, says your God. *mp* Speak ten - der - ly - to Je -

Pn

B 20 *f* - ru - sa - lem and pro - claim, *mf* pro - claim to her - that - her

Pn

24 *mf* hard ser - vice has been com - ple - ted. **C** That her

Pn

29 *f* sin - has been paid for, that she has re - ceived from the LORD's hand

Pn

33 **D**

dou-ble for all _____ her sins.

Pn

37 **E** *Stately* ♩ = 80 *f*

A voice of one cal-ling:

Pn

41 *f*

"In the de - sert, pre-

Pn

45 *mf*

pare the way for the LORD, make_ straight in the wil-der-ness a

Pn

49 **F** Moving forward ♩ = 120

high - - - - way for our God.

Pn

55 *mf*

Ev-'ry val-ley shall be raised up, ev-'ry moun-tain and

Pn

61 *f* **G**

hill made low; the rough ground shall be-come le - - -

Pn

68 *f* *mp*

- - vel, the rug - - - - ged pla - ces a

Pn

75 rit. . .

plain.

Pn

80 **H** Tempo I ♩ = 54 *mf*

And the glo - - - - - ry of the

Pn

85

LORD will be - re - veal - - - - ed, and all _____ man-kind to -

Pn

89 I

- ge - ther will see _____ it, for the

mp *mf*

Pn *mf* *p* *mf* *p*

93

mouth _____ of the LORD _____ has spo - ken."

f *rit. . .*

Pn *f* *mf*

Righteousness and Peace

Jeremiah 31:34

9. Chorus: No Longer

Geoffrey Wilcken (2017)

Serious $\text{♩} = 76$ *mf* *f*

No lon - ger shall a man teach his neigh - bor, —
No lon - ger shall a man teach his neigh - bor, —
No lon - ger shall a man teach his neigh - bor, —
No lon - ger shall a man teach his neigh - bor, —

Piano (Reduction of vocal parts for rehearsal only)

4 *mp* *f* ($\text{♩} = \text{♪}$ sempre) *f*

— or a man his bro - ther, say - ing: "Know the LORD, —
— or a man his bro - ther, say - ing: —
— or a man his bro - ther, — "Know the
— or a man his bro - ther, —

Pn

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7

mf *mp*

know the LORD, know the

f *mf* *mp*

"Know the LORD, know the LORD, know the

mf *mp*

LORD, know the LORD, know the

f *mf* *mp*

"Know the LORD, know the LORD, know the LORD, know the

Pn

11

mf *f* *p*

LORD." Be - cause they will all know me, from the

mf *f* *p*

LORD." Be - cause they will all know me, from the

mf *f* *p*

LORD." Be - cause they will all, they will all know me, from the

mf *f* *p*

LORD." Be - cause they will all, they will all know me, from the

Pn

14

mf *f* *mp*

least of them to — the grea - test, de - clares the LORD, for

mf *f* *mp*

least of them to — the grea - test, de - clares the LORD, for

8 *mf* *f* *mp*

least of them to — the grea - test, de - clares the LORD, for

least of them to — the grea - test, de - clares the LORD, for

Pn

18

p *mf*

I will for - give — their wick - ed - ness, and I will re -

p *mf*

I will for - give — their wick - ed - ness, and I will re -

8 *p* *mf*

I will for - give — their wick - ed - ness, and I will re -

I will for - give — their wick - ed - ness, and I will re -

Pn

21

mem - - - - - ber their sins no more,

mem - - - - - ber their sins no more,

mem - - - - - ber their sins no more,

mem - - - - - ber their sins no more,

Pn

25

f rit...

for I will re - mem - - - - - ber your sins,

f

for I will re - mem - - - - - ber your sins,

f

for I will re - mem - - - - - ber your sins,

f

for I will re - mem - - - - - ber your sins,

Pn

29 **meno mosso**
mf \triangleright *p* *pp*

no more, _____ no more.

mf 3 \triangleright 3 \triangleright *pp*

no lon-ger shall a man teach his neigh-bor, _____ no _____ more.

mf \triangleright *p* *pp*

no more, _____ no more.

mf 3 \triangleright 3 \triangleright *pp*

no lon-ger shall a man teach his neigh-bor, _____ no more.

Pn

Righteousness and Peace

10. Duet: This is Love

Geoffrey Wilcken (2017)

Serenely ♩ = 69

The musical score is arranged in three systems. The first system includes the Soprano Solo (S solo), Tenor Solo (T Solo), and Piano (Piano) parts. The Soprano Solo part begins with a *p* dynamic and a half note, followed by a melodic line with lyrics: "This _____ is _____ love: not that we _____". The Tenor Solo part is mostly rests. The Piano part features a *pp* dynamic and a melodic line with lyrics: "loved God, but that he _____ loved _____ us and sent his". The second system continues the Soprano Solo and Piano parts. The Soprano Solo part has a *mf* dynamic and lyrics: "loved God, but that he _____ loved _____ us and sent his". The Piano part has a *mp* dynamic and lyrics: "loved God, but that he _____ loved _____ us and sent his". The third system continues the Soprano Solo and Piano parts. The Soprano Solo part has a *f* dynamic and lyrics: "Son _____ as an a - to - ning sa - cri - fice _____ for our". The Piano part has a *p* dynamic and lyrics: "Son _____ as an a - to - ning sa - cri - fice _____ for our".

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14 *mp* **B**

sins.

mf

Dear friends, since God so

Pn

p

19

loved us, we al - so ought to

Pn

f

p *mp* *mf*

23 **C**

love one a - no - ther.

Pn

pp

28

mp

Love _____ is the ful - fill - - - ment

mp

Love _____ is the ful - fill - - - ment

Pn

mf *p* *pp*

33

of the Law. _____

of _____ the Law. _____

Pn

pp *p* *pp*

Righteousness and Peace

11. Aria: The Wolf Will Live With the Lamb

Isaiah 11:6-7, 9

Geoffrey Wilcken (2017)

Brightly ♩ = 92

The musical score is divided into three systems. The first system, labeled 'T Solo' and 'Piano', shows the vocal line and piano accompaniment for measures 1-4. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand, with dynamics *mp* and *staccato simile*. The second system, labeled 'Pn', shows the piano accompaniment for measures 5-8, with lyrics 'The wolf will' and dynamics *mf* and *p*. The third system, labeled 'Pn', shows the piano accompaniment for measures 9-12, with lyrics 'live with the lamb, the leopard will' and dynamics *mp*. A rehearsal mark 'A' is placed above measure 10. The score includes various time signatures (4/4, 3/4, 6/8) and musical notations such as triplets and slurs.

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10

lie down with the goat, _____ the calf and the

f

Pn

13

li - - - - on and the year-ling to - ge - ther, _____ and a

mp

Pn

16 **B**

lit - tle child will lead them.

mp

Pn

19

The cow will feed with the

mf

p

Pn

22 **C**

bear, their young will lie down to - - - ge - ther, and the

Pn

25

li - on will eat straw like an ox. They will

Pn

mp

f

29

nei-ther harm nor des - troy on my ho - - - ly

Pn

mf

32 **D**

moun-tain, for the earth will be full of the

Pn

f

mp

36

8 know - ledge of the LORD, As the

mf

Pn

mf *mp*

39

8 wa - ters co - - - - - ver the sea.

Pn

43 **E**

8

Pn

mp *mf*

46

8 poco rit. . .

mp

ATTACCA

Pn

Righteousness and Peace

John 14:27

12. Chorus: Peace I Leave With You

Geoffrey Wilcken (2017)

Very Calm ♩ = 60

The score consists of two systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word 'Peace' in the final measure of the system, marked *mp*. The piano accompaniment features a melody in the right hand and a bass line with triplets in the left hand, marked *p* and *mp* respectively. The second system begins at measure 5, marked with a boxed '5'. It continues the vocal parts and piano accompaniment. The vocal parts have the lyrics 'I leave with you;' and are marked *p*. The piano accompaniment continues with a melody and bass line, marked *p* and *mp*. A section marker 'A' is placed above the vocal staves in the second system. The piano part includes a triplet in the right hand.

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9

mp *mf* *mf*

my peace I give to you. I

mp *mf*

my peace I give to you, to you.

mp *mf*

my peace I give to you, to you.

mp *mf*

my peace I give to you.

Pn

14

mf *f* *mf*

do not give to you as the world gives. My

mf *f*

Give As the world gives

mf *f*

I do not give As the world gives.

mf

As the world gives.

Pn

19 B

peace I give to you.

my peace I give to you.

My peace I give to you, to you.

My peace I give to you.

Pn

mf *p* *mf* *p* *pp* *p*

3

24

Pn

mf

3 3 3 3 3 3

27

mp *p*

Do not let your heart be trou - - - - bled, my -

mp *p*

Do not let your heart be trou - - - - bled, my -

mp *mp*

My *3* peace

mp *mp*

My *3* peace

Pn

pp *mp*

31

mf *mf*

peace, and

mf *mf*

peace, and

mf *mf*

and do not be a - fraid.

mf *mf*

and do not be a - fraid.

Pn

mp *mf* *mp*

36

C

do not be a-fraid. Do not be a -

do not be a-fraid. Do not be a -

Do not be a - afraid.

Do not be a - afraid.

Pn

mp

mp

41

- afraid. My peace I give to

- afraid. My peace I give to

Peace I leave with you. I give to

Peace I leave with you. I give to

Pn

mp

pp

47

mp *pp*

you. My peace.

mp *pp*

you. My peace.

mp *mp*

you. My peace, my peace.

mp *mp*

you. My peace, my peace.

Pn

p *mp*

3

52

Pn

pp

3

Righteousness and Peace

Psalm 85:8-9

13. Duet: I Will Listen

Geoffrey Wilcken (2017)

Meditative ♩ = 80

The musical score is arranged in three systems. The first system includes staves for S Solo, T Solo, and Piano. The second system includes staves for S Solo, T Solo, and Pn (Piano). The third system includes staves for S Solo, T Solo, and Pn. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Meditative' with a quarter note equal to 80 beats per minute. The score includes lyrics: 'I will lis - ten to what the LORD God says. He pro - mi - ses peace,'. Dynamics include *mf*, *mp*, and *p*. There are triplets and various rests throughout the piece.

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13 *f* *mf*

peace, peace, peace to his peo - ple, his faith - - -

Pn *mp* *mf* *mp*

17 **B** *f*

- - - - - ful ser - vants -

but let them not turn - - -

Pn *mp*

20 **C** *mp*

Sure - ly

- - - to fol - - - ly.

Pn *mf*

24 *mf*

his sal - va - tion is near to those who fear him,

Pn *p* *mp*

28 *p* **D** *f*

that his glo - - -

Pn *mf*

32 **E** *mp*

- - ry may dwell in our land.

Pn *mp* *p* *mp*

37

mp I will lis - ten.

mp I will lis - ten.

Pn

f *pp*

Righteousness and Peace

14. Chorus: Love and Faithfulness

Psalm 85:10-13
Psalm 133:1, 3

Geoffrey Wilcken (2017)

Joyous ♩=90 *f*

Love _____ and faith-ful-ness meet to - ge - ther;
Love _____ and faith-ful-ness meet to - ge - ther;
Love _____ and faith-ful-ness meet to - ge - ther;
Love _____ Love and faith-ful-ness meet to - ge - ther;

Piano *mf*

6 *mp*

mp
mp
mp
mp

Pn *mf*

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10 **A**

ff right - eous-ness and peace *p* kiss each o - ther.

ff right - eous-ness and peace *p* kiss each o - ther.

ff right - eous-ness and peace *p* kiss each o - ther.

ff right - eous-ness and peace *p* kiss each o - ther.

Pn *f* *mp* *p* *mf*

14 **B**

mf Faith - ful-ness

mf Faith - ful-ness

Pn *p*

18

and

and

springs forth from the earth,

springs forth from the earth,

Pn

22

right - eous-ness looks down from heav'n,

right - eous-ness looks down from heav'n,

faith - ful-ness

faith - ful-ness

Pn

26

f and right - eous - ness looks down from heav'n.

f and right - eous - ness looks down from heav'n.

f springs forth from the earth,

f springs forth from the earth,

30

D

mf The LORD will in - deed give what is

f The LORD will in - deed give what is

mf The LORD will in - deed give what is

f The LORD will in - deed give what is

33 *mf* **E**

and our land will yield its har - - - - - vest.

mf

and our land will yield its har - - - - - vest.

f

good, will yield its har - - - - - vest.

f

good, will yield its har - - - - - vest.

Pn

36 *f*

Right - eous-ness

f

Right - eous-ness

f

Right - eous-ness

f

Right - eous-ness

Pn

39 *mf*

goes be - - fore him, and pre - pares the way of his

goes be - - fore him, and pre - pares the way of his

8 goes be - - fore him, and pre - pares his

goes be - - fore him, and pre - pares his

Pn

44 **F** *f*

steps. Love _____ and faith-ful-ness meet to - ge - ther;—

steps. Love _____ and faith-ful-ness meet to - ge - ther;—

8 steps. Love _____ and faith-ful-ness meet to - ge - ther;—

steps. Love _____ and faith-ful-ness meet to - ge - ther;—

Pn *mf* *mf*

49 **G** *mf* *mp*

right - eous-ness and

mf *mp*

right - eous-ness and

mf *mp*

right - eous-ness and

mf *mp*

right - eous-ness and

Pn *mp* *mf* *p*

53 *f*

peace, right - eous-ness and peace —

f

peace, right - eous-ness and peace —

f

peace, right - eous-ness and peace —

f

peace, right - eous-ness and peace

Pn *mf* *p* *mf*

57

kiss each o - - - - - ther.

kiss each o - - - - - ther.

8 kiss each o - - - - - ther.

kiss each o - - - - - ther.

Pn

62 rit. . . .

H Peaceful ♩ = 66

p *mp*

How good it is when bro -

p *mp*

How good it is when bro -

p *mp*

How good it is when bro -

p *mp*

How good it is when bro -

pp

Pn

66 **Flowing** ♩ = 100
p

- thers live to - ge - ther in peace.

- thers live to - ge - ther in peace.

- thers live to - ge - ther in peace.

- thers live to - ge - ther in peace.

Pn

72 **I Peaceful** ♩ = 66
mp *f*

It is as if the dew of Her - - - - - mon were fal -

It is as if the dew of Her - - - - - mon were fal -

It is as if the dew of Her - - - - - mon were fal -

It is as if the dew of Her - - - - - mon were fal -

Pn

76

mf

ling on mount Zi - on. For

mf

ling on mount Zi - on. For

mf

ling on mount Zi - on. For

mf

ling on mount Zi - on. For

Pn *mp*

80

J

there the LORD be-stows his bles - sing, e-ven life for -

f

there the LORD be-stows his bles - sing, e-ven life for -

f

there the LORD be-stows his bles - sing, e-ven life for -

f

there the LORD be-stows his bles - sing, e-ven life for -

Pn *mf*

85 *mp*

-ev - - - - - er - more.

-ev - - - - - er - more.

-ev - - - - - er - more.

-ev - - - - - er - more.

Pn *mp* *mp* *mp*

89 **K** *mp* *mf* **L** *p*

How good it is when bro - thers live__ to - ge - ther__ in peace,

How good it is when bro - thers live__ to - ge - ther__ in peace,

How good it is when bro - thers live__ to - ge - ther__ in peace,

How good it is when bro - thers live__ to - ge - ther__ in peace,

Pn *p* *p*

94

mf

peace,

mf

peace,

mf

peace,

mf

peace,

Pn

99

rit. ...

mp

peace.

mp

peace.

mp

peace.

mp

peace.

Pn

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