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

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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.
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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

Music © 2017 Geoffrey Wilcken
Righteousness and Peace

2. Recitative: Listen, O Heavens

Deut. 32:1-4

As a proclamation \( \frac{q}{90} \)

Flute

Oboe

Bassoon

Trumpet in B♭

Horn in F

Percussion

Tenor Solo

Violin I

Violin II

Viola

Cello

Double Bass

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®. NIV®
words of my mouth. Let my teaching fall like rain, and my
words descend like dew, like showers on new grass, like a-
Fl.

Ob.

Bsn.

B♭ Tpt.

Hn.

Perc.

T Sel

Vln. I

Vln. II

Vla.

Vc.

D.B.
I will proclaim the name of the
Fl.
Ob.
Bsn.
B♭ Tpt.
Hn.
Perc.
T Sol
Vln. I
Vln. II
Vla.
Vc.
D.B.

Lord. Oh, praise the greatness of our God! He is the Rock; his
ways are perfect, and all his ways are just. A faithful
God who does no wrong; upright and just is He.
Glory to God in the highest,
Glory to God in the highest,
Glory to God in the highest,
and on earth peace, peace to those on whom his favor rests.

and on earth peace, peace to those on whom his favor rests.

and on earth peace, peace to those on whom his favor rests.

and on earth peace, peace to those on whom his favor rests.

and on earth peace, peace to those on whom his favor rests.

and on earth peace, peace to those on whom his favor rests.
The LORD is merciful, merciful, and merciful, merciful, and merciful,

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.

merci-ful, merci - ful, and

merci-ful, merci - ful, and

The LORD is merciful, merciful, and merciful, and merciful.
Floor Tom

just, just, just, just,

and full of com-pass-ion, full of com-pass-ion,
Fl.

Obs.

Bsn.

Vla.

Vc.

D.B.

Vln. II

Vln. I

Tpt.

Perc.

Org.

perc.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Glo-ry to God in the high-est,
Glo-ry to God in the high-est,
Glo-ry to God in the high-est,
Glo-ry to God in the high-est,
Glo-ry to God in the high-est,
Glo-ry to God in the high-est,
4. Recitative: Hear, O Israel

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

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Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
LORD our God, the LORD is one. Love the LORD your God with all...
And with all your soul, and with all your heart, and with all your mind, and with all your strength.

Let your soul, your heart, and all your mind, be fully devoted to the Lord your God.
and the second is like it: Love your neighbor,
All the law and the prophets love your neighbor as your self.
Righteousness and Peace

5. Aria: With What Shall I Come

Micah 6:6-8; Matthew 5:48

Geoffrey Wilcken (2017)

Music © 2017 Geoffrey Wilcken
Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
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...
Will the LORD be pleased with thousands of rams,
He has shown you, O man, what is good, and what does the
Fl.
Ob.
Bsn.
B♭ Tpt.
Hn.
Org.
Perc.
S Sol
Vln. I
Vln. II
Vla.
Vc.
D.B.

Fl. Fl.

rit...

Flowing \( \text{d} = 40 \)

rit...

Flowing \( \text{d} = 40 \)

What does the LORD require of you?

Lord require of you?
To act   just - ly, to love     mer - cy, and to walk    hum - bly with
per-rect, as your hea-ven-ly Fa-ther is per-

fect.
6. Chorus: Lord, Who May Dwell

Psalm 15:1-2

Righteousness and Peace

Flute

Oboe

Bassoon

Trumpet in B♭

Horn in F

Soprano

Alto

Tenor

Bass

Violin

Violin

Viola

Cello

Double Bass

Percussion

Organ

Lord, who may dwell in your sanctuary? Who may abide on your holy

Solemn

Flour Tones

pp

Solemn

pp

Solemn

Solemn

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
Who may dwell in your sanctuary? Who may abide on your holy hill?

Who may dwell in your sanctuary? Who may abide on your holy hill?

Who may dwell in your sanctuary? Who may abide on your holy hill?
Fl.
Ob.
Bsn.
Br Tpt.
Hn.
Org.
Perc.
S
A
T
B
Vln.
Vln.
Vla.
Vc.
D.B.

He whose walk is blameless, And

Who may dwell? LORD, who may dwell in your sanctuary? Who may abide on your holy hill?

He whose walk is blameless, And

Who may dwell? LORD, who may dwell in your sanctuary? Who may abide on your holy hill?
does what is righteous, who does what is righteous, who

does what is righteous. Righteous. Who

hill? Whose walk is blameless. Who

hill? Whose walk is blameless. Who does what is
speak truth from his heart and has no
righteous LORD, who may dwell in your sanctuary? No

Who may dwell in your sanctuary? Who may a-

slander on his tongue, who may dwell in your sanc-

tuary? Who may a-

Who may dwell?
Whose walk is blameless, whose walk is blameless.
hide on your holy hill? Who may dwell?
hide on your holy hill?
Righteousness and Peace

7. Recit 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)

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®

7. Recit 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)

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
Fl.

Ob.

Bsn.

Br.Tpt.

Hn.

Bn.

Tpt.

Org.

Perc.

T Sol

casts an idol— a thing detestable to the LORD, the work of a

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

6
Then shall all the people say, "Amen!"

T Sol

crafts - man's hands, and sets it up in se - ret

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl.

Ob.

Bsn.

Hn.

Br. Tpt.

Org.

Perc.
Car-sied is the man who leads the blind a-stray on the
road.

Then shall all the people say, "Amen!"

Then shall all the people say, "Amen!"

Then shall all the people say, "Amen!"
Cur-sed is the man who withholds justice from the a-li-en, the fa-ther-les, or the wi-dow.
Do not think that I have come to abolish the Law or the Prophets. I have not come to abolish the Law but to fulfill it.
come to a-ho-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
But if we con-ceive our-selves and the
th-truth is not in us.

But if we con-
fess our sins, God who is faithful and just will forgive our sins and
cleanse us from all unrighteousness.
Righteousness and Peace

8. Aria: Comfort My People

Isaiah 40:1-5

Gently  \( \text{♩} = 54 \)

Flute

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Oboe

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Bassoon

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Trumpet in B♭

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Horn in F

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Organ

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Percussion

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Soprano Solo

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Violin I

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Violin II

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Viola

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Cello

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Double Bass

\[ \text{Gently  \( \text{♩} = 54 \)} \]

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
tenderly to Jerusalem and proclaim, proclaim to her that her
That her sin has been completed.

hard service has been completed.
paid for, that she has received from the LORD's hand double for all her
A voice of one calling:

"In the desert, pre-
pare the way for the LORD,
make straight in the wilderness a high
Moving forward $\frac{5}{4}$

- Way for our God.

Every valley shall be raised
up, ev'ry mountain and hill made low; the rough ground
shall become level, the rugged places
Fl.
Ob.
Bsn.
Bc Tpt.
Hn.
Org.
Perc.
S Sol
Vln. I
Vln. II
Vla.
Vc.
D.B.

rit...  

Tempo I \( \frac{\Delta}{\Delta} = 54 \)

\( \text{Tempo I} \) \( \frac{\Delta}{\Delta} = 54 \)

\( \text{Tempo I} \) \( \frac{\Delta}{\Delta} = 54 \)
And the glory of the LORD will be revealed.
and all man-kind to-gether will see it, for the
mouth of the LORD has spoken."
Righteousness and Peace

9. Chorus: No Longer

Jeremiah 31:34

{Music notation}

No longer shall a man teach his neighbor, or a man his brother, saying:

No longer shall a man teach his neighbor, or a man his brother,
"Know the LORD, ___ know the LORD, ___ know the LORD." Be-

"Know the LORD, ___ know the LORD, ___ know the LORD." Be-

"Know the LORD, ___ know the LORD, ___ know the LORD." Be-

"Know the LORD, ___ know the LORD, ___ know the LORD." Be-

"Know the LORD, ___ know the LORD, ___ know the LORD." Be-
cause they will all know me, from the least of them to the greatest, de-
cause they will all know me, from the least of them to the greatest, de-
cause they will all, they will all know me, from the least of them to the greatest, de-
cause they will all, they will all know me, from the least of them to the greatest, de-
clares the LORD, for I will forgive their wickedness,
and I will remember their sins no more,
for I will remember your sins,
more, no more.

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

more, no more.

lon - ger shall a man teach his neigh - bor, no more.
This is love: not that we loved God,
but that he loved us and sent his Son as an a-
Righteousness and Peace

11. Aria: The Wolf Will Live With the Lamb

Isaiah 11:6-7, 9

Brightly \( \text{Tempo}=92 \)

Geoffrey Wilcken (2017)

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Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®

107
The wolf will live with the lamb, the
The leopard will lie down with the goat, the calf and the
li - on and the year-ling to-ge ther, and a lit - tle child will lead them.
The cow will feed with the
bear, their young will lie down together, and the lion will eat
They will neither harm nor des-

straw like an ox.

113
troy on my holy mountain, for the earth will be
full of the knowledge of the LORD,
As the waters co-
Ever the sea.
12. Chorus: Peace I Leave With You

John 14:27

Righteousness and Peace

Very Calm $\frac{1}{4}$=60

Flute

Oboe

Bassoon

Trumpet in B♭

Horn in F

Organ

Percussion

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Very Calm $\frac{1}{4}$=60

Very Calm $\frac{1}{4}$=60

Very Calm $\frac{1}{4}$=60

Very Calm $\frac{1}{4}$=60

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118
you as the world gives. My peace I give to you.

Give As the world gives my peace I give to you.

give As the world gives. My peace I give to you.

As the world gives. My peace I give to you.
let your heart be troubled, my peace, and do not be a -
and do not be a-fraid.
Do not be a-fraid.
and do not be a-fraid.
Do not be a-fraid.

Peace I leave

Peace I leave

Peace I leave

Peace I leave
My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.

My peace I give to you. My peace, my peace, my peace.
Righteousness and Peace

13. Duet: I Will Listen

Psalm 85:8-9

Meditative  \( \text{\textit{q} = 80} \)

Flute

Oboe

Bassoon

Trumpet in B♭

Horn in F

Organ

Percussion

Soprano Solo

Tenor Solo

Violin I

Violin II

Viola

Cello

Double Bass

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
He promises peace, peace, peace, peace to his people, his faith.
Let them not turn to folly.

Mark Tree
Surely his salvation is near to those who fear...
and right - ous - ness looks down from heav'n.

and right - ous - ness looks down from heav'n.

The LORD will in -
Righteousness goes before him, and prepares the way of his path.
Love and faithfulness meet together;

Love and faithfulness meet together;

Love and faithfulness meet together;

Love and faithfulness meet together;
righteous and peace, righteous and peace, righteous and peace, righteous and peace,
and peace kiss each other.
and peace kiss each other.
and peace kiss each other.
and peace kiss each other.
Peaceful  $q = 66$

|-----|------|------|--------|-----|------|-------|

Flowing  $q = 100$

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.

How good it is when brothers live together in peace.
It is as if the dew of Hermon were falling on Mount Hermon.
Zi - on. For there the LORD be-stows his bles - sing, e - ven life, for -
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.

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 subject. It is a model of presenting a moral argument

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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.”

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.

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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.

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.
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.
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

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

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

\[
\text{The LORD is merciful and just.}
\]
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 peacable 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**

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Righteousness and Peace

2. Recitative: Listen, O Heavens

Deut. 32:1-4

As a proclamation \( \frac{d}{4} = 90 \)

Geoffrey Wilcken (2017)

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 pains.

I will proclaim the name of the Lord. Oh, praise the greatness
of our God! He is the Rock; his ways are perfect, and

all his ways are just. A faithful

God who does no wrong; upright and just is

He, is He.
Righteousness and Peace

Luke 2:14

3. Chorus: Glory to God in the Highest

Psalms 116:5

Lively \( \text{\textfrac{1}{4}} \) = 92

Geoffrey Wilcken (2017)

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3. Chorus: Glory to God in the Highest

Luke 2:14

Psalms 116:5

Lively \( \text{\textfrac{1}{4}} \) = 92

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180
Glo-ry to God in the high-est,

Glo-ry to God in the high-est,

Glo-ry to God in the high-est,

Glo-ry to God in the high-est,

and

Glo-ry to God in the high-est,

Glo-ry to God in the high-est,

and

Glo-ry to God in the high-est,

and
Glo-ry to God in the high-est, and on earth peace, peace to
those on whom his fa-vor rests.

Glo-ry to God in the high-est, and on earth peace, peace to
those on whom his fa-vor rests.

Glo-ry to God in the high-est, and on earth peace, peace to
those on whom his fa-vor rests.

Glo-ry to God in the high-est, and on earth peace, peace to
those on whom his fa-vor rests.
The LORD is merciful, is merciful,
mer-ciful,
mer-ciful,
mer-ciful,
mer-ciful,
mer-ciful,
mer-ciful,
and just, and just, and just, and just,
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
and full of com-
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Glo- ry to God in the high - est,
Righteousness and Peace

4. Recitative: Hear, O Israel

Deut. 6:4-5
Matthew 22:39

Geoffrey Wilcken (2017)

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all your soul, and with all your strength.

This is the first and greatest commandment,

and the second is like it: Love
Pn
23.

your neighbor,

love

your neighbor as

Pn

28.

yourself.

All the law and the prophets hang on these two commandments.

Pn

33.

mand

ents.
Righteousness and Peace

5. Aria: With What Shall I Come

Micah 6:6-8
Matthew 5:48

Piano

Flowing \( \text{\textit{\textbf{j}} = 40} \)

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

Piano

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Shall I come before him with burnt offerings, with calves a

Will the LORD be pleased with thousands of rams, or with
ten thou-sand ri-sons vers of oil?

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

and what does the LORD require of you?
What does the LORD re-quire of you?

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

humb-ly with your God.
Therefore be ye perfect,

as your heavenly Father is perfect.
Psalm 15:1-2

6. Chorus: Lord, Who May Dwell

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195
He

Who may dwell?

Who may abide on your holy hill?

LORD, who may abide on your holy hill?

And

whoso walk is blameless,

And

dwell in your sanctuary?

dwell in your sanctuary?
does what is righteous, who does what is righteous.
does what is righteous.
hill? Whose walk is blameless.
hill? Whose walk is blameless.

righteous, who speaks truth from his
Righteous. Who speaks truth from his
Who speaks truth from his
Who does what is righteous LORD, who may
Whose walk is blameless, whose walk is blameless.

Whose walk is blameless, whose walk.

Holy hill? Who may dwell?

Holy hill?

Who? Who?

Who? Who?

Who? Who?

Who? Who?
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 \( \frac{d}{80} \)

T Solo

\[ \text{Cur-sèd is the man...} \]

Piano

\[ \text{who carves an i-mage or casts an i-dol--a thing de-} \]

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testable to the LORD, the work of a craftsman's hands, and sets it up in secret.

Then shall all the

Then shall all the

Then shall all the
people say, "A - men!"

people say, "A - men!"

people say, "A - men!"

people say, "A - men!"

Cur-sèd is the man who dis-ho-nors his fa-ther or__his mo-ther.
Then shall all the people say, "A - men!"

Cur-sèd is the man who leads the blind a-stray on the road.
Then shall all the people say, "A-men!"

Cur-serd is the man who with-holds jus-tice
from the alien, the fatherless, or the widow.
Earnestly $q = 72$

Do not think that I have come to abolish the Law or the Prophets.

I have not come to abolish them,
but to fulfill, to fulfill 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

sin, we deceive ourselves and the truth is not in us.

sin, we deceive ourselves and the truth is not in us.

sin, we deceive ourselves and the truth is not in us.

sin, we deceive ourselves and the truth is not in us.
But if we confess our sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, for our sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all sins, God who is faith-ful and just will forgive our sins and cleanse us from all
Righteousness and Peace

8. Aria: Comfort My People

Isaiah 40:1-5

Gently \( \mathcal{J} = 54 \)

Geoffrey Wilcken (2017)
Comfort my people, says your God. Speak tenderly to Jerusalem and proclaim, 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
Moving forward  \( j = 120 \)

**Piano**

Moving forward  \( j = 120 \)

high - - - - way for our God.

Eve'ry valley shall be raised up, eve'ry mountain and

Pn

hill made low; the rough ground shall become le - - - -

Pn

- vel, the rug - - - ged pla - ces a
And the glory of the LORD will be revealed, and all mankind to
- ge-ther will see it, for the

mouth of the LORD has spoken."
9. Chorus: No Longer

Jeremiah 31:34

No longer shall a man teach his neighbor,
No longer shall a man teach his neighbor,
No longer shall a man teach his neighbor,
(Ex. #1)

or a man his brother, saying: "Know the LORD,
or a man his brother, saying: "Know the LORD,
or a man his brother, saying: "Know the LORD,

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Know the LORD, know the LORD, know the LORD, know the LORD.
least of them, declares the LORD, for
least of them, declares the LORD, for
least of them, declares the LORD, for
least of them, declares the LORD, for

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

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

rit...
meno mosso

no more,

no longer shall a man teach his neighbor, no more.

no more,

no longer shall a man teach his neighbor, no more.

no more,
Righteousness and Peace

10. Duet: This is Love

Serenely $\frac{1}{4} = 69$

Piano

S solo

This ___ is ___ love: not that we ___

T Solo

lived God, but that he ___ loved ___ us and sent his ___

Pn

Son ___ as an atoning sacrifice ___ for our ___

Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
Dear friends, since God so loved us, we also ought to love one another.
Love is the fulfillment of the Law.

Love is the fulfillment of the Law.
11. Aria: The Wolf Will Live With the Lamb

Isaiah 11:6-7, 9

Brightly \( \frac{d}{4} = 92 \)

Righteousness and Peace

The wolf will live with the lamb, the leopard will


Music © 2017 Geoffrey Wilcken

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®
lie down with the goat, the calf and the

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

lit - tle child will lead them.

The cow will feed with the
bear, their young will lie down together, and the

lion will eat straw like an ox. They will

neither harm nor destroy on my holy

mountain, for the earth will be full of the
knowledge of the LORD,

As the

waters cover the sea.

ATTACCA
Righteousness and Peace

12. Chorus: Peace I Leave With You

John 14:27

Very Calm  \( \frac{\text{}\text{)} }{\text{}} \) = 60

Geoffrey Wilcken (2017)

Text from THE HOLY BIBLE, NEW INTERNATIONAL VERSION®, NIV®

Music © 2017 Geoffrey Wilcken
do not give to you as the world gives.  

I do not give As the world gives.  

As the world gives.
Do not let your heart be troubled, my peace,
and do not be afraid.

My peace,
and do not be afraid.
do not be afraid.

My peace I give to

Peace I leave with you. I give to

My peace I give to

Peace I leave with you. I give to
you.

My peace.

you.

My peace.

you.

My peace.

you.

My peace.

you.

My peace.

you.

My peace, my peace.

you.

My peace, my peace.
13. Duet: I Will Listen

Psalm 85:8-9

Righteousness and Peace

Meditative \( \frac{d}{4} = 80 \)

Geoffrey Wilcken (2017)

I will listen to what the LORD God says.

He promises peace,
peace, peace, peace to his people, his faith—

ful 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.
I will listen.

I will listen.

Pn

37

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Righteousness and Peace

14. Chorus: Love and Faithfulness

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

Joyous \( \dot{=} 90 \)

Love and faithfulness meet together;

Love and faithfulness meet together;

Love and faithfulness meet together;

Love and faithfulness meet together;

Piano

Music © 2017 Geoffrey Wilcken

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righteousness and peace kiss each other.
righteousness and peace kiss each other.
righteousness and peace kiss each other.
righteousness and peace kiss each other.
 springs forth from the earth,
 springs forth from the earth,

 right - ous - ness looks down from heav'n,
 right - ous - ness looks down from heav'n,
and righteousness looks down from heav'n.

springs forth from the earth,

springs forth from the earth,

The LORD will indeed give what is
and our land will yield its harvest.

and our land will yield its harvest.

good, will yield its harvest.

good, will yield its harvest.

Righteousness
goes before him, and prepares the way of his steps.

Love and faithfulness meet together;
kiss each other.
kiss each other.
kiss each other.
kiss each other.

rit.

Peaceful $q = 66$

How good it is when brother.
How good it is when brother.
How good it is when brother.
How good it is when brother.

How good it is when brother.
How good it is when brother.
How good it is when brother.
How good it is when brother.

Peaceful
Flowing $q = 100$

-others live together in peace.

Peaceful $q = 66$

It is as if the dew of Hермона were fal-

It is as if the dew of Hермона were fal-

It is as if the dew of Hермона were fal-

It is as if the dew of Hермона were fal-
How good it is when brothers live together in peace,
How good it is when brothers live together in peace,
How good it is when brothers live together in peace,
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—. *The Triumph of Time and Truth (1757)*. Leipzig: Kalmus, 1865.


