

THE LIGHT, FOR TWO NARRATORS AND CHAMBER ORCHESTRA

Mark Brandon Feezell, B.M., M.M.

Dissertation Prepared for the Degree of

DOCTOR OF PHILOSOPHY

UNIVERSITY OF NORTH TEXAS

May 2003

APPROVED:

Thomas Clark, DMA, Committee Chair

Joseph Klein, DMA, Division Chair & Committee
Member

Timothy L. Jackson, PhD, Minor Program Committee
Member

James C. Scott, DMA, Dean, College of Music

C. Neal Tate, PhD, Dean, Toulouse School of Graduate
Studies

ACKNOWLEDGMENTS

The composer gratefully acknowledges the support and encouragement of his graduate committee. Professors Clark, Klein, and Jackson have given generously of their time and considerable expertise during the entire process. In particular, Dr. Clark has provided steady support, encouragement, and sound advice in his role as major professor. Each committee member has made a unique contribution to my musical development that will have a permanent effect on my approach to composition.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS	ii
LIST OF TABLES	iv
LIST OF FIGURES.....	v
LIST OF MUSICAL EXAMPLES	vi
ESSAY UPON COMPOSING <i>THE LIGHT</i>	vii
Overview and Background.....	vii
Materials and Initial Inspiration	
The Compositional Process	
Historical Context: The Melodrama	
Methods and materials	xv
Orchestration	
Dramatic Scheme	
Motivic Progression	
Structural Progression	
Conclusion.....	xxxviii
Appendices	xl
Appendix A Performance Notes for <i>The Light</i>	
Appendix B Chronological List of Selected Pieces Using Melodrama	
Appendix C Texts for <i>The Light</i>	
Appendix D Scripture Translations for <i>The Light</i>	
Bibliography.....	lxxv
<i>THE LIGHT</i>	1
Scene 1: The Light	1
Scene 2: The Judgment	23
Scene 3: The Serpent in the Wilderness.....	37
Scene 4: New Jerusalem	47
Scene 5: The Beginning	72

LIST OF TABLES

Table 1. Dramatic Progression in <i>The Light</i>	xxii
Table 2. Mallet Symbols	xliii

LIST OF FIGURES

Figure 1. Rhythmic Notation of Opening Text	ix
Figure 2. Rising Fourths in the Opening Measures of <i>The Light</i>	xxiii
Figure 3. Antiphonal Statement of Upward Fourth Motive	xxiv
Figure 4. Motive Representing Light	xxiv
Figure 5. The Descent of God to Earth for the Creation of Eden	xxv
Figure 6. Source Set for the Wandering in The Wilderness Music.....	xxvii
Figure 7. The River of the Water of Life	xxviii
Figure 8. Octatonic Scale Source for the Lament for the Damned Music	xxviii
Figure 9. Focal Sonority for Scene Five	xxix
Figure 10. Focal Sonority at the End of Scene Three	xxx
Figure 11. Background Pitch Structure for <i>The Light</i>	xxxi
Figure 12. Deep Middleground Analysis of <i>The Light</i>	xxxiii
Figure 13. Middleground Analysis of <i>The Light</i>	xxxiv
Figure 14. Middleground Analysis of the Lament in Scene Four	xxxvii
Figure 15. Percussion I Staff Assignments	xlii
Figure 16. Percussion II Staff Assignments.....	xlii
Figure 17. Suggested Percussion Arrangement	xliv

LIST OF MUSICAL EXAMPLES

Example 1. Rhythm of "In the Beginning" Mapped to Music	x
Example 2. Music for the Text "The Spirit of God moved over the waters."	xvii
Example 3. Music for the Text "Let there be light."	xviii
Example 4. Piano Functioning as a Percussion Instrument in Scene Five.....	xviii
Example 5. The Garden of Eden	xxv
Example 6. The Serpent	xxvi
Example 7. The Aftermath of the Expulsion from Eden.....	xxvi

ESSAY UPON COMPOSING *THE LIGHT*

Overview and Background

Materials and Initial Inspiration

The Light is a twenty-four minute composition for two narrators and chamber orchestra.¹

The two narrators perform the roles of the Apostle John and Moses using texts selected from the Bible. After an overview of the piece and a brief history of pieces incorporating narrators, this essay focuses on my compositional process, describing how orchestration, drama, motive, and structure work together in the piece.

The first chapter of the Gospel of John contains a number of references to the first chapter of Genesis. The gospel opens with the words "in the beginning."² Then John connects Jesus with "the Word" of creation God spoke in Genesis.³ Furthermore, John makes a strong connection between Jesus and the light God spoke into the world, writing in verse 4 of chapter 1 that "In him [Jesus] was life; and the life was the light of men."⁴ By including these references, John initiates a dialogue between the opening of Genesis and the opening of his gospel.

Having noticed these connections, I decided to engineer a dialogue between Moses and John using passages selected from writings traditionally ascribed to them. The first five books of the Bible - Genesis, Exodus, Leviticus, Numbers, and Deuteronomy - are commonly ascribed to Moses, while John, 1 John, 2 John, 3 John, and Revelation are ascribed to John. As a result, I had ten books from which to select passages for the two speakers.

¹ Flute, oboe, Bb clarinet, saxophone, bassoon, French horn, trumpet, trombone, tuba, Percussion I (2 timpani, tubular bells, crash cymbals, medium suspended cymbal, wind chimes, tambourine, maracas, vibraslap, slapstick, claves, and low wood block), Percussion II (marimba, glockenspiel, xylophone, medium suspended cymbal), piano, 8 violins (4-part divisi), 6 violas (3-part divisi), 3 cellos, and 1 double bass.

² John 1:1, KJV. See appendix C for information about translations used in *The Light*.

³ John 1:1-2.

⁴ John 1:4, KJV.

Rather than freely paraphrasing the texts, I chose the challenge of creating a script entirely from translations. To avoid copyright issues, I selected the New International Version (NIV)⁵ and seven public domain translations⁶ and began to compile Scriptures. It seemed natural to use Moses's vision of the beginning of the world and John's vision of the end as a framework for the drama. Within this framework, I decided to focus on fundamental themes that I felt would prove fruitful for musical exploration, particularly light vs. dark, life vs. death, Moses's description of the fall from Eden vs. John's New Jerusalem, and the serpent Satan vs. Jesus as the "serpent in the wilderness."⁷

The Compositional Process

Like many of my other works, *The Light* is the result of a tripartite creative process. First, I select the subject matter or fundamental musical motives for the piece at hand. Second, I work these materials into an overview of the final composition. The purpose of this second step is to create a musical outline that reminds me of the music I hear in my mind. Third, I rework the overview, adding, deleting, and modifying music as necessary and orchestrating the ideas. The third step is crucial and often takes as much effort as the first two steps put together.

In the case of *The Light*, the first step of composition was to assemble and edit the texts into a dramatic script. I then began to compose the music for the piece. When I compose with

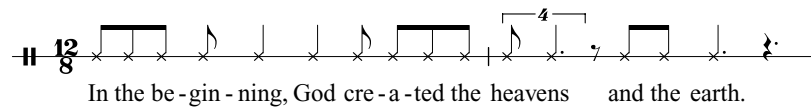
⁵ Scripture quotations marked (NIV) are taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION®. NIV®. Copyright © 1973, 1978, 1984 by International Bible Society. Used by permission of Zondervan. All rights reserved. See appendix C.

⁶ The American Standard Version (1901), the Darby translation (1890), the Douay Rheims Bible (1899, Catholic version), the King James Version (1611, KJV), the Noah Webster Bible (1833), the Weymouth New Testament (1913), and the World English Bible. See appendix C.

⁷ Compare Numbers 21:8, "The Lord said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten [by a serpent], when he looketh upon it, shall live" [KJV], and John 3:14, "As Moses lifted up the serpent in the wilderness, even so must the Son of man [Jesus] be lifted up: that whosoever believeth in him should not perish, but have everlasting life" [KJV].

words, I find that much of the music is already contained within the rhythms of the words themselves. Therefore, I notated my interpretation of the speaking rhythms for the text (figure 1). Notating the rhythms all the way through allowed me to consider which segments would work

Figure 1. Rhythmic Notation of Opening Text.



best with rhythmic notation and which ones would be inhibited by rhythmic notation. It also allowed me to consider the dramatic structure and pacing of the piece as a whole.

With these rhythms in mind, I began to compose a score consisting of string ideas, woodwind/brass ideas, and percussion ideas. I started with the first scene and continued through to the fifth scene, finalizing the orchestration only after the entire condensed score was complete. The rhythms of the text influenced many of the musical rhythms. Example 1 (page x) illustrates how the rhythm of the first few words of the text was mapped onto a musical idea in the introduction. In this example, the rhythm of the text "in the beginning" appears as a composite rhythm in the string section, followed by an extension of the rhythm in the marimba part.

Example 1 reflects the results of the third and final step in my compositional process: orchestrating and editing. During the editing process, I finalized the orchestration, added new music in some places to correct the dramatic pacing, and drastically altered or deleted music in other places to strengthen the flow of the piece. I created all the dynamics, crescendos, and diminuendos, and finalized the articulation assignments, performance instructions, and bowings.

The tripartite process of considering the drama, creating the condensed score, and orchestrating and editing allowed me to refine the details of the piece in stages while maintaining a view for the overall composition. The proportion of time spent on each stage of composition

Example 1. Rhythm of "In the Beginning" Mapped to Music.

The musical score is written for a large ensemble. The instruments listed are Marimba, Piano, Viola 1, Viola 2, Viola 3, 3 Cellos, and Double Bass. The score is in 12/8 time. The Marimba and Piano parts feature melodic lines with dynamic markings of *mf* and *f*. The Viola and Cello parts have more rhythmic, sustained patterns with dynamics of *f*, *mp*, and *mf*. The Double Bass part provides a steady, low-frequency accompaniment. At the bottom, a rhythmic source is indicated by vertical lines and arrows, corresponding to the lyrics 'In the be - gin - ning'.

for *The Light* is typical: the first stage took approximately three weeks,⁸ the second stage approximately six or seven weeks,⁹ and the third stage approximately fifteen to seventeen weeks.¹⁰ As in my other works, the bulk of the important compositional decisions are made in the third and final step of the process, and it is only after this step that the piece can be considered finished.

Historical Context: The Melodrama

The technical term for the use of spoken text with music is melodrama.¹¹ The association

⁸ June 2002.

⁹ July-August 2002.

¹⁰ September 2002-January 2003.

¹¹ A related form is the Singspiel, in which songs or other musical pieces are worked into an otherwise continuous dramatic form. Two schools of Singspiel composition emerged in the late eighteenth century: the Viennese school, of which Mozart's *Die Zauberflöte* (1791) is the supreme example, and the North German school, of which Johann Adam Hiller is the most noted composer. For historical background, see Charlotte Greenspan, "Singspiel," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Massachusetts: Harvard University Press, 1986), 750-1. Whereas in Singspiele the music's alternation with the spoken text forms two distinct but related dramatic streams, in melodrama the emphasis is on music functioning as a corollary to a spoken text, thereby creating an indivisible dramatic unit.

of the term melodrama with Victorian popular drama has altered its meaning; for much of its history, melodrama referred to "the technique of using short passages of music in alternation with or accompanying the spoken word to heighten its dramatic effect, often found within opera, or as an independent genre, or as a sporadic effect in spoken drama."¹² As a musical technique, melodrama has served an important role for several centuries.

While it is feasible to propose that the use of music as an adjunct to spoken drama dates to a very early period, the first piece documented to rely exclusively on the technique was *Pygmalion*,¹³ premiered in 1770 with text by Jean Jacques Rousseau and music written by Rousseau and Horace Coignet.¹⁴ After many performances in France, Rousseau's text reached Vienna in 1772, where Franz Asplmayr produced a setting,¹⁵ and Germany, where Anton Schweitzer produced a setting, now lost.¹⁶ The composer who truly launched the incipient genre, however, was the Bohemian Georg Benda.

Scholars universally acknowledge Georg Benda's *Ariadne auf Naxos* (1775) as the first significant melodrama.¹⁷ Thomas Bauman has described the impact of Benda's melodrama:

¹² Anne Dhu Shapiro, "Melodrama," *The New Grove Dictionary of Opera Online*, ed. L. Macy (Accessed 13 August 2002), <<http://www.grovemusic.com>>.

¹³ Although Rousseau called it a *scène lyrique*, not a melodrama, the term came to be applied to the piece after it spawned a movement of melodramas in Germany. See Charlotte Greenspan, "Melodrama," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Massachusetts: Harvard University Press, 1986), 481.

¹⁴ "...the overture and an Andante probably composed by Rousseau himself, the rest by Coignet." Peter Branscombe, "Melodrama," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 13 August 2002), <<http://www.grovemusic.com>>.

¹⁵ Shapiro, "Melodrama."

¹⁶ Don Michael Randel, editor, "Anton Schweitzer," *The New Harvard Biographical Dictionary of Music* (Cambridge, Massachusetts: Harvard University Press, 1996), 818.

¹⁷ See, for instance, Donald Jay Grout, *A Short History of Opera*, 2nd edition (London: Columbia University Press, 1965), 266, and Edith Vogl Garrett's article, "Georg Benda, The Pioneer of the Melodrama" in *Studies in eighteenth-century music; a tribute to Karl Geiringer on his seventieth birthday*, ed. H. C. Robbins Landon (New York: Oxford University Press, 1970), 236-242.

Audiences...were stunned by its compelling realism and sweep, effects enhanced in the case of *Ariadne* by the first use of historical costuming on the German stage. Benda's epoch-making scores swept triumphantly across every stage in Germany and traveled as far as France and Italy.¹⁸

By 1778, Benda's influence extended to the important musical center at Mannheim, where Mozart heard his melodramas.¹⁹ Mozart later incorporated the technique into several of his own works.²⁰ Like Benda, Mozart uses neither rhythmic nor pitch notation for the speech.

Melodrama appears in many operas of the nineteenth century. Perhaps the two most famous examples are the grave-digging scene in Beethoven's *Fidelio*²¹ and the Wolf's Glen scene in Weber's *Der Freischütz*.²² Schubert uses it in *Die Zauberharfe* (1820) and *Fierrebras* (1823), Verdi uses it in the letter scene in Act II of *La Traviata* (1853), and Puccini uses it in *La bohème* (1896). Notably, Wagner disliked melodramatic delivery, equating it with the egotistical trappings of solo piano virtuosity.²³ Despite Wagner's objections, however, melodrama appears occasionally in opera throughout the nineteenth century.

Composers of the nineteenth century also incorporated the technique into non-operatic works. One notable example is Schumann's incidental music to Byron's *Manfred* (1848-9).

¹⁸ Thomas Bauman, "The Eighteenth Century: Serious Opera," *The Oxford Illustrated History of Opera*, ed. Roger Parker (New York: Oxford University Press, 1994), 81.

¹⁹ Mozart's enthusiastic comments on the Benda melodramas are recorded in letters he wrote to his father from Mannheim on the 12th and 24th of November and the 3rd of December in 1778, and from Kaisheim on the 18th of December. See Branscombe, "Melodrama."

²⁰ The unfinished Singspiel *Zaide* includes melodrama in Act I, scene ii and Act II, scene i; the setting for the play *Thamos, König in Ägypten* uses melodrama during the opening monologue of the heroine, Sais, at the beginning of the fourth act. See Shapiro, "Melodrama."

²¹ The scene in *Fidelio* (Act II, scene i) is the opening of an episode wherein the jailer, Rocco, and Florestan's wife Leonora, disguised as Rocco's assistant Fidelio, are depicted digging a grave for the unjustly imprisoned Florestan.

²² Act 2, scene ii "combines singing by Caspar and unnotated melodramatic speech by Samiel, the two forms showing differentiation between human and supernatural. Later in the scene, in a section subtitled 'Melodram', Caspar symbolically joins the supernatural in his long unnotated speeches over held notes and slow trills, with spoken echoes following each count as he numbers the bullets." Shapiro, "Melodrama."

²³ See Shapiro, "Melodrama."

Several other examples fall into the tradition of "chamber melodramas," which combine a single speaking part with a piano accompaniment. The tradition of the chamber melodrama failed to affect major composers in the latter half of the nineteenth century significantly,²⁴ but pieces such as Richard Strauss's *Enoch Arden* (1897) kept the approach alive until Schoenberg's important early twentieth-century Sprechstimme compositions.

Although not always described as such, Schoenberg's important innovations in writing for the voice reflect a further refinement of the technique of melodrama. Beginning with *Gurrelieder* (1911), which uses notated speech, Schoenberg explored the potential of the human voice in a myriad of performance permutations:²⁵ strictly notated, pitched speech (*Pierrot Lunaire*, 1912), choral speech in Sprechgesang²⁶ (*Die Jakobsleiter*, 1917-22, unfinished), relative pitches and precise rhythms in *Die glückliche Hand* (1910-13), and simpler notation systems in the later works, including *Kol nidre* (1938), *Ode to Napoleon* (1942), *A Survivor from Warsaw* (1947), and *Modern Psalm* (1950). In his incomplete opera *Moses und Aron* (1930-32), Aaron sings and the tongue-tied Moses speaks. Schoenberg's integration of the full spectrum of vocal performance possibilities freed later composers to approach the voice with a new freedom.

Already with Alban Berg the effect of Schoenberg's liberation is clearly evident. In the

²⁴ The small repertory includes several works by major composers, including Schubert's *Abschied von der Erde* (1826), Schumann's *Schön Hedwig* (1849), and Liszt's *Lenore* (1860) and *Der traurige Mönch* (1872).

²⁵ For further discussion see Peter Branscombe, "Melodrama."

²⁶ Paul Griffiths has shed light on the terms Sprechgesang and Sprechstimme. He writes that Sprechgesang is "A type of vocal enunciation intermediate between speech and song. Sprechgesang...was introduced by Humperdinck in *Königskinder* (1897), though in the edition of 1910 he replaced it by conventional singing..." Griffiths then distinguishes Sprechstimme: "...Schoenberg devised a new, related type of enunciation, which was later referred to by Berg as 'Sprechstimme'. According to the directions for performance provided with Schoenberg's *Pierrot lunaire* ...the performer must clearly distinguish between speech, song and the new style, in which speech takes a musical form but without recalling song." See Paul Griffiths, "Sprechgesang," *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 13 August 2002), <<http://www.grovemusic.com>>.

performance directions preceding his opera *Lulu*, he delineates six techniques of vocal performance: unaccompanied dialogue; free prose (accompanied); rhythmically fixed performance (notated using stems and beams without noteheads); Sprechstimme in high, middle, and low ranges; half sung; and completely sung.²⁷ Berg's performance instructions in *Lulu* codify the full breadth of the vocal performance spectrum that Schoenberg made available.

In the latter half of the twentieth century, composers such as Pauline Oliveros,²⁸ John Cage,²⁹ Milton Babbitt,³⁰ and Luciano Berio³¹ expanded the vocal spectrum even further, incorporating the timbral possibilities of the voice as an integral part of the musical structure. Anne Dhu Shapiro argues that later composers' integration of such techniques is "properly seen more as an outgrowth of extended vocal techniques of the 20th century than as a continuation of melodrama techniques of the 18th and early 19th centuries."³² The connection between the later composers and Schoenberg,³³ however, together with Schoenberg's self-proclaimed³⁴ links with

²⁷ As translated in Shapiro, "Melodrama."

²⁸ "A fine example of a modern musical treatment of the voice is *Sound Patterns* (1964) by Pauline Oliveros, which uses a mixed chorus to produce a large variety of *unpitched* timbres." [italics mine] Robert Erikson, *Sound Structure in Music* (Berkeley, California: University of California Press, 1975), 133.

²⁹ For example, *Aria* (1958).

³⁰ For example, Babbitt capitalizes on the full spectrum of vocal sounds in *Philomel* (1963) for soprano and tape.

³¹ For example, *Circles* (1960) and *Sequenza III* (1966).

³² Anne Dhu Shapiro, "Monodrama," *The New Grove Dictionary of Opera Online*, ed. L. Macy (Accessed 13 August 2002), <<http://www.grovemusic.com>>.

³³ I am not arguing here for a historical connection between the freedom of Cage's philosophy and the strictures of Schoenbergian serialism, only that Cage's liberated approach to timbre would have been impossible without Sprechstimme's erosion of vocal limitations.

³⁴ For instance, in his 1948 essay "A Self-Analysis", Schoenberg writes: "It is seldom realized that a hand that dares to renounce so much of the achievements of our forefathers has to be exercised thoroughly in the techniques that are to be replaced by new methods. It is seldom realized that there is a link between the technique of forerunners and that of an innovator and that no new technique in the arts is created that has not had its roots in the past." Arnold Schoenberg, "A Self-Analysis (1948)" in *Style and Idea*, ed. Leonard Stein and trans. Leo Black, (Berkeley, California: University of California Press, 1975), 76.

the past, seems to argue that the line of development in the technique of melodrama continues from Rousseau and Benda to the present. Shapiro herself writes:

From the works of Schoenberg and Berg onwards, the emphasis has shifted away from the exaggerated sentiment of the 19th-century form back to the narrower interpretation of the term articulated by Rousseau – that of music that announces and prepares for the spoken phrase.³⁵

Ironically, the trend toward the earlier interpretation of the term melodrama has created the illusion of a broken historical continuity.

In reality, Rousseau and Benda's technique of melodrama forked into two related streams in the mid-twentieth century. The first stream, carried forward in works by composers such as Cage, Oliveros, and Berio, departed from the traditional melodrama to focus on the possibilities of using the voice as primarily a timbral rather than a narrative element. The second stream allied itself with the traditional interpretation of melodrama, focusing on the voice as a narrative element, a conveyor of textual meaning in dialogue with the music of the orchestra.

Contributions to this stream include Prokofiev's *Peter and the Wolf* (1936), Aaron Copland's *Lincoln Portrait* (1942), Schoenberg's *A Survivor from Warsaw* (1947), and Joseph Schwantner's *New Morning for the World ("Daybreak of Freedom")* (1982), as well as my composition, *The Light*.

Methods and Materials

Orchestration

Many composers have depended on textural strata as the primary determinants of their orchestration. One orchestral section may play the melody, another the countermelody, a third the bass line, and yet another an ostinato accompaniment. Creative doublings among orchestral sections (e.g., winds with strings) can be used to add diversity to texture-delineated

³⁵ Shapiro, "Melodrama."

orchestration. The approach is intuitive and reliable, and I have incorporated it into many sections of *The Light*. However, I have not limited myself to this approach.

In addition to texture-delineated orchestration, *The Light* incorporates a number of techniques in which the orchestration operates in dialogue with the textural strata. One technique involves taking a simple ostinato figure and passing it among various members of the orchestra. Changing the timbre of the ostinato adds life to an otherwise simple texture. The closing section of the third movement of Debussy's *La mer* (1905) uses this technique, shifting a sixteenth-note ostinato through the instruments of the orchestra as a backdrop to a simple melodic line. This technique of timbral shifting³⁶ influenced my own approach to certain textures of *The Light*, in particular my setting of the River of Life section in Scene Four.

A second technique also involves the integration of several timbres to orchestrate a single textural stratum. However, instead of mutating from one timbral combination to another over the course of a melody, instruments play together to create new timbres on a localized level. In some cases, separately orchestrating the attack, sustain, and decay of a pitch or pitch complex helps integrate the instruments. For example, in the introduction, pizzicato strings articulate the opening attack, strings and piano sustain the pitches D and E, and the winds gradually emerge from that timbral combination. In other cases, instrumental doublings highlight only particular pitches in a given melody. In example 2, the violins, glockenspiel, and woodblock use timbre to highlight particular pitches in the piano, flute, and clarinet lines. My thinking in this regard was influenced primarily by Edgard Varèse's concepts of "crystal structures," in which the instruments of the performing group are combined to create composite timbral effects.

³⁶ This technique is related to Klangfarbenmelodie technique, but the timbral shifts occur less often than in typical Klangfarbenmelodie.

Example 2. Music for the Text "The Spirit of God moved over the waters."

The musical score for Example 2 is written for a large ensemble. The instruments and their parts are as follows:

- Flute:** Plays a melodic line with triplets and slurs, marked with dynamics *p*, *mp*, and *pp*.
- Clarinet in Bb:** Plays a similar melodic line with triplets and slurs, marked with dynamics *p*, *mp*, and *pp*.
- Percussion I:** Plays a rhythmic pattern using a wood block, marked with dynamics *p* and *mp*.
- Percussion II:** Plays a rhythmic pattern using a gong (Gisp), marked with dynamics *mp* and *p*.
- Piano:** Plays a complex melodic line with triplets and slurs, marked with dynamics *p*, *mp*, and *pp*. The bass line is marked with a dynamic of *mf*.
- Violin 1-2:** Plays a melodic line marked with dynamics *mf* and *secco pizz.*
- Violin 3-4:** Plays a melodic line marked with dynamics *mf* and *secco pizz.*
- 3 Cellos:** Plays a low, sustained melodic line marked with a dynamic of *mf*.

Sometimes the orchestration yields a continuously varied effect by means of a residue technique within a single instrumental section. In this technique, each member of the section plays only segments of a melody, extending certain notes, but the composite effect is the complete melody. Example 3, taken from the creation of light section in the first scene (mm. 55-56), illustrates the technique in the strings and piano. The wind parts in the section preceding Scene Four also depend heavily on this technique.

The role of the percussion section in the piece is twofold. First, non-pitched percussion instruments highlight important cadence points and add color to important attacks. For instance, the openings of the first, second, and fourth scenes include non-pitched percussion parts. Second, the pitched percussion participate in the dialogue between textural strata and timbral groupings,

Example 3. Music for the Text "Let there be light."

The musical score for Example 3 is written for Piano Right Hand (RH) and four Violins. The Piano RH part is labeled "[source melody]" and plays a continuous eighth-note melody with a dynamic marking of *f sempre*. The Violin parts (Violin 1, Violin 2, Violin 3, and Violin 4) play a similar eighth-note melody, with dynamic markings of *mf* and *f* indicated by slurs. The score is in 12/8 time and features a key signature of one sharp (F#).

emphasizing important pitches or adding color to lines in the woodwinds, brass and strings. The piano functions primarily as another color in the percussion section. Example 4 illustrates the piano and xylophone playing together in measures 408-409 of the fifth scene.

Example 4. Piano Functioning as a Percussion Instrument in Scene Five.

The musical score for Example 4 is written for Percussion II (Xyl) and Piano. The Perc. II part is labeled "Xyl" and plays a continuous eighth-note melody with a dynamic marking of *ff sempre*. The Piano part is labeled "Piano" and plays a similar eighth-note melody, with dynamic markings of *ff* and *f* indicated by slurs. The score is in 12/8 time and features a key signature of one sharp (F#).

Much of the orchestration in *The Light* focuses on the interplay between texture and timbre, with the woodwinds and brass playing almost as often as the strings. However, the orchestration also reinforces the drama of the piece. For example, the openings of the third and fifth scenes are connected by means of orchestration. These are the only two places where the string section performs alone. In each case, the homogeneity of the string timbre highlights the effect of the wind entrances that follow. In addition, the opening of Scenes Three and Five are

linked through the use of a solo cello. Connecting the loneliness of the wilderness in Scene Three with the anticipation of Christ's return in Scene Five clarifies the binary nature of the piece by linking Moses's final scene (Scene 3) and John's final scene (Scene 5). Hence, orchestration highlights a fundamental point of the drama: John's experiences are connected intimately with the experiences of Moses.

Dramatic Scheme

Although orchestration reinforces the drama, the dramatic or narrative profile of *The Light* is established primarily by the evolution of the action presented in the texts themselves. This evolution incorporates mood, scene, and form. The narrators and orchestra lead listeners along a path which moves from an opening gesture, the creation of light, through the darkness of the Fall from Eden and the wilderness to an anticipated closing gesture: the restoration of utopia via the New Jerusalem.

Joseph Schwantner's *New Morning for the World* ("*Daybreak of Freedom*") (1982) presents one precedent for this narrative of darkness to light³⁷ using texts selected from the writings and speeches of Martin Luther King, Jr. The work is in one continuous movement, but the narrative structure of the texts divides the work into three distinct sections: past oppression, present struggles for racial equality, and the anticipated future achievement of Dr. King's dream.

The narrative of *New Morning for the World* unfolds in a carefully controlled manner. The first section creates an atmosphere of oppression and struggle, and the speaker relates the frustration of the racially oppressed. As the dramatic context shifts from the temporal framework of the past to that of the present, the musical context also shifts. The continuous tension and dramatic wind and percussion writing that have been present since the opening measures

³⁷ Countless instantiations of this dramatic template exist. Beethoven's Symphony no. 5, Brahms's Symphony no. 1, and Mahler's Symphonies no. 2 and no. 8 are a few examples.

dissipate into a slow section for strings alone (mm. 204-253). Collecting his courage, the speaker boldly announces that "Now is the time to make real the promise of democracy."³⁸ As the texts continue, the intensity of the orchestral writing continues to build, and the winds and percussion gradually reenter the texture. The speaker announces that the "arm of the moral universe" will "bend toward justice," and the orchestra responds with an expansive portrayal of that struggle (mm. 286-346).

The third and final section of the work begins with a restatement of the materials from the opening of the second section. This time, however, the narrative has moved forward to look toward the future ("When the history books are written...I have a dream...Whenever it is fulfilled..."). In concert with this shift, the musical materials have been transfigured: the music is transposed up a half step, marked *religioso* (religiously), and reorchestrated from measure 371 to reflect the new dramatic situation. In the final spoken words, the speaker prophesies a "bright and glowing daybreak of freedom and justice for all of God's children," leading into the ethereal coda (mm. 397-406).

The Light incorporates a similar dramatic progression from past darkness to future redemption, organized as a series of five related scenes.³⁹ The work opens with the creation of light. In the second scene, God has already completed the creation of the earth. Placing Adam and Eve into the garden to tend it, he allows them to eat from any tree in the garden except the tree of the knowledge of good and evil. The serpent appears, and Adam and Eve succumb to his evil influence. As the scene closes, God banishes them from the Garden of Eden, and a sword blocks their return.

³⁸ Schwantner emphasizes the temporal shift from past to present by underlining the word "now" each time it occurs in the score beginning in measure 205.

³⁹ The complete text of the piece is given in appendix C.

Many generations have passed when Scene Three begins. Moses relates a story from the time that Israel spent in the wilderness after leaving Egypt. The people had become frustrated with Moses and with God, and God sent serpents among them. After many of them died, they appealed to Moses to pray to the Lord on their behalf. God's answer was for Moses to make a bronze serpent and place it on a pole. Whoever looked at the serpent would live. The music that follows this story of redemption in the wilderness initiates a transition to the fourth scene: John's vision of ultimate redemption.

John speaks in Scene Four.⁴⁰ New Jerusalem descends from heaven, with the River of Life and the Tree of Life ready to bring healing to the nations. Sadly, not all are welcomed to the city of John's vision, and the drama pauses to give respectful consideration to their fate.⁴¹ Finally, the fifth scene celebrates the eternal victory over sin, death, and the serpent of Eden.

Interactions among the speakers and orchestra contribute to the narrative. One speaker may be speaking only occasionally to support the other, they may be sharing the stage equally, or one may be speaking alone. Similarly, the orchestra may converse with the speakers, operate as a seemingly independent backdrop, play by itself, or remain silent while the speaker is speaking.

Table 1 summarizes the progression of these interactions. In the first half of the piece, Scenes One through Three, Moses is the primary carrier of the narrative, while in the second half of the piece John is the primary carrier. The piece is framed by an opening section and closing section in which Moses and John interact in dialogue. Each scene ends with an orchestral interlude that either embellishes the preceding text or anticipates the content of the next section.

⁴⁰ Although Moses maintains the narrative focus for three scenes (1-3) while John has only two scenes (4-5), the greater length of scenes four and five means that in terms of time Moses and John divide the piece almost in half.

⁴¹ The dramatic intent is to have an effect similar to the lament for the fall of Babylon in William Walton's *Belshazzar's Feast*.

Table 1. Dramatic Progression in *The Light*.

Scene	Measures	Incipit	Moses	John	Orchestra
I	1-29	-	Silent	Silent	Anticipates "in the beginning" rhythm
	30-40	"In the beginning"	Focus (dialogue)	Focus (dialogue)	Supports Moses's Rhythm
	41-53	"The earth was without form"	Focus	Support	Sets atmosphere, players speak echoing Moses
	53-66	"Let there be light."	Introduces Orchestra	Comment at end of section	Focus
II	67-82	"The Lord God created the man..."	Focus	Silent	Contrasting but complementary material
	83-151	"Now the serpent..."	Focus	Silent	Sets atmosphere
	152-168	"That day the Lord God banished..."	Comment at end of section	Comment at end of section	Focus -Introduces new dramatic action (banishment from Eden)
III	169-190	"Many generations after Adam..."	Focus	Silent	Sets atmosphere
	190-220	-	Silent	Silent	Focus -Introduces new dramatic action (New Jerusalem and the dawn of redemption)
IV	221-235	"I, John, the disciple of Jesus, was in the Spirit..."	Silent	Focus	Introduces section, then supports John (e.g. Holy City coming down via descending melodic figures)
	236-257	"There will be no night there..."	Silent	Focus	Supports John
	258-282	"In that city, death will not exist..."	Silent	Focus	Introduces section, then interacts with John (e.g. flourish after "Tree of Life")
	283-297	"God so loved the world..."	Silent	Focus	Sets atmosphere
	298-321	"He who doesn't believe has been judged already..."	Silent	Introduces Section	Focus -Lament for the Damned
V	322-364	"Behold, Jesus is coming soon!"	Silent	Introduces section	Focus -Elaborates John's text
	365-377	-	Silent	Silent	Focus -Recalls introduction
	378-389	"A God of faithfulness..."	Focus (dialogue)	Focus (dialogue)	Supports dialogue
	390-411	"The Spirit and the bride say 'Come.'"	Silent	Focus	Anticipates and responds to John's text
	412-423	"He is Alpha and Omega..."	Support	Focus	Support, then final flourish after text is completed

Motivic Progression

The motivic progression of a composition is the systematic development of molecular rhythmic, melodic, and/or harmonic⁴² musical ideas⁴³ over the course of the work. Drama and motive often maintain a close relationship. In *The Light*, motives are associated with particular dramatic themes,⁴⁴ and the relationship among various motives augments the impact of the narration. In addition, motives may be combined or transformed to achieve new meaning in new dramatic situations.

While composing *The Light*, I had in mind the manipulation of core interval sets in a manner similar to Schoenberg⁴⁵ and Webern⁴⁶. Although my piece maintains tonal centers throughout, I composed with a small group of interval cells in mind. The first cell, introduced in the opening scene of the piece (figure 2), is a series of rising fourths. Throughout the piece,

Figure 2. Rising Fourths in the Opening Measures of *The Light*.



⁴² I use harmony here in the general sense: harmonic motives include set-classes developed motivically as well as harmonic progressions or successions.

⁴³ Although rhythmic, melodic, or harmonic motives occur most frequently, the composer may choose to treat any musical dimension motivically.

⁴⁴ Although this usage is related to Wagner's use of *Leitmotif*, I prefer to avoid that term in the present context because my idea of motivic development is a more general one. In addition to *Leitmotif*, motivic progression includes harmonic or sonority motives such as Schoenberg's use of the 3-3 [014] set in "Nacht" from *Pierrot Lunaire* and rhythmic motives such as the ones in Schwantner's *New Morning for the World*. For a history of the term *Leitmotif* see Arnold Whittall, "Leitmotif," *The New Grove Dictionary of Music Online*, ed L. Macy (Accessed 13 August 2002), <<http://www.grovemusic.com>>.

⁴⁵ For example, the [014] set in "Nacht" from *Pierrot Lunaire*, op. 21 (1912).

⁴⁶ For example, the [014] set in "Wie bin ich froh" from *Drei Lieder*, op. 25 (1935).

the rising perfect fourth interval represents the perfection of God. Another important element is rising stepwise motion, which I also intend to associate with divine perfection. The rising fourth and upward stepwise motion appear in a variety of contexts.

The fourths in figure 3, also taken from early in the composition, initially appear to be a series of descending fourths (B to F#, C# to G#). However, their arrangement over the two

Figure 3. Antiphonal Statement of Upward Fourth Motive.



measures signifies a simpler rising fourth motion. In this case the rising fourth is composed out by means of upward stepwise motion from B to E, thus incorporating both of the divine motives.

Figure 4, the motive representing light, appears first as Moses is speaking about God's creation

Figure 4. Motive Representing Light.

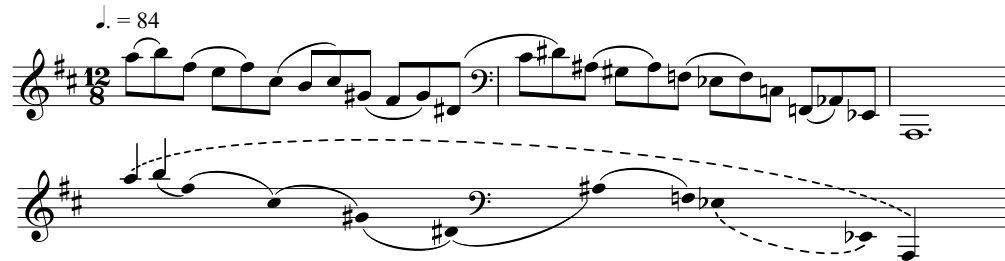


of light. It also emphasizes the divine upward step motive. In each case, I have attempted to express a simple fundamental motion with a varied surface texture.

Having established these basic motives in the first moments of the composition, I soon begin using them as signifiers of events in the narrative. In figure 5, God is descending to earth for the second scene, in which Adam and Eve are admonished to avoid the tree of the knowledge of good and evil. The second line of the figure presents my analysis of its linear meaning. Notice that the fourths now descend, counterbalancing the rising fourths of the opening. The descending

motion signifies God's descent into the realm of creation, and the tritone Eb-A, a deviation from the pattern, foreshadows The Fall.⁴⁷ Also notice how the figuration seems to emphasize lower

Figure 5. The Descent of God to Earth for the Creation of Eden.



neighbor figures on the local level (F#-E-F#, C#-B-C#, and so on), while the line as a whole emphasizes the motion from A to B and back to A, an upper neighbor figure. Again, this dichotomy pictures the descent of God to his creation.

Example 5 is the music for the Garden of Eden in its idyllic state, taken from the opening measures of scene two. The rising step motion from the opening measures of the piece is still present, but it has moved toward the background levels of the counterpoint. The fourth is still

Example 5. The Garden of Eden.

⁴⁷ The use of Eb as a signifier of chaos throughout the piece is discussed in further detail below.

prominent (C#-F#), but the rising fourth C#-D-E-F# is now interrupted by a neighbor motion.

These elements of "clouding" represent the introduction of the human element, and foreshadow upcoming motivic and dramatic developments.

The serpent's theme (example 6) distorts and "corrupts" the perfection of the divine elements. First, the ascending fourths are replaced by a descending tritone. Then the theme turns

Example 6. The Serpent.

Alto Saxophone (concert pitch)

♩ = 148
solo

mp *mf* *f* *p non cresc.*

f subito *mf* *mp* *f*

The musical score for Example 6, 'The Serpent', is written for an Alto Saxophone in concert pitch. It begins with a tempo marking of ♩ = 148 and a 'solo' instruction. The first staff shows a melodic line starting with a half note, followed by quarter notes, and then eighth notes. Dynamics include *mp*, *mf*, *f*, and *p non cresc.*. The second staff continues the melody with a *f subito* marking, followed by *mf*, *mp*, and *f*. The key signature is one sharp (F#), and the time signature is 3/4.

toward the set [015] (here F#-G-B), which adds a dissonant half step to the fourth. The [015] set serves an important function as a representation of corruption, and recurs prominently after the expulsion from Eden (example 7, F#-D-C# and G#-A-C#) and during the wanderings in the wilderness in Scene Three.

Example 7. The Aftermath of the Expulsion from Eden.

♩ = 64

Trombone

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

p With resignation

John (Tenor)

12 This is the judgment, that the light has come into the world, and men loved the darkness rather than the light, because their deeds were evil.

Violin 3-4

mp *p* *mp* *p* *pp*

Viola

p *mp* *p* *mp* *p* *pp* *p*

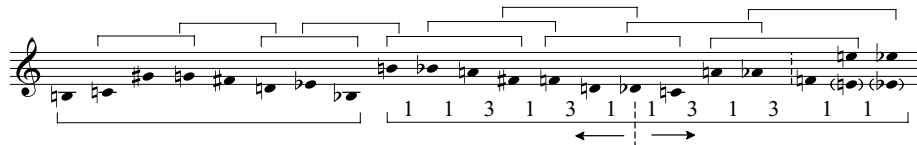
Cello

p

The musical score for Example 7, 'The Aftermath of the Expulsion from Eden', is a multi-staff score. It includes parts for Trombone, John (Tenor), Violin 3-4, Viola, and Cello. The tempo is marked as ♩ = 64. The Trombone part features a melodic line with dynamics *p*, *mp*, *p*, *p*, and *mp*. John (Tenor) has a vocal line starting at measure 12 with the lyrics: 'This is the judgment, that the light has come into the world, and men loved the darkness rather than the light, because their deeds were evil.' The Violin 3-4 part has a rhythmic pattern with dynamics *mp*, *p*, *mp*, *p*, and *pp*. The Viola part has a similar rhythmic pattern with dynamics *p*, *mp*, *p*, *mp*, *p*, *pp*, and *p*. The Cello part has a simple bass line with a final *p* dynamic. The key signature is one sharp (F#), and the time signature is 12/8.

In fact, the pitch material that opens the third scene is based on a twenty-one-pitch row derived from the [015] set. Since the row incorporates repetitions of pitch classes, it is obviously not dodecaphonic. Instead, I derived the row by freely chaining together a series of trichords and

Figure 6. Source Set for the Wandering in The Wilderness Music.



tetrachords. Figure 6 illustrates the derivation of the row. The first part of the row is based on overlapping [015] trichords: $\langle C, G\#, G \rangle$, $\langle G, F\#, D \rangle$, and so on. The second part of the row uses a symmetrical interval pattern (without consideration of inversion), and is based on overlapping tetrachords that incorporate the [015] trichord. For instance, $\langle B, Bb, A, F\# \rangle$ includes the [015] trichord $\langle B, Bb, F\# \rangle$ as a subset. Chaining together trichords and tetrachords based on the [015] set portrays the drama of the wanderings in the wilderness by allowing the music to incorporate new pitch material while maintaining a motivic connection to sin and the serpent of Eden.

Scene Four is John's vision of the New Jerusalem, the ultimate fulfillment of God's redemption of fallen humanity. Allusions to earlier dramatic themes appear, and the motivic fabric follows their lead. The theme of light returns, and the rising fourths and rising stepwise motion triumphantly reenter the texture. However, the second vision of heaven must be different from the first, because it represents an ultimate victory over sin, death, and the serpent of Eden. To represent this transfiguration, I chose to focus on an element not mentioned in the creation account: the River of the Water of Life.

John's River of Life flows "clear as crystal, proceeding out of the throne of God and of the Lamb" and on "either side of the river" is the Tree of Life.⁴⁸ Figure 7 is the opening of the River of Life theme. Like John's river, the music flows constantly, glistening with a stream of changing chromatic inflections. To symbolize the fact that the flow of John's river is maintained by the power of God, the rising fourth motive⁴⁹ remains the backbone of the line. These rising fourth motions are labeled in figure 7. Each of the labeled pitches is emphasized by having its own neighbor tone. For instance, the figure F-Gb-F allows the pitch F to be repeated, and hence emphasized, without interrupting the flow of the line. To further preserve the fluidity of the line, the neighbor figures are displaced intentionally from the meter.

Figure 7. The River of the Water of Life.



At the end of the fourth scene, John pauses to consider the fate of those forbidden to enter the New Jerusalem. To portray the hopelessness of the damned, I chose a half step-whole step octatonic scale on C (figure 8). The octatonic scale provided a contrast to the primarily modal

Figure 8. Octatonic Scale Source for the Lament for the Damned Music.



⁴⁸ Revelation 22:1-3, KJV. See appendix D for other translations.

⁴⁹ This series of rising fourths sounds like a circle-of-fifths progression, but it is also meant to function as another step in the global progression of interval content.

pitch material of much of the rest of the piece. In addition, its interval emphasis fits the idea of the "corruption" of the fourth that started with the Fall from Eden music. The interval vector of the major scale is [254361], while the vector for the octatonic scale is [448444]. Notice that the octatonic scale shifts emphasis away from the fourth and whole step and toward the minor third and tritone. This allows the music of the lament to incorporate a number of sets that are similar to the [015] set but lack the perfect fourth. The perfection of the fourth is now just a faint memory, and the corruption that began in the Garden of Eden has run its course.

The music of Scene Five focuses on a single four-note motive (figure 9). Although the motive uses only the pitches of the [015] set, it is arranged in such a way that the dissonant

Figure 9. Focal Sonority for Scene Five.



half step now assumes a tonal function as leading tone to the tonic pitch G. Instead of disturbing the perfection of the fourth, the incorporation of the half step now highlights it. This subtle adjustment is intended to symbolize redemption: that which first appeared as a disturbing element has been incorporated into a more stable context.

A sonority that emerges from the end of Scene Three (figure 10) adumbrates the focal sonority for Scene Five. Scene Three closes with an orchestral interlude after God instructs Moses to "make a fiery serpent,"⁵⁰ and set it up as a sign: whoever looks at it will live."⁵¹ The emergence of the sonority in figure 10, particularly the rising fifth, portrays the divine mystery of the Israelites looking to Moses's sculpted serpent in the wilderness and surviving the plague of

⁵⁰ cf. Numbers 21:7-8 Webster

⁵¹ cf. Numbers 21:8 Douay Rheims

Figure 10. Focal Sonority at the End of Scene Three.



serpents. Simultaneously, the music portrays Jesus assuming the curse of sin and subsequently rising from the dead, leading into John's vision of the New Jerusalem. Just as the Israelites look to the serpent in the wilderness, the believers of John's gospel look to Jesus for redemption. The dual meaning of the orchestral interlude unifies the two halves of the piece, and the conclusion of the first half foreshadows the conclusion of the second half.

The Light depends on a motivic profile that moves from the initial purity of divinity, represented by ascending fourths and ascending stepwise motion, through the depravity of fallen humanity, represented by tritones and the [015] set, back to a transfigured vision of eternal redemption, represented by the return of fourths and stepwise motion, the incorporation of the dissonant half step as a leading tone in a stable tonal context, and the addition of the River of Life theme. These motivic manipulations hold a central position in the structure of *The Light*. By shifting and changing in concert with the dramatic narrative, they augment its impact and remind the listener of the implications of the drama as it progresses.

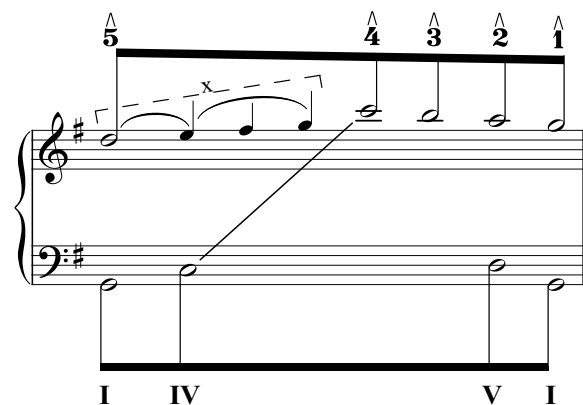
Structural Progression

The interplay between perfect fourths and ascending stepwise motion on the one hand and tritones and the [015] set on the other plays a significant role in *The Light*. However, the motivic development is not limited to the surface. The primary motives, signifiers of divinity and depravity, saturate the deeper pitch structure as well. The surface details and various tonal centers depend on a traditional contrapuntal model for their fundamental structural support:

I-IV-V-I, with a descent from the fifth scale degree ($\hat{5}$) in the upper voice. At its most fundamental level, the piece is in G major.

The background pitch structure integrates the primary motives (figure 11). The upper line emphasizes the divine fourth motive by ascending from D to G. In addition, the upper line emphasizes the perfect fourth by delaying $\hat{4}$, which groups scale degrees four, three, two, and one together as a unit. The bass⁵² voice emphasizes the fourth by prolonging the subdominant.⁵³ In *The Light*, the simplicity of the background structure is a metaphor for divine perfection, the

Figure 11. Background Pitch Structure for *The Light*.



tension between the fundamental structure and the local tonal centers is a metaphor for sin, and the ultimate triumph of G major is a metaphor for redemption.

The ascent from D to G shown in the upper line of figure 11 is a significant motive (hereafter, motive x) at multiple levels of structure.⁵⁴ As a stepwise pattern that traverses a perfect fourth, it is related to the perfect fourth motives associated with divine perfection.

⁵² In this section, "bass" refers to the lowest structural voice, regardless of orchestration, whereas "double bass" refers to the instrument.

⁵³ The definitive dominant arrival does not occur until measure 412, less than ten measures from the end of the piece.

⁵⁴ Throughout the figures, the x motive and its variants are labeled with dashed brackets. Other significant fourth progressions are labeled with solid brackets.

Simultaneously, it includes as a subset the [015] trichord in the same form that appears on the surface level of the music as a signifier of redemption (D-F#-G, cf. figure 9). Operating in parallel with the motivic progression on the surface level, the deeper tonal structure of the piece portrays the dramatic tension of the texts and the anticipation of redemption by frustrating and delaying the completion of this ascent to G.

Figure 12 (page xxxiii) illustrates this structural metaphor at a deep middleground level. The first scene, describing the creation of light, opens with a series of D-E motions, an incipient form of the x motive I have labeled x'. The music only arrives at the structural tonic sonority at the words "Let there be light" (m. 54). As Moses begins to describe The Fall in Scene Two, the bass moves to C# (m. 81), appropriately a tritone above the G in measure 54. Meanwhile, the upper line prolongs F#, which moves down to E at the start of the fourth scene. This strong arrival on E is part of another statement of the incipient form of x, x' (D-E...).

In Scene Four, the upper line moves up from E through F# to G#, a deformation of motive x labeled as x" in figure 12. At measure 271, John speaks the words "Tree of Life," and [^]5 appears triumphantly on top of the texture. This D initiates the first complete statement of motive x in the middleground structure. In the fifth scene, the bass moves to the subdominant C natural (m. 357), "correcting" the G-C# tritone of the second scene. The background D in the upper voice becomes dissonant and moves down to the fourth scale degree (m. 390, 411). After measure 411, God prevails, the surface texture moves explicitly toward G major, and the x motive becomes prominent in the structure of the upper voice.

A more detailed middleground analysis (figure 13, page xxxiv) yields further insights into the relationship between motive and structure in the composition. As the piece opens, D is prominently featured in the upper line, but its bass support is unstable. The bass begins a

Figure 12. Deep Middleground Analysis of *The Light*.

The musical score is divided into five scenes: Scene 1, Scene 2, Scene 3, Scene 4, and Scene 5. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom staff shows a sequence of measures with measure numbers and instrument labels like 'tpt', 'sax', 'tbn', 'oboe', 'chimes', 'vlms', and 'tpt'. The score is divided into five scenes: Scene 1, Scene 2, Scene 3, Scene 4, and Scene 5. The bottom staff shows a sequence of measures with measure numbers and instrument labels like 'tpt', 'sax', 'tbn', 'oboe', 'chimes', 'vlms', and 'tpt'.

Figure 13. Middleground Analysis of *The Light*.

The musical score is divided into five scenes, each with a specific key signature and time signature indicated by Roman numerals (I, IV, V, I) at the bottom. The scenes are labeled as follows:

- Scene 1** (Measures 1-53): Key of D major, 4/4 time. Includes annotations for "chaos" and "[015]".
- Scene 2** (Measures 54-166): Key of D major, 4/4 time. Includes annotations for "Light!" at measure 5, "spoke against God..." at measure 166, and "[015]".
- Scene 3** (Measures 167-221): Key of D major, 4/4 time. Includes annotations for "chimes" and "[015]".
- Scene 4** (Measures 222-297): Key of D major, 4/4 time. Includes annotations for "Tree of Life" at measure 271, "no more sorrow there" at measure 241, and "Lament" at measure 297.
- Scene 5** (Measures 298-421): Key of D major, 4/4 time. Includes annotations for "Lament" at measure 297 and "Tree of Life" at measure 271.

The score includes various musical notations such as accidentals, dynamics, and articulation marks. The key signature changes from D major to D minor in Scene 4 and back to D major in Scene 5. The time signature is consistently 4/4 throughout the score.

stepwise fourth descent to A at measure 20. Meanwhile, the music establishes an important tension between E as an upper neighbor tone to the principal pitch D (motive x') and E as a passing tone up to G (motive x). The gravitational pull back to D in the opening measures (e.g. in the violins) seems to be overcome when the upper line moves to E as the narrators enter in measures 22-30.

In measure 40, the bass line descends from A to Eb in preparation for Moses's discussion of the primeval chaos. This descent is significant for three reasons. First, the tritone A-Eb adumbrates the disorder that follows The Fall. Second, the pitch class Eb/D# is wedded to the idea of chaos. Third, the prominence of Eb in the bass line leaves the ascent to G accomplished in the woodwinds in measure 43 unsupported and therefore ephemeral.

At measure 54, God speaks light into being. At the words "Let there be light," D dramatically reappears in its obligatory register, this time supported by a strong G in the bass. In Scene Two, the bass moves up a fourth from the G of measure 54, through an extended A pedal point in measures 67-78, to the C# in measure 81. As mentioned previously, this ascending fourth motive leads to C# rather than the expected C natural. Furthermore, the low winds and strings state the C# emphatically immediately after God's warning to Adam of the consequences of disobedience. During the extended section that follows, ostinati and pedal points accompany the temptation and Fall from Eden. As God expels Adam and Eve from Eden, the trombone takes the upper line down to C#. The descending fourth representing the forbidden Eden (F#-E-D-C#, starting in measure 81) replaces the ascending fourths of the idyllic Eden (mm. 67, 76).

The wilderness of Scene Three witnesses another disobedience, that of Israel. The pitch class D#, already connected metaphorically with chaos in Scene One, occurs prominently in the upper line after the Israelites speak against God (violins, m. 175), moves into the bass via an

extended voice exchange, and finally leads the line back to C#, the "corrupted" subdominant pitch. In a sense, the middleground structure of Scene Three is an altered restatement of the first scene's structure. In the first scene, the bass line descends a fourth to an extended prolongation of A before finally moving to G when God creates light. In contrast, the bass line of the third scene descends a fourth to an extended prolongation of D# before moving to C# at the beginning of the fourth scene. The descending fourth pattern occurs prominently in the bass on several levels of structure, again marked in the figure with brackets.

Although the upper line also descends a fourth by the start of Scene Four (A-G#-F#-E), Scene Three contains nascent indications of the redemption in Scene Five. The upper line of Scene Three includes two ascending fourth motions. The second of these, E-F#-G#-A (oboe, mm. 190-195) occurs as Moses is describing God's provision for salvation from the plague of serpents. In addition, a surface-level ascending fourth occurs in the bass line of measures 208-212, and the fact that E is stated in a higher register than F# in measures 216-17 tempers the descending fourth in the upper line (mm. 212-221). The fourth and fifth scenes bring these hints of redemption to their full fruition.

Measure 221 marks the opening of Scene Four and the second half of the piece. The middleground bass line moves from C# (m. 221) through B (m. 268) and F# (m. 294) to G at the beginning of the Scene Five. Meanwhile, as John begins to describe his vision of the New Jerusalem, the upper line moves from E (221) through F# (m. 234) to G# (m. 253).⁵⁵ This motion, already discussed as motive x", also occurs closer to the surface of the music in measures 221-230. A dramatic gesture brings the upper line back up to E in measure 262.

⁵⁵ Notice again the association of D# with chaos and suffering in mm. 241-248, where a prolongation of D# accompanies the words "There will be no more sorrow there, nor any more pain."

As John's text moves toward the focal point of the scene, his vision of the Tree of Life, D# appears once again. This time, as John speaks the words "In the midst of its street, and of the river, on this side and on that side, stood the Tree of Life," the music flows upward two octaves to D natural in measure 271. The reappearance of D natural recalls the creation of light in Scene One,⁵⁶ and finally subsumes the pitch D# by relegating its function to passing tone between E and D. After the triumphant vision of the Tree of Life, the upper line finally ascends from D (m. 271) through E (m. 281) and F# (m. 297) to G (m. 328), stating the x motive in its entirety for the first time.

Immediately preceding Scene Five is a lament for the damned. The linear structure of the lament section is parenthetical to the global structure of the piece, much as John's prose description of their fate is an aside to his central vision of the path of the redeemed. The structure of the lament (figure 14) metaphorically represents the hopelessness of the condemned by

Figure 14. Middleground Analysis of the Lament in Scene Four.



subjecting the divine fourth motive to a number of transformations. Often a tritone substitutes for the perfect fourth (e.g. mm. 299-302, upper line). The x motive is completely absent from the structure, and the "corrected" subdominant C natural is achieved only in the upper line, supported by a tritone.

⁵⁶ The allusion is motivic on a surface level as well: cf. m. 271, violin and m. 55, piano.

The bass line of the first section of Scene Five (figure 13, page xxxiv) recomposes materials from Scenes One and Three, descending a fifth from G (m. 328) through Gb/F# (m. 341), E (m. 354), and D (m. 356) to C (m. 357), the long-awaited correction to the C# introduced in Scene Two.⁵⁷ The upper line incorporates several ascending fourth motions before moving to E in measure 357. In measures 398-399, the trumpet completes another statement of the x motive, recalling the ascending trumpet line in the pre-Fall Eden (mm. 67 ff.). After this, the D in the background upper voice becomes a dissonance over the subdominant in the bass, finally resolving downward by step in measure 411. Placing the second scale degree in the bass in measure 415 allows the F# in the upper voice to allude once more to the triumph of motive x, which the upper line has reiterated several times (mm. 397-414, marked with dashed brackets). As always in the piece, the structural exploration of motive parallels the dramatic presentation of the narrators and the motivic progression of the surface texture. In this case, the completed structural statements of the x motive, long denied, portray the triumphant return of Jesus.

Conclusion

In composing *The Light*, my goal has been to explore possibilities for interaction among orchestration, drama, motive, and structure. At many important points the four progress in parallel. The words "let there be light" in the first scene are accompanied by a dramatic change in orchestration and motive, as well as the first supported statement of the primary structural pitch. The second scene's emphasis on the [015] set, bare orchestration, and prolongation of C# portray the process of temptation and The Fall. The third scene's portrayal of the wilderness uses a cello solo and a series derived from the [015] set, and adumbrates the structural resolution in Scene Five. The fourth scene unites the parameters for the presentation of the River of Life and

⁵⁷ Compare measures 1-20, 177-221, and 328-357 in figure 13.

Tree of Life, and the cello solo at the beginning of Scene Five hearkens back to the loneliness of Scene Three, now victoriously overcome.

As I composed *The Light*, I had in mind the dramatic profile, the general motivic progression and the fundamental structural progression. However, most of the intricate interrelationships among orchestration, drama, motive, and structure were the result of informed intuition. The four elements exert their influence continuously throughout the piece. Simultaneously, each interacts with the others, sometimes influencing and sometimes responding to them. My hope is that these subtle tensions propel the composition forward toward its ultimate resolution.

Appendix A:
Performance Notes for *The Light*

Appendix A: Performance Notes for *The Light*

I have endeavored throughout to be explicit in my notation of dynamics, articulations, and other performance instructions.⁵⁸ Dynamics marked are the desired resultant amplitude; a *piano* marking in one instrument should be the same amplitude as the same marking in another instrument. The loudest point of the piece should be the climax in measure 411. The suggested tempi are intended to promote a correct dramatic pacing, but may need to be adjusted for a particular performance space. All tremolos are unmeasured, with the appropriate speed being determined by the performers. In many cases a single melodic line is spread across several instruments; the connection among the different instruments should be as smooth as possible, so that the unity of the melodic line can be heard clearly. Accidentals remain in effect for the entire measure.

Both narrators should remain on stage for the duration of the piece, although they may be seated when not speaking for an extended period of time. They should be positioned in front of the orchestra, with Moses on the conductor's left and John on the conductor's right. At no time should the orchestra cover the speaking parts; to help prevent this, the narrators should be amplified. The narrators should speak with conscientious attention to the nuances of emotive meaning in each phrase of the texts. Rhythmically notated sections should sound as close to speech as possible while strictly following the notated rhythm. The narrators should begin speaking text in boxes at the beginning of the measure containing the box, and speak slowly enough to finish the text at the end of the arrow to the right of the box. It is permissible to insert pauses into the text in these boxes, but the delivery should be natural. If filling the length of the arrow causes an unnaturally slow delivery, a shorter delivery time is permissible.

⁵⁸ Please contact feezell@drfeezell.com for a higher-resolution score printout, sample recordings, and parts.

Percussion Performance Instructions

The Light requires two percussionists. Percussion I plays the tubular bells (chimes), low wood block, claves, slapstick, vibraslap, maracas, tambourine, standard metal wind chimes, medium suspended cymbal, crash cymbals, and two timpani (26" and 29"). The piece can be performed with a standard set of tubular bells, but a set of tubular bells with the high G extension is preferable. Figure 15 lists the staff notation and symbol assignments for the percussion I part.

Figure 15. Percussion I Staff Assignments.

Percussion II plays a medium suspended cymbal (which can be shared with percussion I), marimba, xylophone, and glockenspiel. Figure 16 lists the staff notation and symbols for the percussion II part.

Figure 16. Percussion II Staff Assignments.

Table 2 lists the mallet symbols used in the piece. Mallets are indicated only in cases where there is more than one obvious choice for a particular instrument.

Table 2. Mallet Symbols.

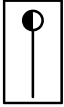
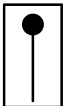
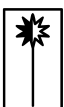
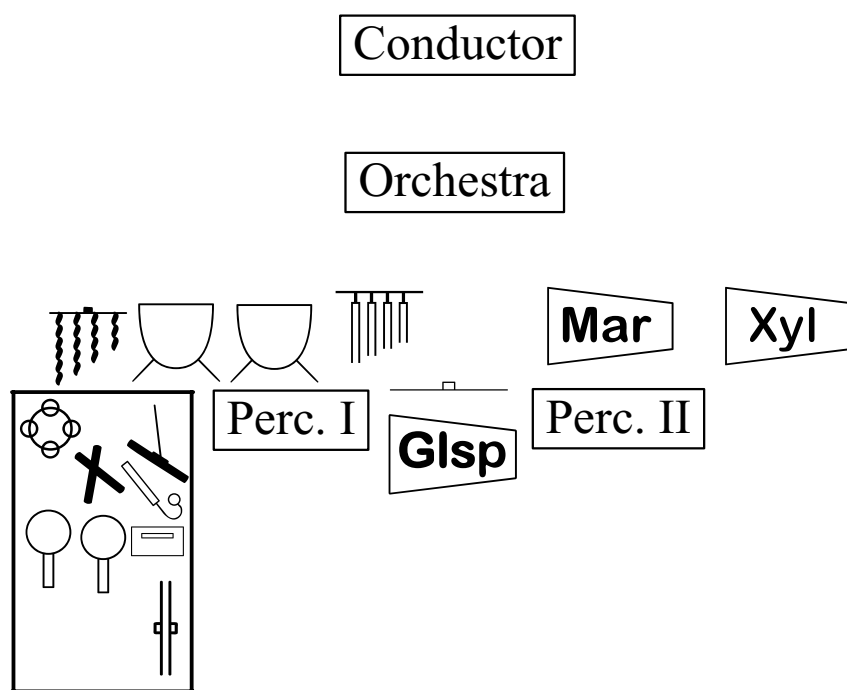
Two-tone (no symbol)	
	Medium Rubber
	Brass
	Hard Plastic
	Soft Yarn
	Medium Yarn

Figure 17 is a suggested physical arrangement for the percussion instruments. The percussionists may be off-center from the conductor if necessary. Also, it may be desirable for percussion I to reverse the position of the timpani and tubular bells. The glockenspiel and xylophone may be turned sideways if this is more convenient. This is only a suggested arrangement; other arrangements may suit particular performers or performing spaces better.

Figure 17. Suggested Percussion Arrangement.



Appendix B:
Chronological List of Selected Pieces Using Melodrama

Appendix B: Chronological List of Selected Pieces Using Melodrama⁵⁹

- 1770: Jean-Jacques Rousseau, *Pygmalion*, first melodrama
 1775: Georg Benda, *Ariadne auf Naxos*, first important German melodrama
 1779: Wolfgang Amadeus Mozart, *Thamos, König in Ägypten*, play using melodrama
 1780: Wolfgang Amadeus Mozart, *Zaide*, unfinished Singspiel using melodrama
 1800: Luigi Cherubini, *Les Deux Journées*, opera using melodrama
 1806: Ludwig van Beethoven, *Fidelio*, act 2, scene 1, grave-digging scene
 1815: Gioacchino Rossini, *La gazza ladra*, opera using melodrama
 1820: Franz Schubert, *Die Zauberharfe*, opera using melodrama
 1821: Carl Maria von Weber, *Der Freischütz*, act 2, scene 2, Wolf's Glen scene
 1823: Franz Schubert, *Fierrabras*, opera using melodrama near the end of Act II
 1826: Franz Schubert, *Abschied von der Erde*, D. 824, chamber melodrama with pf
 1828: Daniel Auber, *La Muette de Portici*, opera using pantomime-only melodrama
 1831: Hector Berlioz, *Lélio, ou Le retour à la vie*, symphonic rather than operatic
 1833: Heinrich Marschner, *Hans Heiling*, Act II, scene 2 includes melodrama
 1847: Giuseppe Verdi, *Macbeth* (rev. 1865), includes melodrama
 1849: Robert Schumann, *Schön Hedwig*, op. 106, chamber "declamation" with pf
 1849: Robert Schumann, incidental music to Byron's *Manfred* (1848-9), melodrama
 1853: Giuseppe Verdi, *La traviata* (1853), includes melodrama
 1860: Franz Liszt, *Lenore*, chamber "recitation" with pf
 1872: Franz Liszt, *Der traurige Mönch*, chamber "recitation" with piano
 1874: Bedrich Smetana, *The Two Widows*, includes melodrama
 1884: Jules Massenet, *Manon*, includes melodrama
 1890: Pietro Mascagni, *Cavalleria rusticana*, includes melodrama
 1891: Zdenko Fibich, *Hippodameia*, trilogy of monodramas⁶⁰
 1892: Jules Massenet, *Werther*, includes melodrama
 1896: Giacomo Puccini, *La bohème*, includes melodrama
 1897: Richard Strauss, *Enoch Arden*, op. 38, chamber melodrama with pf
 1905: Richard Strauss, *Salome*, opera using melodrama
 1909: Arnold Schoenberg, *Erwartung*, op. 17, monodrama approaching Sprechstimme
 1912: Arnold Schoenberg, *Pierrot lunaire*, op. 21, monodrama employing Sprechstimme
 1916: Richard Strauss, *Ariadne auf Naxos*, revised, opera using melodrama
 1922: Arnold Schoenberg, *Die Jakobsleiter*, unfinished oratorio, chorus in Sprechgesang
 1922: William Walton, *Façade*, speaker and chamber ensemble
 1929: Carl Nielson, *Island [Iceland]*, speaker, piano
 1930: Darius Milhaud, *Christophe Colomb*, op. 102, opera in two parts with melodrama

⁵⁹ This list was compiled primarily by searching the works list of *The New Grove Dictionary of Music Online*, ed. L. Macy (Accessed 19 August 2002), <<http://www.grovemusic.com>> and by consulting Donald Jay Grout, *A Short History of Opera*, 2nd edition, (London: Columbia University Press, 1965), Charlotte Greenspan, "Melodrama," *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge, Massachusetts: Harvard University Press, 1986), 481, and Anne Dhu Shapiro, "Melodrama," *The New Grove Dictionary of Opera Online*, ed. L. Macy (Accessed 13 August 2002). <<http://www.grovemusic.com>>.

⁶⁰ A monodrama is a melodrama for a single speaker. See Shapiro, "Monodrama."

1932: Arnold Schoenberg, *Moses und Aron*, unfinished, Moses uses Sprechstimme
 1934: Igor Stravinsky, *Perséphone*, melodrama in 3 scenes
 1935: Alban Berg, *Lulu*, unfinished, includes full spectrum of vocal delivery possibilities
 1935: Arthur Honegger, *Jeanne d'Arc au bûcher*
 1936: Sergey Prokofiev, *Peter and the Wolf*
 1938: Arnold Schoenberg, *Kol Nidre*, op. 39
 1942: Arnold Schoenberg, *Ode to Napoleon*, op. 41, reciter, pf quintet
 1945: Benjamin Britten, *Peter Grimes*, opera using melodrama
 1947: Arnold Schoenberg, *A Survivor from Warsaw*, op. 46
 1942: Aaron Copland, *Lincoln Portrait*
 1946: Marc Blitzstein, *The Airborne Symphony*
 1947: Benjamin Britten, *The Young Person's Guide to the Orchestra*, spkr ad lib, orch
 1948: Hans Werner Henze, *Das Wundertheater*
 1948: Pierre Boulez, *Le visage nuptial*
 1949: Ralph Vaughan Williams, *An Oxford Elegy*, spkr, small chorus, small orchestra
 1953: Luigi Nono, *Tre epittaffi per Federico García Lorca, 1951–3: 3. Memento: romance de la guardia civil española*, speaker, speaking chorus, chorus, orchestra
 1954: Thea Musgrave, *Cant. for a Summer's Day*, spkr, S, A, T, B, fl, cl, str qt, db
 1956: Reginald Smith Brindle, *Grafico della Petenera*, Mez, Bar, spkr, SATB, orch
 1958: Toru Takemitsu, *Tableau noir*, speaker, chamber orchestra
 1960:⁶¹ Harry Partch, *Revelation in the Courthouse Park*, multimedia, inc. 4 speakers
 1960: Michael Tippett, *Words for Music Perhaps*, spkr(s), b cl, tpt, perc, pf, vn, vc
 1961: Igor Stravinsky, *A Sermon, a Narrative and a Prayer*, A, T, spkr, chorus, orch
 1962: David Amram, *The American Bell*, narrator and orchestra
 1962: Stefan Wolpe, *Street Music*, speaker, baritone, fl, ob, cl, vc, pf
 1964: Margaret Sutherland, *Sequence of Verse into Music*, speaker, ensemble
 1965: Roy Harris, Sym. no.10 'Abraham Lincoln', speaker, SATB, brass, 2 pf, perc
 1967: René Leibowitz, *Motifs*, op.74, speaker, cl, vn, vc, pf
 1967: Daniel Pinkham, *Jonah*, speaker, solo voices, chorus, orchestra
 1967: Gian Francesco Malipiero, *L'aredodese*, speaker, chorus, orchestra
 1968: Alvin Lucier, *Quatre poemes de Mallarme*, narrator and orchestra
 1968: Karlheinz Stockhausen, *12 Litanei*, speaker, chorus
 1969: Bernd Alois Zimmerman, *Requiem für einen jungen Dichter*, speaker, vocal soloists, 3 choruses, orchestra, jazz group, organ, tape
 1969: Alvin Lucier, *The only Talking Machine of its Kind in the World*, spkr, tape delay
 1972: Frederic Rzewski, *Attica*, speaker, low instruments, ensemble
 1972: Carlisle Floyd, *Flower and Hawk*
 1974: George Rochberg, *Phaedra*
 1975: Einojuhani Rautavaara, *Kainuu*, speaker, mixed chorus, percussion
 1976: Gordon Crosse, *World Within*, op.40, narrator, chamber ensemble
 1978: Einojuhani Rautavaara, *Odorus* [Waiting], speaker, mixed chorus, organ
 1982: Joseph Schwantner, *New Morning for the World ("Daybreak of Freedom")*
 1984: Herbert Brun, *SNOW (Sentences Now Open Wide)*, 3 spkrs, ensemble, tape

⁶¹ The number of works including at least one narrator or speaker has increased dramatically since 1960; the listing here is only a small sampling of the many pieces available.

1985: Wolfgang Rihm, *Andere Schatten*, speaker, soloists, SATB, orchestra
 1986: Erik Bergman, *Lemminkäinen*, for narrator and mixed voices
 1988: Judith Weir, *Missa del Cid*, speaker, chorus
 1988: John Harbison, *Christmas Vespers*, speaker, brass quintet
 1988: Steve Reich, *Different Trains*, uses taped speech
 1991: Lou Harrison, *Homage to Pacifica*, spkr, bn, perc, hp, psaltery, Javanese gamelan
 1992: Lou Harrison, *Suite*, 4 haisho, percussion, speaker
 1992: Roger Dean, *Silent Waves*, speaker, 2 instruments, tape
 1996: Barry Truax, *Patterns*, female speaker, tape
 1996: Robert Dick, *5 of the 10 Commandments of Modern Life and Love*, flautist/spkr, live electronics
 1996: Robert Dick, *My Own Railroad*, flautist/spkr (fl, b fl in F, pic), live elecs, 1996
 1997: Geoffrey Poole, *Rune Labyrinth* (Anglo-Saxon texts), narrator, dancer, oboe, harp
 2000: Claudio Ambrosini, *Passione secondo Marco*, speaker, vocalists, ensemble

Appendix C:
Texts for *The Light*

Appendix C: Texts for *The Light*

The narrative uses excerpts from the New International Version (within the limits of NIV fair use guidelines)⁶² and 7 public domain translations: the American Standard Version (1901), the Darby translation (1890), the Douay Rheims Bible (1899, Catholic version), the King James Version (1611, KJV), the Noah Webster Bible (1833), the Weymouth New Testament (1913), and the World English Bible.⁶³ I have paraphrased some texts slightly in places to maintain dramatic continuity, but the alterations have been kept to a minimum. References are indicated in the footnotes, and appendix D includes all 8 versions in parallel.

Scene 1: The Light

Scripture below title in score: As Moses lifted up the serpent in the wilderness, even so was Jesus lifted up,⁶⁴ in order that every one who trusts in Him⁶⁵ should not perish, but have eternal life.⁶⁶

Moses and John together: In the beginning...⁶⁷

M: ...God created the heavens and the earth.⁶⁸

Both: In the beginning...⁶⁹

⁶² Scripture quotations marked (NIV) are taken from the HOLY BIBLE, NEW INTERNATIONAL VERSION®. NIV®. Copyright © 1973, 1978, 1984 by International Bible Society. Used by permission of Zondervan. All rights reserved. The NIV copyright guidelines are as follows: "The NIV text may be quoted in any form (written, visual, electronic, or audio), up to and inclusive of five hundred (500) verses or less without written permission, providing the verses quoted do not amount to a complete book of the Bible, do not comprise 25% or more of the total text of the work in which they are quoted, and the verses are not being quoted in a commentary or other Biblical reference work." From <http://www.zondervan.com/desk/rights.asp?Page=permbible>, accessed 4 March 2003.

⁶³ See <http://www.ebible.org>.

⁶⁴ cf. John 3:14, KJV

⁶⁵ John 3:15 Weymouth

⁶⁶ John 3:15 KJV

⁶⁷ Genesis 1:1 Darby, John 1:1 KJV

⁶⁸ Genesis 1:1 Darby

⁶⁹ Genesis 1:1 Darby, John 1:1 KJV

J: ...was the Word, and the Word was with God, and the Word was God.⁷⁰

Both: In the beginning...⁷¹

M: The earth was without form⁷² and empty, and darkness was on the face of the deep,⁷³ and the Spirit of God moved over the waters.⁷⁴

M: [And] God said, "Let there be light."⁷⁵

J: In him was Life; and that Life was the Light of men.⁷⁶

Scene 2: The Judgment

M: The LORD God created the man Adam and the woman Eve⁷⁷ and placed them into the garden of Eden to⁷⁸ take care of it.⁷⁹

M: He commanded them,⁸⁰ "You are free to eat from any tree in the garden;⁸¹ but of the tree of the knowledge of good and evil, you must not eat; for in the day that you eat of it you will certainly die."⁸²

M: Now the serpent was more crafty than any animal.⁸³ The serpent said to the woman, "You won't certainly die, for God knows that in the day you eat the fruit, your eyes will be opened, and you will be like God, knowing good and evil."⁸⁴

M: The woman saw that the tree was good for food, and that it was a pleasure for the eyes, and the tree was to be desired⁸⁵ to make one wise.⁸⁶ So she took of its fruit, and ate, and gave also to her husband, and he ate.⁸⁷

⁷⁰ John 1:1 KJV

⁷¹ Genesis 1:1 Darby, John 1:1 KJV

⁷² Genesis 1:2 Webster

⁷³ Genesis 1:2 Darby

⁷⁴ Genesis 1:2 Douay Rheims

⁷⁵ Genesis 1:3a NIV

⁷⁶ John 1:4 Weymouth

⁷⁷ cf. Genesis 1:27 KJV

⁷⁸ cf. Genesis 2:15 KJV

⁷⁹ Genesis 2:15 NIV

⁸⁰ cf. Genesis 2:16a KJV

⁸¹ Genesis 2:16b NIV

⁸² cf. Genesis 2:17 Darby

⁸³ Genesis 3:1 Darby

⁸⁴ Genesis 3:4-5 World English Bible

⁸⁵ Genesis 3:6 Darby

⁸⁶ Genesis 3:6 KJV

⁸⁷ Genesis 3:6 Darby

M: That day⁸⁸ the LORD God banished⁸⁹ Adam and Eve, and he set the flame of the flashing sword toward the east of the garden of Eden, to guard the way to the tree of life.⁹⁰

J: This is the judgment, that the light has come into the world, and men loved the darkness rather than the light,⁹¹ because their deeds were evil.⁹²

Scene 3: The Serpent in the Wilderness

M: Many generations after Adam, the Lord called me, Moses, to lead the children of Israel out of Egypt,⁹³ but the people became impatient on the way.⁹⁴

M: They spoke against God, and against me, saying, "Why have you brought us out of Egypt to die in the wilderness?"⁹⁵

M: And the LORD sent fiery serpents among the people, and many died.⁹⁶

M: So the people came to me, and said, "We have sinned; pray to the LORD, that he take away the serpents from us."⁹⁷

M: And I prayed for the people.⁹⁸

M: The LORD said to me, "Make a fiery serpent,⁹⁹ and set it up as a sign: whoever looks at it will live."¹⁰⁰

Scene 4: New Jerusalem

J: I, John, the disciple of Jesus, was in the Spirit,¹⁰¹ and I saw a new heaven and a new earth.¹⁰²

⁸⁸ cf. Genesis 3:23a KJV

⁸⁹ Genesis 3:23a NIV

⁹⁰ Genesis 3:24 Darby

⁹¹ John 3:19 ASV

⁹² John 3:19 KJV

⁹³ See Exodus 12:51 KJV

⁹⁴ Numbers 21:4 KJV

⁹⁵ Numbers 21:5 Webster

⁹⁶ Numbers 21:6 Webster

⁹⁷ cf. Numbers 21:7-8 Webster

⁹⁸ cf. Numbers 21:7-8 Webster

⁹⁹ cf. Numbers 21:7-8 Webster

¹⁰⁰ cf. Numbers 21:8 Douay Rheims

¹⁰¹ cf. Revelation 1:9-10 KJV

¹⁰² Revelation 21:1 Webster

J: I saw the holy city, New Jerusalem, coming down from God, prepared as a bride adorned for her husband,¹⁰³ and bringing with it the glory of God.¹⁰⁴

J: There will be no night there.¹⁰⁵ The city has no need of the sun nor of the moon,¹⁰⁶ for the very glory of God illuminates it, and its lamp is Jesus, the Lamb of God. The nations will walk in its light.¹⁰⁷

J: There will be no more sorrow there, nor any more pain.¹⁰⁸ The LORD God will re-create all things.¹⁰⁹ He himself will be with them,¹¹⁰ and he will wipe away all tears from their eyes.¹¹¹

J: In that city, death will not exist any more.¹¹² I saw there the river of the Water of Life, bright as crystal,¹¹³ proceeding from the throne of God and of the Lamb.¹¹⁴ In the midst of its street, and of the river, on this side and on that side,¹¹⁵ stood the tree of life.¹¹⁶ It produced twelve kinds of fruit, yielding a fresh crop month by month, and¹¹⁷ the leaves of the tree were for the healing of the nations.¹¹⁸

J: God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life.¹¹⁹ He who believes in him is not judged.¹²⁰

J: He who doesn't believe has been judged already, because he has not believed in the name of the one and only Son of God.¹²¹ For the unbelieving, their part is in the lake that burns with fire and sulfur, which is the second death.¹²²

¹⁰³ Revelation 21:2 KJV

¹⁰⁴ Revelation 21:11 Weymouth

¹⁰⁵ Revelation 22:5 Weymouth

¹⁰⁶ Revelation 21:23 Darby

¹⁰⁷ Revelation 21:23-24 World English Bible

¹⁰⁸ cf. Revelation 21:4 Webster

¹⁰⁹ cf. Revelation 21:5 Weymouth

¹¹⁰ Revelation 21:3 NIV

¹¹¹ Revelation 21:4 Webster

¹¹² cf. Revelation 21:4 Darby

¹¹³ Revelation 22:1 Weymouth

¹¹⁴ Revelation 22:1 Douay Rheims

¹¹⁵ Revelation 22:2 Darby

¹¹⁶ Revelation 22:2 NIV

¹¹⁷ Revelation 22:2 Weymouth

¹¹⁸ Revelation 22:2 World English Bible

¹¹⁹ John 3:16 NIV

¹²⁰ John 3:18 World English Bible

¹²¹ John 3:18 World English Bible

¹²² cf. Revelation 21:8 World English Bible

Scene 5: The Beginning

J: Behold, Jesus is coming soon! His reward is with him, and he will give to each person according to what he or she has done.¹²³ Blessed are those who have the right to the tree of life, and may enter in by the gates into the city.¹²⁴

M: A God of faithfulness without deceit, just and right is he.¹²⁵

J: The Lord is worthy to receive glory and honour and power.¹²⁶

M: Praise the greatness of our God!¹²⁷ He is the Rock.¹²⁸

J: He has created all things.¹²⁹

M: All his ways are righteousness.¹³⁰

J: He is the Word who came in the flesh.¹³¹

M: The LORD your God is a consuming fire.¹³²

J: He is the bright and morning star.¹³³

J: The Spirit and the bride say, "Come." And let him that hears say, "Come."¹³⁴ He who is thirsty, let him come.¹³⁵ And whoever will, let him take the water of life, freely.¹³⁶

Both: He is Alpha...

J: ...and Omega,...

Both: ...the beginning...

¹²³ cf. Revelation 22:12 NIV

¹²⁴ Revelation 22:14 World English Bible

¹²⁵ Deuteronomy 32:4b Darby

¹²⁶ cf. Revelation 4:11 KJV

¹²⁷ Deuteronomy 32:3 NIV

¹²⁸ Deuteronomy 32:4 Darby

¹²⁹ cf. Revelation 4:11 KJV

¹³⁰ Deuteronomy 32:4b Darby

¹³¹ John 1:14 Weymouth

¹³² Deuteronomy 4:24 NIV

¹³³ Revelation 22:16 KJV

¹³⁴ Revelation 22:17 Darby

¹³⁵ Revelation 22:17 World English Bible

¹³⁶ Revelation 22:17 Webster

J: ...and the end,

Both: ...the first...

J: ...and the last.¹³⁷

¹³⁷ Revelation 22:13 KJV

Appendix D:
Scripture Translations for *The Light*

Appendix D: Scripture Translations for *The Light*

The narrative for *The Light* uses excerpts from the New International Version (within the limits of NIV fair use guidelines)¹³⁸ and 7 public domain translations: the American Standard Version (1901, ASV), the Darby translation (1890, DAR), the Douay Rheims Bible (1899, Catholic version, DRB), the King James Version (1611, KJV), the Noah Webster Bible (1833, NWB), the Weymouth New Testament (1913, WEY), and the World English Bible (see <<http://www.ebible.org/bible/WEB>>, WEB). This appendix provides all 8 versions in parallel; passages used in *The Light* are italicized.

Genesis 1:1-4

ASV: 1 In the beginning God created the heavens and the earth. 2 And the earth was waste and void; and darkness was upon the face of the deep: and the Spirit of God moved upon the face of the waters 3 And God said, Let there be light: and there was light. 4 And God saw the light, that it was good: and God divided the light from the darkness.

DAR: 1 *In the beginning God created the heavens and the earth.* 2 And the earth was waste *and empty, and darkness was on the face of the deep,* and the Spirit of God was hovering over the face of the waters. 3 And God said, Let there be light. And there was light. 4 And God saw the light that it was good; and God divided between the light and the darkness.

DRB: 1 In the beginning God created heaven, and earth. 2 And the earth was void and empty, and darkness was upon the face of the deep; *and the spirit of God moved over the waters.* 3 And God said: Be light made. And light was made. 4 And God saw the light that it was good; and he divided the light from the darkness.

KJV: 1 In the beginning God created the heaven and the earth. 2 And the earth was without form, and void; and darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. 3 And God said, Let there be light: and there was light. 4 And God saw the light, that it was good: and God divided the light from the darkness.

NIV: 1 In the beginning God created the heavens and the earth. 2 Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. 3 And *God said, "Let there be light," and there was light.* 4 *God saw that the light was good, and he separated the light from the darkness.*

NWB: 1 In the beginning God created the heaven and the earth. 2 And *the earth was without form,* and void; and darkness [was] upon the face of the deep: and the Spirit of God moved upon the face of the waters. 3 And God said, Let there be light: and there was light. 4 And God saw the light, that [it was] good: and God divided the light from the darkness.

WEB: 1 In the beginning God created the heavens and the earth. 2 Now the earth was formless and empty. Darkness was on the surface of the deep. God's Spirit was hovering over the

¹³⁸ I have reproduced the NIV copyright guidelines in Appendix C.

surface of the waters. 3 God said, "Let there be light," and there was light. 4 God saw the light, and saw that it was good. God divided the light from the darkness.

Genesis 1:27

ASV: 27 And God created man in his own image, in the image of God created he him; male and female created he them.

DAR: 27 And God created Man in his image, in the image of God created he him; male and female created he them.

DRB: 27 And God created man to his own image: to the image of God he created him: male and female he created them.

KJV: 27 So *God created man* in his own image, in the image of God created he him; male and female created he them.

NIV: 27 So God created man in his own image, in the image of God he created him; male and female he created them.

NWB: 27 So God created man in his [own] image, in the image of God created he him; male and female created he them.

WEB: 27 God created man in his own image. In God's image he created him; male and female he created them.

Genesis 2:15-17

ASV: 15 And Jehovah God took the man, and put him into the garden of Eden to dress it and to keep it. 16 And Jehovah God commanded the man, saying, Of every tree of the garden thou mayest freely eat: 17 but of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

DAR: 15 And Jehovah Elohim took Man, and put him into the garden of Eden, to till it and to guard it. 16 And Jehovah Elohim commanded Man, saying, Of every tree of the garden thou shalt freely eat; 17 *but of the tree of the knowledge of good and evil, thou shalt not eat of it; for in the day that thou eatest of it thou shalt certainly die.*

DRB: 15 And the Lord God took man, and put him into the paradise for pleasure, to dress it, and keep it. 16 And he commanded him, saying: Of every tree of paradise thou shalt eat: 17 But of the tree of knowledge of good and evil, thou shalt not eat. for in what day soever thou shalt eat of it, thou shalt die the death.

KJV: 15 And the LORD God took the man, *and put him into the garden of Eden* to dress it and to keep it. 16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat: 17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die.

NIV: 15 The LORD God took the man and put him in the Garden of Eden to work it and *take care of it*. 16 And the LORD God *commanded* the man, "*You are free to eat from any tree in the garden*; 17 but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die."

NWB: 15 And the LORD God took the man, and put him into the garden of Eden, to dress it, and to keep it. 16 And the LORD God commanded the man, saying, Of every tree of the garden thou mayest freely eat: 17 But of the tree of the knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest of it thou shalt surely die.

WEB: 15 Yahweh God took the man, and put him into the garden of Eden to dress it and to keep it. 16 Yahweh God commanded the man, saying, "Of every tree of the garden you may freely eat; 17 but of the tree of the knowledge of good and evil, you shall not eat of it; for in the day that you eat of it you will surely die."

Genesis 3:1a

ASV: 1a Now the serpent was more subtle than any beast of the field which Jehovah God had made.

DAR: 1a And *the serpent was more crafty than any animal* of the field which Jehovah Elohim had made.

DRB: 1a Now the serpent was more subtle than any of the beasts of the earth which the Lord God made.

KJV: 1a Now the serpent was more subtil than any beast of the field which the LORD God had made.

NIV: 1a Now the serpent was more crafty than any of the wild animals the LORD God had made.

NWB: 1a Now the serpent was more subtil than any beast of the field which the LORD God had made...

WEB: 1a Now the serpent was more subtle than any animal of the field which Yahweh God had made.

Genesis 3:4-6

ASV: 4 And the serpent said unto the woman, Ye shall not surely die: 5 for God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as God, knowing good and evil. 6 And when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of the fruit thereof, and did eat; and she gave also unto her husband with her, and he did eat.

DAR: 4 And the serpent said to the woman, Ye will not certainly die; 5 but God knows that in the day ye eat of it, your eyes will be opened, and ye will be as God, knowing good and evil. 6 And *the woman saw that the tree was good for food, and that it was a pleasure for the eyes, and the tree was to be desired to give intelligence; and she took of its fruit, and ate, and gave also to her husband with her, and he ate.*

DRB: 4 And the serpent said to the woman: No, you shall not die the death. 5 For God doth know that in what day soever you shall eat thereof, your eyes shall be opened: and you shall be as Gods, knowing good and evil. 6 And the woman saw that the tree was good to eat, and fair to the eyes, and delightful to behold: and she took of the fruit thereof, and did eat, and gave to her husband who did eat.

KJV: 4 And the serpent said unto the woman, Ye shall not surely die: 5 For God doth know that in the day ye eat thereof, then your eyes shall be opened, and ye shall be as gods, knowing good and evil. 6 And when the woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired *to make one wise*, she took of the fruit thereof, and did eat, and gave also unto her husband with her; and he did eat.

NIV: 4 "You will not surely die," the serpent said to the woman. 5 "For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil." 6

When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it. She also gave some to her husband, who was with her, and he ate it.

NWB: 4 And the serpent said to the woman, Ye shall not surely die: 5 For God doth know, that in the day ye eat of it, then your eyes shall be opened: and ye shall be as gods, knowing good and evil. 6 And when the woman saw that the tree [was] good for food, and that it [was] pleasant to the eyes, and a tree to be desired to make [one] wise; she took of its fruit, and ate, and gave also to her husband with her, and he ate.

WEB: 4 *The serpent said to the woman, "You won't surely die, 5 for God knows that in the day you eat it, your eyes will be opened, and you will be like God, knowing good and evil."* 6 When the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of the fruit of it, and ate; and she gave some to her husband with her, and he ate.

Genesis 3:23-24

ASV: 23 therefore Jehovah God sent him forth from the garden of Eden, to till the ground from whence he was taken. 24 So he drove out the man; and he placed at the east of the garden of Eden the Cherubim, and the flame of a sword which turned every way, to keep the way of the tree of life.

DAR: 23 Therefore Jehovah Elohim sent him forth from the garden of Eden, to till the ground from which he was taken. 24 And he drove out Man; *and he set the Cherubim, and the flame of the flashing sword, toward the east of the garden of Eden, to guard the way to the tree of life.*

DRB: 23 And the Lord God sent him out of the paradise of pleasure, to till the earth from which he was taken. 24 And he cast out Adam; and placed before the paradise of pleasure Cherubims, and a flaming sword, turning every way, to keep the way of the tree of life.

KJV: 23 Therefore the LORD God sent him forth from the garden of Eden, to till the ground from whence he was taken. 24 So he drove out the man; and he placed at the east of the garden of Eden Cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.

NIV: 23 So *the LORD God banished* him from the Garden of Eden to work the ground from which he had been taken. 24 After he drove the man out, he placed on the east side of the Garden of Eden cherubim and a flaming sword flashing back and forth to guard the way to the tree of life.

NWB: 23 Therefore the LORD God sent him forth from the garden of Eden, to till the ground from which he was taken. 24 So he drove out the man: and he placed at the east of the garden of Eden Cherubim, and a flaming sword which turned every way, to keep the way of the tree of life.

WEB: 23 Therefore Yahweh God sent him forth from the garden of Eden, to till the ground from which he was taken. 24 So he drove out the man; and he placed Cherubs at the east of the garden of Eden, and the flame of a sword which turned every way, to guard the way to the tree of life.

Exodus 12:51

ASV: 51 And it came to pass the selfsame day, that Jehovah did bring the children of Israel out of the land of Egypt by their hosts.

DAR: 51 And it came to pass on that same day, [that] Jehovah brought the children of Israel out of the land of Egypt according to their hosts.

DRB: 51 And the same day the Lord brought forth the children of Israel out of the land of Egypt by their companies.

KJV: 51 And it came to pass the selfsame day, that *the LORD did bring the children of Israel out of the land of Egypt* by their armies.

NIV: 51 And on that very day the LORD brought the Israelites out of Egypt by their divisions.

NWB: 51 And it came to pass the same day, [that] the LORD brought the children of Israel out of the land of Egypt by their armies.

WEB: 51 It happened the same day, that Yahweh brought the children of Israel out of the land of Egypt by their armies.

Numbers 21:5-8

ASV: 4 And they journeyed from mount Hor by the way to the Red Sea, to compass the land of Edom: and the soul of the people was much discouraged because of the way. 5 And the people spake against God, and against Moses, Wherefore have ye brought us up out of Egypt to die in the wilderness? for there is no bread, and there is no water; and our soul loatheth this light bread. 6 And Jehovah sent fiery serpents among the people, and they bit the people; and much people of Israel died. 7 And the people came to Moses, and said, We have sinned, because we have spoken against Jehovah, and against thee; pray unto Jehovah, that he take away the serpents from us. And Moses prayed for the people. 8 And Jehovah said unto Moses, Make thee a fiery serpent, and set it upon a standard: and it shall come to pass, that every one that is bitten, when he seeth it, shall live.

DAR: 4 And they journeyed from mount Hor by the way of the Red sea, to go round the land of Edom; and the soul of *the people became impatient on the way*; 5 and the people spoke against God, and against Moses, Why have ye brought us up out of Egypt that we should die in the wilderness? for there is no bread, and no water, and our soul loathes this light bread. 6 Then Jehovah sent fiery serpents among the people, which bit the people; and much people of Israel died. 7 And the people came to Moses and said, We have sinned, in that we have spoken against Jehovah, and against thee: pray to Jehovah that he take away the serpents from us. And Moses prayed for the people. 8 And Jehovah said to Moses, Make thee a fiery [serpent], and set it upon a pole; and it shall come to pass, that every one that is bitten, and looketh upon it, shall live.

DRB: 4 And they marched from mount Hor, by the way that leadeth to the Red Sea, to compass the land of Edom. And the people began to be weary of their journey and labour: 5 And speaking against God and Moses, they said: Why didst thou bring us out of Egypt, to die in the wilderness? There is no bread, nor have we any waters: our soul now loatheth this very light food. 6 Wherefore the Lord sent among the people fiery serpents, which bit them and killed many of them. 7 Upon which they came to Moses, and said: We have sinned, because we have spoken against the Lord and thee: pray that he may take away these serpents from

us. And Moses prayed for the people. 8 And the Lord said to him: Make brazen serpent, *and set it up for a sign*: whosoever being struck shall *look on it*, shall *live*.

KJV: 4 And they journeyed from mount Hor by the way of the Red sea, to compass the land of Edom: and the soul of the people was much discouraged because of the way. 5 And the people spake against God, and against Moses, Wherefore have ye brought us up out of Egypt to die in the wilderness? for there is no bread, neither is there any water; and our soul loatheth this light bread. 6 And the LORD sent fiery serpents among the people, and they bit the people; and much people of Israel died. 7 Therefore the people came to Moses, and said, We have sinned, for we have spoken against the LORD, and against thee; pray unto the LORD, that he take away the serpents from us. And Moses prayed for the people. 8 And the LORD said unto Moses, Make thee a fiery serpent, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live.

NIV: 4 They traveled from Mount Hor along the route to the Red Sea, to go around Edom. But the people grew impatient on the way; 5 they spoke against God and against Moses, and said, "Why have you brought us up out of Egypt to die in the desert? There is no bread! There is no water! And we detest this miserable food!" 6 Then the LORD sent venomous snakes among them; they bit the people and many Israelites died. 7 The people came to Moses and said, "We sinned when we spoke against the LORD and against you. Pray that the LORD will take the snakes away from us." So Moses prayed for the people. 8 The LORD said to Moses, "Make a snake and put it up on a pole; anyone who is bitten can look at it and live."

NWB: 4 And they journeyed from mount Hor by the way of the Red sea, to compass the land of Edom: and the soul of the people was much discouraged because of the way. 5 And the people *spoke against God, and against Moses, Why have ye brought us out of Egypt to die in the wilderness?* for [there is] no bread, neither [is there any] water; and our soul lotheth this light bread. 6 *And the LORD sent fiery serpents among the people*, and they bit the people; *and many people of Israel died.* 7 *Therefore the people came to Moses, and said, We have sinned, for we have spoken against the LORD, and against thee; pray to the LORD, that he take away the serpents from us. And Moses prayed for the people.* 8 *And the LORD said to Moses, Make thee a fiery serpent*, and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live.

WEB: 4 They traveled from Mount Hor by the way to the Red Sea, to compass the land of Edom: and the soul of the people was much discouraged because of the way. 5 The people spoke against God, and against Moses, Why have you brought us up out of Egypt to die in the wilderness? for there is no bread, and there is no water; and our soul loathes this light bread. 6 Yahweh sent fiery serpents among the people, and they bit the people; and much people of Israel died. 7 The people came to Moses, and said, We have sinned, because we have spoken against Yahweh, and against you; pray to Yahweh, that he take away the serpents from us. Moses prayed for the people. 8 Yahweh said to Moses, Make you a fiery serpent, and set it on a standard: and it shall happen, that everyone who is bitten, when he sees it, shall live.

Deuteronomy 4:24

ASV: 24 For Jehovah thy God is a devouring fire, a jealous God.

DAR: 24 For Jehovah thy God is a consuming fire, a jealous ùGod.

DRB: 24 Because the Lord thy God is a consuming fire, a jealous God.
KJV: 24 For the LORD thy God is a consuming fire, even a jealous God.
NIV: 24 For *the LORD your God is a consuming fire*, a jealous God.
NWB: 24 For the LORD thy God [is] a consuming fire, [even] a jealous God.
WEB: 24 For Yahweh your God is a devouring fire, a jealous God.

Deuteronomy 32:3-4

ASV: 3 For I will proclaim the name of Jehovah: Ascribe ye greatness unto our God. 4 The Rock, his work is perfect; For all his ways are justice: A God of faithfulness and without iniquity, Just and right is he.
DAR: 3 For the name of Jehovah will I proclaim: Ascribe greatness unto our God! 4 *[He is] the Rock, his work is perfect, For all his ways are righteousness; A God of faithfulness without deceit, Just and right is he.*
DRB: 3 Because I will invoke the name of the Lord: give ye magnificence to our God. 4 The works of God are perfect, and all his ways are judgments: God is faithful and without any iniquity, he is just and right.
KJV: 3 Because I will publish the name of the LORD: ascribe ye greatness unto our God. 4 He is the Rock, his work is perfect: for all his ways are judgment: a God of truth and without iniquity, just and right is he.
NIV: 3 I will proclaim the name of the LORD. Oh, *praise the greatness of our God!* 4 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.
NWB: 3 Because I will publish the name of the LORD: ascribe ye greatness to our God. 4 [He is] the Rock, his work [is] perfect: for all his ways [are] judgment: a God of truth and without iniquity: just and right [is] he.
WEB: 3 For I will proclaim the name of Yahweh: Ascribe greatness to our God. 4 The Rock, his work is perfect; For all his ways are justice: A God of faithfulness and without iniquity, Just and right is he.

Deuteronomy 32:43

ASV: 43 Rejoice, O ye nations, with his people: For he will avenge the blood of his servants, And will render vengeance to his adversaries, And will make expiation for his land, for his people.
DAR: 43 Shout for joy, ye nations, with his people, For he avengeth the blood of his servants, And rendereth vengeance to his enemies, And maketh atonement for his land, for his people.
DRB: 43 Praise his people, ye nations, for he will revenge the blood of his servants: and will render vengeance to their enemies, and he will be merciful to the land of his people.
KJV: 43 Rejoice, O ye nations, with his people: for he will avenge the blood of his servants, and will render vengeance to his adversaries, and will be merciful unto his land, and to his people.
NIV: 43 Rejoice, O nations, with his people, for he will avenge the blood of his servants; he will take vengeance on his enemies and make atonement for his land and people.

NWB: 43 Rejoice, O ye nations, [with] his people: for he will avenge the blood of his servants, and will render vengeance to his adversaries, and will be merciful to his land, [and] to his people.

WEB: 43 *Rejoice, you nations, with his people:* For he will avenge the blood of his servants, Will render vengeance to his adversaries, Will make expiation for his land, for his people.

John 1:1

ASV: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

DAR: 1 In [the] beginning was the Word, and the Word was with God, and the Word was God.

DRB: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

KJV: 1 *In the beginning was the Word, and the Word was with God, and the Word was God.*

NIV: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

NWB: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

WEY: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

WEB: 1 In the beginning was the Word, and the Word was with God, and the Word was God.

John 1:4

ASV: 4 In him was life; and the life was the light of men.

DAR: 4 In him was life, and the life was the light of men.

DRB: 4 In him was life, and the life was the light of men.

KJV: 4 In him was life; and the life was the light of men.

NIV: 4 In him was life, and that life was the light of men.

NWB: 4 In him was life; and the life was the light of men.

WEY: 4 *In Him was Life, and that Life was the Light of men.*

WEB: 4 In him was life, and the life was the light of men.

John 1:14

ASV: 14 And the Word became flesh, and dwelt among us (and we beheld his glory, glory as of the only begotten from the Father), full of grace and truth.

DAR: 14 And the Word became flesh, and dwelt among us (and we have contemplated his glory, a glory as of an only-begotten with a father), full of grace and truth;

DRB: 14 And the Word was made flesh, and dwelt among us, (and we saw his glory, the glory as it were of the only begotten of the Father,) full of grace and truth.

KJV: 14 And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

NIV: 14 The Word became flesh and made his dwelling among us. We have seen his glory, the glory of the One and Only, who came from the Father, full of grace and truth.

NWB: 14 And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.

WEY: 14 And *the Word came in the flesh*, and lived for a time in our midst, so that we saw His glory--the glory as of the Father's only Son, sent from His presence. He was full of grace and truth.

WEB: 14 The Word became flesh, and lived among us. We saw his glory, such glory as of the one and only Son of the Father, full of grace and truth.

John 3:14-16

ASV: 14 And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up; 15 that whosoever believeth may in him have eternal life. 16 For God so loved the world, that he gave his only begotten Son, that whosoever believeth on him should not perish, but have eternal life.

DAR: 14 And as Moses lifted up the serpent in the wilderness, thus must the Son of man be lifted up, 15 that every one who believes on him may [not perish, but] have life eternal. 16 For God so loved the world, that he gave his only-begotten Son, that whosoever believes on him may not perish, but have life eternal.

DRB: 14 And as Moses lifted up the serpent in the desert, so must the Son of man be lifted up: 15 That whosoever believeth in him, may not perish; but may have life everlasting. 16 For God so loved the world, as to give his only begotten Son; that whosoever believeth in him, may not perish, but may have life everlasting.

KJV: 14 And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: 15 That whosoever believeth in him *should not perish, but have eternal life*. 16 For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

NIV: 14 Just as Moses lifted up the snake in the desert, so the Son of Man must be lifted up, 15 that everyone who believes in him may have eternal life. 16 *"For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life."*

NWB: 14 And as Moses lifted up the serpent in the wilderness, even so must the Son of man be lifted up: 15 That whoever believeth in him should not perish, but have eternal life. 16 For God so loved the world, that he gave his only-begotten Son, that whoever believeth in him, should not perish, but have everlasting life.

WEY: 14 And just as Moses lifted high the serpent in the Desert, so must the Son of Man be lifted up, 15 *in order that every one who trusts in Him* may have the Life of the Ages." 16 For so greatly did God love the world that He gave His only Son, that every one who trusts in Him may not perish but may have the Life of Ages.

WEB: 14 As Moses lifted up the serpent in the wilderness, even so must the Son of Man be lifted up, 15 that whoever believes in him should not perish, but have eternal life. 16 For God so loved the world, that he gave his one and only Son, that whoever believes in him should not perish, but have eternal life.

John 3:18-19

ASV: 18 He that believeth on him is not judged: he that believeth not hath been judged already, because he hath not believed on the name of the only begotten Son of God. 19 And *this is the judgment, that the light is come into the world, and men loved the darkness rather than the light*; for their works were evil.

DAR: 18 He that believes on him is not judged: but he that believes not has been already judged, because he has not believed on the name of the only-begotten Son of God. 19 And this is the

judgment, that light is come into the world, and men have loved darkness rather than light; for their works were evil.

DRB: 18 He that believeth in him is not judged. But he that doth not believe, is already judged: because he believeth not in the name of the only begotten Son of God. 19 And this is the judgment: because the light is come into the world, and men loved darkness rather than the light: for their works were evil.

KJV: 18 He that believeth on him is not condemned: but he that believeth not is condemned already, because he hath not believed in the name of the only begotten Son of God. 19 And this is the condemnation, that light is come into the world, and men loved darkness rather than light, *because their deeds were evil.*

NIV: 18 Whoever believes in him is not condemned, but whoever does not believe stands condemned already because he has not believed in the name of God's one and only Son. 19 This is the verdict: Light has come into the world, but men loved darkness instead of light because their deeds were evil.

NWB: 18 He that believeth on him, is not condemned: but he that believeth not, is condemned already, because he hath not believed in the name of the only-begotten Son of God. 19 And this is the condemnation, that light is come into the world, and men have loved darkness rather than light, because their deeds were evil.

WEY: 18 He who trusts in Him does not come up for judgement. He who does not trust has already received sentence, because he has not his trust resting on the name of God's only Son. 19 And this is the test by which men are judged--the Light has come into the world, and men loved the darkness more than they loved the Light, because their deeds were wicked.

WEB: 18 *He who believes in him is not judged. He who doesn't believe has been judged already, because he has not believed in the name of the one and only Son of God.* 19 This is the judgment, that the light has come into the world, and men loved the darkness rather than the light; for their works were evil.

Revelation 1:9-10

ASV: 9 I John, your brother and partaker with you in tribulation and kingdom and patience which are in Jesus, was in the isle that is called Patmos, for the word of God and the testimony of Jesus. 10 I was in the Spirit on the Lord's day, and I heard behind me a great voice, as of a trumpet

DAR: I John, your brother and fellow-partaker in the tribulation and kingdom and patience, in Jesus, was in the island called Patmos, for the word of God, and for the testimony of Jesus. 10 I became in [the] Spirit on the Lord's day, and I heard behind me a great voice as of a trumpet,

DRB: 9 I John, your brother and your partner in tribulation, and in the kingdom, and patience in Christ Jesus, was in the island, which is called Patmos, for the word of God, and for the testimony of Jesus. 10 I was in the spirit on the Lord's day, and heard behind me a great voice, as of a trumpet,

KJV: 9 *I John*, who also am your brother, and companion in tribulation, and in the kingdom and patience of Jesus Christ, was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ. 10 *I was in the Spirit* on the Lord's day, and heard behind me a great voice, as of a trumpet,

NIV: 9 I, John, your brother and companion in the suffering and kingdom and patient endurance that are ours in Jesus, was on the island of Patmos because of the word of God and the testimony of Jesus. 10 On the Lord's Day I was in the Spirit, and I heard behind me a loud voice like a trumpet,

NWB: 9 I John, who also am your brother, and companion in tribulation, and in the kingdom and patience of Jesus Christ, was in the isle that is called Patmos, for the word of God, and for the testimony of Jesus Christ. 10 I was in the Spirit on the Lord's day, and heard behind me a great voice, as of a trumpet,

WEY: 9 I John, your brother, and a sharer with you in the sorrows and Kingship and patient endurance of Jesus, found myself in the island of Patmos, on account of the Word of God and the truth told us by Jesus. 10 In the Spirit I found myself present on 0 the day of the Lord, and I heard behind me a loud voice which resembled the blast of a trumpet.

WEB: 9 I John, your brother and partner with you in oppression, Kingdom, and perseverance in Christ Jesus, was on the isle that is called Patmos because of God's Word and the testimony of Jesus Christ. 10 I was in the Spirit on the Lord's day, and I heard behind me a loud voice, like a trumpet

Revelation 4:11

ASV: 11 Worthy art thou, our Lord and our God, to receive the glory and the honor and the power: for thou didst create all things, and because of thy will they were, and were created.

DAR: 11 Thou art worthy, O our Lord and [our] God, to receive glory and honour and power; for *thou* hast created all things, and for thy will they were, and they have been created.

DRB: 11 Thou art worthy, O Lord our God, to receive glory, and honour, and power: because thou hast created all things; and for thy will they were, and have been created.

KJV: 11 Thou art *worthy*, O Lord, *to receive glory and honour and power: for* thou hast *created all things*, and for thy pleasure they are and were created.

NIV: 11 "You are worthy, our Lord and God, to receive glory and honor and power, for you created all things, and by your will they were created and have their being."

NWB: 11 Thou art worthy, O Lord, to receive glory, and honor, and power: for thou hast created all things, and for thy pleasure they are and were created.

WEY: 11 saying, "It is fitting, O our Lord and God, That we should ascribe unto Thee the glory and the honor and the power; For Thou didst create all things, And because it was Thy will they came into existence, and were created."

WEB: 11 "Worthy are you, our Lord and God, the Holy One, to receive the glory, the honor, and the power, for you created all things, and because of your desire they existed, and were created!"

Revelation 21:1-5

ASV: 1 And I saw a new heaven and a new earth: for the first heaven and the first earth are passed away; and the sea is no more. 2 And I saw the holy city, new Jerusalem, coming down out of heaven of God, made ready as a bride adorned for her husband. 3 And I heard a great voice out of the throne saying, Behold, the tabernacle of God is with men, and he shall dwell with them, and they shall be his peoples, and God himself shall be with them, and be their God: 4 and he shall wipe away every tear from their eyes; and death shall be no more;

neither shall there be mourning, nor crying, nor pain, any more: the first things are passed away. 5 And he that sitteth on the throne said, Behold, I make all things new. And he saith, Write: for these words are faithful and true.

DAR: 1 And I saw a new heaven and a new earth; for the first heaven and the first earth had passed away, and the sea exists no more. 2 And I saw the holy city, new Jerusalem, coming down out of the heaven from God, prepared as a bride adorned for her husband. 3 And I heard a loud voice out of the heaven, saying, Behold, the tabernacle of God [is] with men, and he shall tabernacle with them, and they shall be his people, and God himself shall be with them, their God. 4 And he shall wipe away every tear from their eyes; and *death shall not exist any more*, nor grief, nor cry, nor distress shall exist any more, for the former things have passed away. 5 And he that sat on the throne said, Behold, I make all things new. And he says [to me], Write, for these words are true and faithful.

DRB: 1 And I saw a new heaven and a new earth. For the first heaven and the first earth was gone, and the sea is now no more. 2 And I John saw the holy city, the new Jerusalem, coming down out of heaven from God, prepared as a bride adorned for her husband. 3 And I heard a great voice from the throne, saying: Behold the tabernacle of God with men, and he will dwell with them. And they shall be his people; and God himself with them shall be their God. 4 And God shall wipe away all tears from their eyes: and death shall be no more, nor mourning, nor crying, nor sorrow shall be any more, for the former things are passed away. 5 And he that sat on the throne, said: Behold, I make all things new. And he said to me: Write, for these words are most faithful and true.

KJV: 1 And I saw a new heaven and a new earth: for the first heaven and the first earth were passed away; and there was no more sea. 2 And *I John saw the holy city, new Jerusalem, coming down from God* out of heaven, *prepared as a bride adorned for her husband*. 3 And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God. 4 And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away. 5 And he that sat upon the throne said, Behold, I make all things new. And he said unto me, Write: for these words are true and faithful.

NIV: 1 Then I saw a new heaven and a new earth, for the first heaven and the first earth had passed away, and there was no longer any sea. 2 I saw the Holy City, the new Jerusalem, coming down out of heaven from God, prepared as a bride beautifully dressed for her husband. 3 And I heard a loud voice from the throne saying, "Now the dwelling of God is with men, and he will live with them. They will be his people, and *God himself will be with them* and be their God. 4 He will wipe every tear from their eyes. There will be no more death or mourning or crying or pain, for the old order of things has passed away." 5 He who was seated on the throne said, "I am making everything new!" Then he said, "Write this down, for these words are trustworthy and true."

NWB: 1 And *I saw a new heaven and a new earth*: for the first heaven and the first earth had passed away; and there was no more sea. 2 And I John saw the holy city, new Jerusalem, coming down from God out of heaven, prepared as a bride adorned for her husband. 3 And I heard a great voice out of heaven, saying, Behold, the tabernacle of God [is] with men, and he will dwell with them, and they shall be his people, and God himself will be with them, [and be] their God. 4 And God *will wipe away all tears from their eyes*; and there shall be no more death, neither sorrow, nor crying, neither shall there be *any more pain*: for the former

things have passed away. 5 And he that sat upon the throne said, Behold, I make all things new. And he said to me, Write: for these words are true and faithful.

WEY: 1 And I saw a new Heaven and a new earth; for the first Heaven and the first earth were gone, and the sea no longer exists. 2 And I saw the holy city, the new Jerusalem, coming down out of Heaven from God and made ready like a bride attired to meet her husband. 3 And I heard a loud voice, which came from the throne, say, "God's dwelling place is among men and He will dwell among them and they shall be His peoples. Yes, God Himself will be among them. 4 He will wipe every tear from their eyes. Death shall be no more; nor sorrow, nor wail of woe, nor pain; for the first things have passed away." 5 Then He who was seated on the throne said, "I am *re-creating all things*." And He added, "Write down these words, for they are trustworthy and true."

WEB: 1 I saw a new heaven and a new earth: for the first heaven and the first earth have passed away, and the sea is no more. 2 I saw the holy city, New Jerusalem, coming down out of heaven from God, made ready like a bride adorned for her husband. 3 I heard a loud voice out of heaven saying, "Behold, God's dwelling is with people, and he will dwell with them, and they will be his people, and God himself will be with them as their God. 4 He will wipe away from them every tear from their eyes. Death will be no more; neither will there be mourning, nor crying, nor pain, any more. The first things have passed away." 5 He who sits on the throne said, "Behold, I am making all things new." He said, "Write, for these words of God are faithful and true."

Revelation 21:8

ASV: 8 But for the fearful, and unbelieving, and abominable, and murderers, and fornicators, and sorcerers, and idolaters, and all liars, their part shall be in the lake that burneth with fire and brimstone; which is the second death.

DAR: 8 But to the fearful and unbelieving, [and sinners], and those who make themselves abominable, and murderers, and fornicators, and sorcerers, and idolaters, and all liars, their part [is] in the lake which burns with fire and brimstone; which is the second death.

DRB: 8 But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, they shall have their portion in the pool burning with fire and brimstone, which is the second death.

KJV: 8 But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.

NIV: 8 But the cowardly, the unbelieving, the vile, the murderers, the sexually immoral, those who practice magic arts, the idolaters and all liars--their place will be in the fiery lake of burning sulfur. This is the second death."

NWB: 8 But the fearful, and unbelieving, and the abominable, and murderers, and lewd men, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.

WEY: 8 But as for cowards and the unfaithful, and the polluted, and murderers, fornicators, and those who practise magic or worship idols, and all liars--the portion allotted to them shall be in the Lake which burns with fire and sulphur. This is the Second Death."

WEB: 8 But *for the cowardly, unbelieving, sinners, abominable, murderers, sexually immoral, sorcerers, idolaters, and all liars, their part is in the lake that burns with fire and sulfur, which is the second death.*"

Revelation 21:11

ASV: 11 having the glory of God: her light was like unto a stone most precious, as it were a jasper stone, clear as crystal:

DAR: 11 having the glory of God. Her shining [was] like a most precious stone, as a crystal-like jasper stone;

DRB: 11 Having the glory of God, and the light thereof was like to a precious stone, as to the jasper stone, even as crystal.

KJV: 11 Having the glory of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal;

NIV: 11 It shone with the glory of God, and its brilliance was like that of a very precious jewel, like a jasper, clear as crystal.

NWB: 11 Having the glory of God: and her light [was] like to a stone most precious, even like a jasper-stone, clear as crystal;

WEY: 11 *and bringing with it the glory of God.* It shone with a radiance like that of a very precious stone--such as a jasper, bright and transparent.

WEB: 11 having the glory of God. Her light was like a most precious stone, as if it was a jasper stone, clear as crystal;

Revelation 21:23-24

ASV: 23 And the city hath no need of the sun, neither of the moon, to shine upon it: for the glory of God did lighten it, and the lamp thereof is the Lamb. 24 And the nations shall walk amidst the light thereof: and the kings of the earth bring their glory into it.

DAR: 23 *And the city has no need of the sun nor of the moon*, that they should shine for it; for the glory of God has enlightened it, and the lamp thereof [is] the Lamb. 24 And the nations shall walk by its light; and the kings of the earth bring their glory

DRB: 23 And the city hath no need of the sun, nor of the moon, to shine in it. For the glory of God hath enlightened it, and the Lamb is the lamp thereof. 24 And the nations shall walk in the light of it: and the kings of the earth shall bring their glory and honour into it.

KJV: 23 And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof. 24 And the nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honour into it.

NIV: 23 The city does not need the sun or the moon to shine on it, for the glory of God gives it light, and the Lamb is its lamp. 24 The nations will walk by its light, and the kings of the earth will bring their splendor into it.

NWB: 23 And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God enlightened it, and the Lamb [is] the light of it. 24 And the nations of them who are saved shall walk in the light of it: and the kings of the earth bring their glory and honor into it.

WEY: 23 Nor has the city any need of the sun or of the moon, to give it light; for the glory of God has shone upon it and its lamp is the Lamb. 24 The nations will live their lives by its light; and the kings of the earth are to bring their glory into it.

WEB: 23 The city has no need for the sun, neither of the moon, to shine, *for the very glory of God illuminates it, and its lamp is the Lamb.* 24 *The nations will walk in its light.* The kings of the earth bring the glory and honor of the nations into it.

Revelation 22:1-3

ASV: 1 And he showed me a river of water of life, bright as crystal, proceeding out of the throne of God and of the Lamb, 2 in the midst of the street thereof. And on this side of the river and on that was the tree of life, bearing twelve manner of fruits, yielding its fruit every month: and the leaves of the tree were for the healing of the nations. 3 And there shall be no curse any more: and the throne of God and of the Lamb shall be therein: and his servants shall serve him;

DAR: 1 And he shewed me a river of water of life, bright as crystal, going out of the throne of God and of the Lamb. 2 *In the midst of its street, and of the river, on this side and on that side,* [the] tree of life, producing twelve fruits, in each month yielding its fruit; and the leaves of the tree for healing of the nations. 3 And no curse shall be any more; and the throne of God and of the Lamb shall be in it; and his servants shall serve him,

DRB: 1 And he showed me a river of water of life, clear as crystal, *proceeding from the throne of God and of the Lamb.* 2 In the midst of the street thereof, and on both sides of the river, was the tree of life, bearing twelve fruits, yielding its fruits every month, and the leaves of the tree were for the healing of the nations. 3 And there shall be no curse any more; but the throne of God and of the Lamb shall be in it, and his servants shall serve him.

KJV: 1 And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. 2 In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations. 3 And there shall be no more curse: but the throne of God and of the Lamb shall be in it; and his servants shall serve him:

NIV: 1 Then the angel showed me the river of the water of life, as clear as crystal, flowing from the throne of God and of the Lamb 2 down the middle of the great street of the city. On each side of the river *stood the tree of life*, bearing twelve crops of fruit, yielding its fruit every month. And the leaves of the tree are for the healing of the nations. 3 No longer will there be any curse. The throne of God and of the Lamb will be in the city, and his servants will serve him.

NWB: 1 And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. 2 In the midst of the street of it, and on each side of the river, [was there] the tree of life, which bore twelve [kinds of] fruits, [and] yielded her fruit every month: and the leaves of the tree [were] for the healing of the nations. 3 And there shall be no more curse: but the throne of God and of the Lamb shall be in it; and his servants shall serve him:

WEY: 1 Then he showed me *the river of the Water of Life, bright as crystal*, issuing from the throne of God and of the Lamb. 2 On either side of the river, midway between it and the main street of the city, was the Tree of Life. *It produced twelve kinds of fruit, yielding a*

fresh crop month by month, and the leaves of the tree served as medicine for the nations. 3 "In future there will be no curse," he said, "but the throne of God and of the Lamb will be in that city. And His servants will render Him holy service and will see His face,

WEB: 1 He showed me a* river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb, 2 in the middle of its street. On this side of the river and on that was the tree of life, bearing twelve kinds of fruits, yielding its fruit every month. *The leaves of the tree were for the healing of the nations.* 3 There will be no curse any more. The throne of God and of the Lamb will be in it, and his servants serve him.

Revelation 22:5

ASV: 5 And there shall be night no more; and they need no light of lamp, neither light of sun; for the Lord God shall give them light: and they shall reign for ever and ever.

DAR: 5 And night shall not be any more, and no need of a lamp, and light of [the] sun; for [the] Lord God shall shine upon them, and they shall reign to the ages of ages.

DRB: 5 And night shall be no more: and they shall not need the light of the lamp, nor the light of the sun, because the Lord God shall enlighten them, and they shall reign for ever and ever.

KJV: 5 And there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.

NIV: 5 There will be no more night. They will not need the light of a lamp or the light of the sun, for the Lord God will give them light. And they will reign for ever and ever.

NWB: 5 And there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.

WEY: 5 And *there will be no night there*; and they have no need of lamplight or sunlight, for the Lord God will shine upon them, and they will be kings until the Ages of the Ages."

WEB: 5 There will be no night, and they need no lamp light; for the Lord God will illuminate them. They will reign forever and ever.

Revelation 22:12-14

ASV: 12 Behold, I come quickly; and my reward is with me, to render to each man according as his work is. 13 I am the Alpha and the Omega, the first and the last, the beginning and the end. 14 Blessed are they that wash their robes, that they may have the right to come to the tree of life, and may enter in by the gates into the city.

DAR: 12 Behold, I come quickly, and my reward with me, to render to every one as his work shall be. 13 *I* [am] the Alpha and the Omega, [the] first and [the] last, the beginning and the end. 14 Blessed [are] they that wash their robes, that they may have right to the tree of life, and that they should go in by the gates into the city.

DRB: 12 Behold, I come quickly; and my reward is with me, to render to every man according to his works. 13 I am Alpha and Omega, the first and the last, the beginning and the end. 14 Blessed are they that wash their robes in the blood of the Lamb: that they may have a right to the tree of life, and may enter in by the gates into the city.

KJV: 12 And, behold, I come quickly; and my reward is with me, to give every man according as his work shall be. 13 I am *Alpha and Omega, the beginning and the end, the first and the last.* 14 Blessed are they that do his commandments, that they may have right to the tree of life, and may enter in through the gates into the city.

NIV: 12 *"Behold, I am coming soon! My reward is with me, and I will give to everyone according to what he has done.* 13 I am the Alpha and the Omega, the First and the Last, the Beginning and the End. 14 *"Blessed are those who wash their robes, that they may have the right to the tree of life and may go through the gates into the city.*

NWB: 12 And behold, I come quickly; and my reward [is] with me, to give to every man according as his work shall be. 13 I am Alpha and Omega, the beginning and the end, the first and the last. 14 Blessed [are] they that do his commandments, that they may have right to the tree of life, and may enter in through the gates into the city.

WEY: 12 "I am coming quickly; and My reward is with Me, that I may requite every man in accordance with what his conduct has been. 13 I am the Alpha and the Omega, the First and the Last, the Beginning and the End. 14 Blessed are those who wash their robes clean, that they may have a right to the Tree of Life, and may go through the gates into the city.

WEB: 12 "Behold, I come quickly. My reward is with me, to repay to each man according to his work. 13 I am the Alpha and the Omega, the First and the Last, the Beginning and the End. 14 *Blessed are those who do his commandments, that they may have the right to the tree of life, and may enter in by the gates into the city.*

Revelation 22:16-17

ASV: 16 I Jesus have sent mine angel to testify unto you these things for the churches. I am the root and the offspring of David, the bright, the morning star. 17 And the Spirit and the bride say, Come. And he that heareth, let him say, Come. And he that is athirst, let him come: he that will, let him take the water of life freely.

DAR: 16 *I* Jesus have sent mine angel to testify these things to you in the assemblies. *I* am the root and offspring of David, the bright [and] morning star. 17 *And the Spirit and the bride say, Come. And let him that hears say, Come. And let him that is athirst come; he that will, let him take [the] water of life freely.*

DRB: 16 I Jesus have sent my angel, to testify to you these things in the churches. I am the root and stock of David, the bright and morning star. 17 And the spirit and the bride say: Come. And he that heareth, let him say: Come. And he that thirsteth, let him come: and he that will, let him take the water of life, freely.

KJV: 16 I Jesus have sent mine angel to testify unto you these things in the churches. I am the root and the offspring of David, and *the bright and morning star.* 17 And the Spirit and the bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely.

NIV: 16 "I, Jesus, have sent my angel to give you this testimony for the churches. I am the Root and the Offspring of David, and the bright Morning Star." 17 The Spirit and the bride say, "Come!" And let him who hears say, "Come!" Whoever is thirsty, let him come; and whoever wishes, let him take the free gift of the water of life.

NWB: 16 I Jesus have sent my angel to testify to you these things in the churches. I am the root and the offspring of David, [and] the bright and morning-star. 17 And the Spirit and the bride say, Come. And let him that heareth, say, Come. And let him that is thirsty, come: *And whoever will, let him take the water of life freely.*

WEY: 16 "I Jesus have sent My angel for him solemnly to declare these things to you among the Churches. I am the Root and the offspring of David, the bright Morning Star. 17 The Spirit

and the Bride say, 'Come;' and whoever hears, let him say, 'Come;' and let those who are thirsty come. Whoever will, let him take the Water of Life, without payment.

WEB: 16 I, Jesus, have sent my angel to testify these things to you for the assemblies. I am the root and the offspring of David; the Bright and Morning Star." 17 The Spirit and the bride say, "Come!" He who hears, let him say, "Come!" *He who is thirsty, let him come.* He who desires, let him take the water of life freely.

Bibliography

Bibliography

- Bauman, Thomas. "The Eighteenth Century: Serious Opera" in *The Oxford Illustrated History of Opera*, 47-83. Edited by Roger Parker. New York: Oxford University Press, 1994.
- Branscombe, Peter. "Melodrama," *The New Grove Dictionary of Music Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.
- Chute, James. "Joseph Schwantner," *The New Grove Dictionary of Music Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.
- Erikson, Robert. *Sound Structure in Music*. Berkeley, California: University of California Press, 1975.
- Forte, Allen. *The Structure of Atonal Music*. New Haven, Connecticut: Yale University Press, 1973.
- Garrett, Edith Vogl. "Georg Benda, The Pioneer of the Melodrama" in *Studies in eighteenth-century music; a tribute to Karl Geiringer on his seventieth birthday*, 236-242. Edited by H. C. Robbins Landon. New York: Oxford University Press, 1970.
- Greenspan, Charlotte. "Melodrama," *The New Harvard Dictionary of Music*. Edited by Don Michael Randel. Cambridge, Massachusetts: Harvard University Press, 1986. 481.
- Greenspan, Charlotte. "Singspiel," *The New Harvard Dictionary of Music*. Edited by Don Michael Randel. Cambridge, Massachusetts: Harvard University Press, 1986. 750-1.
- Griffiths, Paul. "Sprechgesang," *The New Grove Dictionary of Music Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.
- Grout, Donald Jay. *A Short History of Opera*, 2nd edition. London: Columbia University Press, 1965.
- Kravitt, Edward. "The Joining of Words and Music in Late Romantic Melodrama," *Musical Quarterly* 62 (1976), 571-90.
- Rahn, John. *Basic Atonal Theory*. New York: Longman, 1980.
- Randel, Don Michael, editor. "Anton Schweitzer," *The New Harvard Biographical Dictionary of Music*. Cambridge, Massachusetts: Harvard University Press, 1996. 818.
- Schoenberg, Arnold. "A Self-Analysis (1948)" in *Style and Idea*, 76-79. Edited by Leonard Stein. Translated by Leo Black. Berkeley, California: University of California Press, 1975.
- Schwantner, Joseph. <<http://www.schwantner.net>>. Accessed 22 August 2002.

Shapiro, Anne Dhu. "Melodrama," *The New Grove Dictionary of Opera Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.

Shapiro, Anne Dhu. "Monodrama," *The New Grove Dictionary of Opera Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.

Slawson, Wayne. *Sound Color*. Berkeley, California: University of California Press, 1985.

Whittal, Arnold. "Leitmotif," *The New Grove Dictionary of Music Online*. Edited by L. Macy. <<http://www.grovemusic.com>>. Accessed 13 August 2002.

3

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

p

p

p

p

p

p

ppp

[pizz.]

[pizz.]

[pizz.]

arco

p

5

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

arco

mp

arco

mp

arco

mp

arco

A

Instrument List: Fl., Ob., Cl., A. Sax., Bsn., Hn., Tpt., Tbn., Tba., Perc. II, Pno., Vln. 1, Vln. 2, Vln. 3, Vln. 4, Vla. 1, Vla. 2, Vla. 3, Vc. 1, Vc. 2, Vc. 3, Db.

Measure 7: Fl., Ob., Cl., A. Sax., Bsn., Hn., Tpt., Tbn., Tba., Perc. II, Pno. (pp), Vln. 1-4 (pp), Vla. 1-3 (pp), Vc. 1-3 (mp), Db. (mp). Dynamics: *mp*.

Measure 8: Fl., Ob., Cl., A. Sax., Bsn., Hn., Tpt., Tbn., Tba., Perc. II (p), Pno. (pp), Vln. 1-4 (pp), Vla. 1-3 (pp), Vc. 1-3 (mp), Db. (mp). Dynamics: *pp*, *p*, *mp*, *mp* subito, *mp* sempre.

9

Fl. *p* *mf* *mp*

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

Cl. *p* *mp* *mf* *mp*

A. Sax. *p* *mp* *mf* *mp*

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

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

Tpt. *p* *mp* *mf* *mp*

Tbn. *p* *mp* *mf* *mp*

Tba. *p* *mp* *mf* *mp*

Timp. (Perc. I) *mp* *p* *mp*

Perc. II *p* *mp*

Pno. *mp*

Vln. 1 *p* *mp* *p* *mp*

Vln. 2 *p* *mp* *p* *mp*

Vln. 3 *p* *mp* *p* *mp*

Vln. 4 *p* *mp* *p* *mp*

Vla. 1 *p* *mp* *p* *mp*

Vla. 2 *p* *mp* *p* *mp*

Vla. 3 *p* *mp* *p* *mp*

Vc. 1

Vc. 2

Vc. 3

Db.

12

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.
(Perc. I)

Perc. II

Pno.

Vc. 1

Vc. 2

Vc. 3

Db.

fp *mf*

fp *mf*

fp *mf*

fp *mf*

fp *mf*

p

p *mp*

mf

mf

14

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.
(Perc. I)

Perc. II

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

mf

mp

pp

mf

mp

To medium sus. cym.

16

B

Fl. *mf* *mp subito* *f*

Ob. *mf* *mp subito* *f*

Cl. *mf* *mp subito* *f*

A. Sax. *mf* *mp subito* *f*

Bsn. *mf* *mp subito* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Timp. (Perc. I) *f* To crash cymbals

Perc. II *mp* *f* damp To marimba

Pno. *f* [pedal ordinario]

B

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vln. 3 *mf* *f*

Vln. 4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. *f*

23

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

Cl. *f* *p* *f* *p*

A. Sax. *f* *p* *f* *p*

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

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

Tpt. *p*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Vla. 1 *f* *p* *mf* *f* *f* *p* *mp*

Vla. 2 *f* *p* *mf* *f* *f* *p* *mp*

Vla. 3 *f* *p* *mf* *f* *f* *p* *mp*

Vc. *f* *f*

Db. *f* *f*

C

28

Bsn.

Tpt.

Tbn.

Tba.

John *mf* Expectantly
In the be - gin - ning,

Moses *mf* Expectantly
In the be - gin - ning, God cre - a - ted the heav - ens and the earth.

C

Vln. 1-2 *mf* *mp* *mp*

Vln. 3-4 *mf* *mp* *mp*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

32

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt.

Tbn. *mp* *p* *mp*

Tba. *mp*

John
In the be - gin - ning, was the Word, and the Word was with God, and the Word was God.

Moses
In the be - gin - ning,

Vln. 1-2

Vln. 3-4

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 1 *mp* *p* *mp*

Vc. 2

Vc. 3

Db.

D

36

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *f* *p*

Hn. *f*

Tbn. *f* *mf* *f*

Tba. *f* *mf* *f*

Perc. I *f* To timpani: E to Eb

Vln. 1-2 *f*

Vln. 3-4 *f*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf* *f*

Vc. 2 *f* *f*

Vc. 3 *f* *f*

Db. *f* *f*

Detailed description of the musical score: The score is for measures 36, 37, and 38, marked with rehearsal symbol D. The key signature has four sharps (F#, C#, G#, D#). The time signature is 4/4. The woodwinds (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) play a melodic line starting in measure 36, marked *f*, and ending in measure 37, marked *p*. The strings (Violins, Violas, Violoncellos, Double Bass) provide a rhythmic and harmonic foundation. The Violins 1-2 and 3-4 play a sixteenth-note pattern in measures 36 and 37, then a sustained note in measure 38. The Violas 1-3 play a similar pattern. The Violoncellos 1-3 and Double Bass play a sustained note. The Trombone and Tuba play a sustained note. The Horn plays a sustained note. The Percussion I plays a sustained note. The dynamics are *f* (forte) and *p* (piano). The rehearsal mark D is in a box at the top left of measure 36.

39 *rit.*

Bsn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Vln. 1-2 *mp* *mp*

Vln. 3-4 *mp* *mp*

Vla. 1 *mp* *mf*

Vla. 2 *mp* *mf*

Vla. 3 *mp* *mf*

Vc. 2 *mp* *p*

Vc. 3 *mp* *p*

Db. *mp* *p*

45

Fl. out form and emp - ty, and dark - ness was on the face of the deep,

Ob. out form and emp - ty, and dark - ness was on the face of the deep,

Cl. out form and emp - ty, and dark - ness was on the face of the deep,

A. Sax. out form and emp - ty, and dark - ness was on the face of the deep,

Bsn.

Hn. out form and emp - ty, and dark - ness was on the face of the deep,

Tpt. out form and emp - ty, and dark - ness was on the face of the deep,

Tbn. out form and emp - ty, and dark - ness was on the face of the deep,

Tba.

Timp. (Perc. I) To wood block

Perc. II *mf* *mp*

John out form and emp - ty, and dark - ness was on the face of the deep,

Moses with out form and emp - ty and dark - ness was on the face of the deep,

Pno.

Vln. 1-2 out form and emp - ty, and dark - ness was on the face of the deep,

Vln. 3-4 out form and emp - ty, and dark - ness was on the face of the deep,

Vla. out form and emp - ty, and dark - ness was on the face of the deep,

Vc. 1

Vc. 2

Vc. 3

Db.

G

 ♩. = 84 subito

Ob. *p* *mf* <

Cl. *p*

A. Sax. *p* *mf*

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

Hn. *f*

Tpt. *f*

Tbn. *f* *mf*

Tba. *mp* *p* *f subito* *mf*

Perc. I *mp* *f* *Move arm back and forth; Strike on other palm on accents. Do not roll!*

Perc. II *mf* *p* *mf* <

Moses *f* *With authority*
And God said, "Let there be light,"

Pno. *f sempre*

Vln. 1 *f* *arco* *mf*

Vln. 2 *mf*

Vln. 3 *arco* *mf*

Vln. 4 *arco* *mf*

Vla. 1 *f*

Vla. 2 *f*

Vla. 3 *f*

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

Db. *f*

55

Fl. *mf* *f* *tr*

Ob. *f* *mf* *f*

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf*

Bsn. *mf* *f* *mf*

Hn.

Tpt.

Tbn. *mf* *f* *mf*

Tba. *mf* *f* *mf*

Perc. I

Perc. II *f* *mf* *f*

Pno. *mf* *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f* *mf*

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

Vln. 4 *f* *mf* *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *mf* *f* *mf*

Db. *mf* *f* *mf*

58

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

Cl. *mf* *f* *mf* *f*

A. Sax. *f* *mf*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Tba. *f*

Perc. I

Perc. II *To two-tone mallets*

Pno. *f* *mf*

Vln. 1 *f* *mf*

Vln. 2 *f*

Vln. 3 *mf* *f*

Vln. 4 *f* *mf*

Vla. 1

Vla. 2

Vla. 3

Vc. *f* *mf*

Db. *f* *mf*

60

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. I

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

mf

f

62

Ob. *f*

Bsn. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. I *mf* *mp* To timpani: Eb to D, B to F#

Pno. *f*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mf* *mp*

Vln. 4 *mf* *mp*

Vla. 1 *mf* *mp*

Vla. 2 *mf* *mp*

Vla. 3 *mf*

Vc. 1 *f* *mp* *mf*

Vc. 2 *f* *mp* *mf*

Vc. 3 *f* *mp* *mf*

Db. *f* *mp*

64

Tba. *mf* *mp*

Perc. II Two-tone mallets *mf* *mp*

John *mf* Full of hope
In him was Life; and that Life was the Light of men.

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mf* *mp*



H

Scene 2: The Judgment

67 $\text{♩} = 64$

Cl. *mp*

Hn. *mp*

Tpt. solo *mf*

Perc. II *mp*

Moses *mf* Peacefully and unhurriedly
The LORD God created the man Adam and the woman Eve, and placed them into the garden of Eden to take care of it.



71

Ob. *mp*

Cl. *mp*

Hn. *mp*

Tpt. *(mf)*

Perc. II *mp*

Moses

Pno. *mp*

74

Ob.

Cl.

A. Sax.

Hn.

Tpt.

Perc. II

Pno.

mp

mp

mp

mp

To
sus. cym.,
rubber
mallets

[illegible]

77

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Moses

Pno.

but of the tree of the know - ledge of good and e - vil, you

(8)

loco

Detailed description of the musical score: The score is for measures 77 through 80. Measures 77-79 show sustained notes in the Oboe, Clarinet, Alto Saxophone, Bassoon, and Horn. The Trumpet part has a half note in measure 77, a half note in measure 78, and a whole note in measure 79. The vocal line for Moses begins in measure 77 with a rest, followed by the lyrics 'but of the tree of the know - ledge of good and e - vil, you' across measures 78 and 79. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a steady eighth-note pattern in the left hand. In measure 80, the piano has a solo marked with an 8-measure rest and the word 'loco'.

78

Fl. *mf*

Ob. *mf*

Cl. *mf*

A. Sax. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Moses

must not eat; for in the day that you eat of it you will cer-tain-ly die."

Pno. *f*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. *mf* unis.

Vc. *mf* unis.

Db. *mf*

80 $\text{♩} = \text{♩} = 128$ *accel.*

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Timp. (Perc. I) *f* *ff* To slapstick

Perc. II *mf* *f* l.v.

Pno. $\text{♩} = \text{♩} = 128$ *accel.*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. *f*

Vc. *f* *ff subito*

Db. *f* *ff subito*

95

K

Fl.

Ob.

Cl.

Bsn.

Tpt.

Tbn.

Perc. I

Perc. II

Moses

Pno.

Vln. 1-2

Vln. 3-4

Vla.

To vibraslap

mp

Seductively, with a veiled threatening and wicked quality

Now the serpent was more crafty than any animal. The serpent said to the woman, "You won't certainly die, for God knows that in the day you eat the fruit, your eyes will be opened, and you will be like God, knowing good and evil."

mf

f

101

Cl.

Bsn.

Perc. II

Moses

Pno.

mp

mf

mp

mf

107

Perc. II

Moses

Pno.

mp subito

mp subito

L

112

solo

A. Sax.

mp

mf

f

p non cresc.

Perc. I

To claves

f

Perc. II

Pno.

Vln. 1-2

Vln. 3-4

Vla.

118

A. Sax.

f subito

mf

mp

f

Perc. II

Pno.

123

M

A. Sax.

mp

mf

f

Perc. I

mp

f

To sus. cym.

Perc. II

mf

As if considering a possibility
(Resume normal speaking voice)

Moses

The woman saw
that the tree was
good for food,

Pno.

mf

129

A. Sax.

p non cresc.

f subito

mf

Perc. I

mp

Perc. II

Moses

With increasing curiosity

And that it was a
pleasure for the eyes,

Pno.

134

A. Sax. *mp* *f* *mp*

Perc. II

Moses *mf*
As if about to make up one's mind
And the tree was
to be desired
to make one wise.

Pno.



139

Ob. **N**

A. Sax. *mf* *f* *p non cresc.*

Perc. I *p* *f* To timpani

Perc. II *f*

Moses *f* Accusingly
So she took of its

Pno. *f*

Vln. 1-2 **N**

Vln. 3-4

Vla.

144

Ob.

A. Sax.

Timp.
(Perc. I)

Perc. II

Moses

Pno.

Vln. 1-2

Vln. 3-4

Vla.

Vc.

Db.

f

f subito

mf

mp

f

f

mf

mp

p

To glockenspiel,
brass mallets

fruit, and ate, and gave al-so to her hus band and he

f

mf

mp

unis.

f

mf

mp

p

f

mf

mp

p

150

To claves

$\text{♩} = \text{♪} = 148$ *accel.* $\text{♩} = \text{♩} = 64$

Timp.
(Perc. I)

pp

Moses

mp subito
ate.

O

$\text{♩} = \text{♪} = 148$ *accel.* $\text{♩} = \text{♩} = 64$

Vln. 1-2

p *f*

Vln. 3-4

f

Vc.

pp

Db.

pp

154

Fl. *ff*

Ob. *f* *ff* *f*

Cl. *ff*

A. Sax. *f* *ff* *f*

Bsn. *f* *ff* *f*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Tba. *f* *ff* *f*

Timp. (Perc. I) *fff*

Vln. 1-2

Vln. 3-4

Vla. *ff*

Vc. *ff*

Db. *ff*

Detailed description: This page of a musical score covers measures 154 and 155. The key signature has three sharps (F#, C#, G#) and the time signature is 12/8. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon) and brass section (Horn, Trumpet, Trombone, Tuba) play staccato chords in measure 154, with dynamics ranging from *f* to *ff*. In measure 155, they play staccato single notes. The percussion section includes a snare drum (Tbn.) and a timpani (Timp. (Perc. I)) playing a rhythmic pattern in measure 155. The string section (Violins 1-2, Violins 3-4, Viola, Violoncello, Double Bass) plays a continuous eighth-note pattern in measure 154 and a similar pattern in measure 155, with dynamics ranging from *ff* to *fff*.

158

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *mf* *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *f* *ff*

Timp. (Perc. I) *fff* (damp) Tune 26" to Bb

Vln. 1-2 *mf*

Vln. 3-4 *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

160

Bsn. *mp*

Tbn. *mp* *mf* *mp subito* *mp* *mf* *mp subito*

Moses *mp* With great regret and disappointment
That day the LORD God banished Adam and Eve, and he set the flame of the flashing sword toward the east of the garden of Eden, to guard the way to the tree of life.

Vln. 1-2 *mp* *p*

Vln. 3-4 *mp* *mp* *mf* *mp* *mp*

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

Q

Scene 3: The Serpent in the Wilderness

♩ = 50

Glsp 

1 v

l.v. To marimba, rubber mallets

169 $\text{♩} = 50$ **Glsp** **L.v.** To marimba, rubber mallets

Perc. II

Moses

Pno.

Vln. 1-2

Vln. 3-4

Vla.

Vcl. 1

Db.

Q

$\text{♩} = 50$

mp *sempre*

pp *sempre*

pp *sempre*

pp *sempre*

mf *f* *mp* *mp*

pp *sempre*

let ring

With authority turning to disappointment (last phrase)

Many generations after Adam, the Lord called me, Moses, to lead the children of Israel out of Egypt, but the people became impatient on the way.

Moses

mf Resentfully
They spoke against God,
and against me, saying, "Why
have you brought us out of
Egypt to die in the
wilderness?"

Pno.

Vln. 1-2

Vln. 3-4

Vla.

Vc. 1

Vc. 2

Vc. 3

Db.

poco rit.

8^{va} 6

let ring

mp, *mf*, *f*, *ff*

3, *6*

poco rit.

mp, *mf*, *f*, *ff*

3, *6*

176 **p** With much anguish

R $\text{♩} = 68$

Moses And the LORD sent fiery serpents among the people, and many died.

R $\text{♩} = 68$

p As if changing the subject to avoid a bad memory

So the people came to me, and said,

mp Desperately

"We have sinned; pray to the LORD, that he take away the serpents from us."

Vln. 4

Vla. 1 arco **pp**

Vla. 2 arco **pp**

Vla. 3 arco **pp**

Vc. **pp**

181 With mercy

S **f** Resolutely, with determination

Moses And I prayed for the people.

The LORD said to me, "Make a fiery serpent, and set it up as a sign: whoever looks at it will live."

S **mp** div.

Vln. 1 **mp**

Vln. 2 **mp**

Vln. 3 **p** **mp**

Vln. 4 **p** **mp**

Vla. 1 **p** **mp**

Vla. 2 **p** **mp**

Vla. 3 **p** **mp**

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

Db. **p** **mp**

190 solo

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

Cl. **mf** **mp** **p** **mf**

Vln. 1 **mp** **mf** **mp**

Vla. 1 **mp** **mf** **mp**

Vla. 2 **mp** **mf** **mp**

Vla. 3 **mp** **mf** **mp**

Vc. **mp** **mf** **sfz** **mf** **mp**

Db. **mp** **mf** **sfz** **mf** **mp**

198 *poco accel.* **T** ♩ = 78

Fl. *mp*

Ob. *mp*

Cl. *p* *mp*

A. Sax. *mp*

Hn. *poco accel.* **T** *unis.* ♩ = 78 *mf*

Vln. 1 *mp*

Vln. 2 *mp*

Vln. 3 *mp*

Vln. 4 *mp*

Vc. *p* *pp*

Db. *p* *pp*



202

Fl. *mp*

Ob.

Cl.

A. Sax.

Bsn. *mp*

Hn.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

205

Fl. *mf* *mp* *pp*

Ob. *pp*

Cl. *pp*

A. Sax. *pp*

Bsn. *pp*

Hn. *mp* *mf*

Vln. 1 *p*

Vln. 2 *p*

Vln. 3 *p*

Vln. 4 *p*

Vla. 1 *mp* *p*

Vla. 2 *mp* *p*

Vla. 3 *mp* *p*

208 **U**

Fl. *mf subito*

Ob. *mf subito*

Cl. *mf subito*

A. Sax. *mf subito*

Bsn. *mf subito*

Pno. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

210

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

mf

f

f subito

mf

mf subito

213

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Perc. II

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc. 1

Vc. 2

Vc. 3

Db.

215

Ob. *mf*

Cl.

A. Sax.

Bsn.

Tpt. *mf*

Tbn. *mf*

Tba. *mf*

Perc. I *mf* Play both notes if G extension is available

Perc. II

Pno. *f*

Vln. 1 *mf*

Vln. 2 *mf*

Vln. 3 *mf*

Vln. 4 *mf*

Vla. 1 *mf*

Vla. 2 *mf*

Vla. 3 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Db. *mf*

217

Ob. *mf*

Cl. *f*

A. Sax.

Bsn.

Hn. *f*

Tpt. *mf*

Tbn. *f*

Tba. *f*

Perc. I *f*

Perc. II *mf subito*

Pno. *f* *mf*

Vln. 1 *mf* *mf*

Vln. 2 *mf* *mf*

Vln. 3 *mf* *mf*

Vln. 4 *f*

Vla. *f*

Vc. 1

Vc. 2

Vc. 3

Db.

219

Fl. *mf* *f* *accel.* $\text{♩} = 52$

Ob. *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *ff* To wood block

Perc. II To sus. cymbal *mf*

Pno. *f*

Vln. 1 *f* *accel.* $\text{♩} = 52$

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *mf* *f*

Vla. *mf* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Db. play upper notes if no C extension is available *f*

W

Scene 4: New Jerusalem

♩. = ♩. = 62

221

Bsn.

ff

18

Tbn.

ff

18

Tba.

ff

18

Perc. II

damp To marimba

ff

18

Pno.

ff

18

Vln. 1-2

W

♩. = ♩. = 62

ff non dim.

18

Vln. 3-4

ff non dim.

18

Vla. 1

ff

mf

18

Vla. 2

ff

mf

18

Vla. 3

ff

mf

18

Vc. 1

ff

18

Vc. 2

ff

18

Vc. 3

ff

18

Db.

ff

18

223

Fl. *ff*

Ob. *ff*

Cl. *ff*

A. Sax. *f* *ff*

Bsn. *f* *mf*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *mf*

Tba. *f* *mf*

Perc. I *mf*

Vln. 1 *f* *f* *simile*

Vln. 2 *f* *f* *simile*

Vln. 3 *f* *f* *simile*

Vln. 4 *f* *f* *simile*

Vla. 1 *f* *mf*

Vla. 2 *f* *mf*

Vla. 3 *f* *mf*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *mf*

Db. *f* *mf*

224

Fl. *f* *ff* *f*

Ob. *f* *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff*

Bsn. *f subito* *mf* *f subito* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f subito* *mf* *f subito* *ff*

Tba. *f subito* *mf* *f subito* *ff*

Perc. I *mf*

Vln. 1 *f* *f* *simile* *f* *f* *f*

Vln. 2 *f* *f* *simile* *f* *f* *f*

Vln. 3 *f* *f* *simile* *f* *f* *f*

Vln. 4 *f* *f* *simile* *f* *f* *f*

Vla. 1 *f subito* *mf* *f subito* *ff*

Vla. 2 *f subito* *mf* *f subito* *ff*

Vla. 3 *f subito* *mf* *f subito* *ff*

Vc. 1 *f subito* *mf* *f subito* *ff*

Vc. 2 *f subito* *mf* *f subito* *ff*

Vc. 3 *f subito* *mf* *f subito* *ff*

Db. *f subito* *mf* *f subito* *ff*

226

X solo

A. Sax. *mf* *mp* *mf*

Bsn. *p subito* *non cresc.*

Tbn. *p subito* *non cresc.*

Tba. *p subito* *non cresc.*

John *mf* With wonder and astonishment
I, John, the di - sci - ple of Je - sus, was in the Spir - it,

X

Vln. 1 *p subito* *non cresc.*

Vln. 2 *p subito* *non cresc.* B $\flat$!

Vln. 3 *p subito* *non cresc.*

Vln. 4 *p subito* *non cresc.* B $\flat$!

Vla. 1 *p subito* *non cresc.*

Vla. 2 *p subito* *non cresc.*

Vla. 3 *p subito* *non cresc.*

Vc. 1 *p subito* *non cresc.*

Vc. 2 *p subito* *non cresc.*

Vc. 3 *p subito* *non cresc.*

Db. *p subito* *non cresc.*

227

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p*

A. Sax. *mf* *mp* end solo *p*

Bsn. *mp* *mp*

Tbn. *mp*

Tba. *mp*

Perc. II *p* Mar

John
and I saw a new hea-ven, and a new earth, I saw the ho-ly ci-ty

Vln. 1 *mp subito*

Vln. 2

Vln. 3

Vln. 4

Vla. 1 *mp*

Vla. 2 *mp*

Vla. 3 *mp*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Db. *mp*

Y

229

new Je-ru-sa lem, com-ing down from God, prepared as a bride a-dorned for her husband,

Y

231

Bsn. *mf subito*

Hn. *mf subito*

Tpt. *mf subito*

Tbn. *mf subito*

Tba. *mf subito*

John
and bring - ing with it the glo - ry of God. *f*

Vln. 1 *mp* *mf subito*

Vln. 2 *mp* *mf subito*

Vln. 3 *mf subito*

Vln. 4 *mf subito*

Vla. 1 *mf subito*

Vla. 2 *mf subito*

Vla. 3 *mf subito*

Vc. 1 *mf subito*

Vc. 2 *mf subito*

Vc. 3 *mf subito*

Db. *mf subito*

236 $\text{♩} = 62$

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

John *mp* As if comforting a grieving loved one

There will be no night there. The ci-ty has no need of the sun, nor of the moon, for the ver-y glo-ry of Godil-

Pno. *mp*

Vln. 1-2 *p*

Vln. 3-4 *p*

Vla. 1 *p*

Vla. 2 *p*

Vla. 3 *p*

Vc. 1 *p* niente

Vc. 2 *p* niente

Vc. 3 *p* niente

Db. *p* niente

244

AA

Ob.

Cl.

A. Sax.

Bsn.

Tpt.

Tbn.

Tba.

John

Vln. 1

Vln. 2

Vc. 1

Vc. 2

There will be no more sor-row there, nor an-y more pain. The LORD God will re-cre-ate all



248

Hn.

Tpt.

Tbn.

Tba.

John

Vln. 1-2

things. He him-self will be with them, and he will wipe a-way all tears from their eyes.

pp sempre

252

BB

Hn.

pp non cresc. niente

Tpt.

pp niente

Tbn.

pp non cresc. niente

Tba.

pp non cresc. niente

Perc. I

To timpani
pp *p*

BB

Vln. 1-2

niente *p* sempre

Vln. 3-4

niente *p*

Vc. 1

pp sempre

Vc. 2

pp sempre

Vc. 3

pp sempre

Db.

pp sempre



CC

256

$\text{♩} = \text{♩.} = 62$

Vln. 1-2

mp *f*

Vln. 3-4

mp *f*

Vc. 1

mp *f*

Vc. 2

mp *f*

Vc. 3

mp *f*

Db.

mp *f*

259

Ob. *f*

Cl. *f* *f*

A. Sax. *f* *f*

Bsn. *f* *fp* *f* *fp* *f*

Hn. *f* *fp* *f* *fp*

Tpt. *f* *f*

Tbn. *f* *fp* *f* *fp*

Tba. *f* *fp* *f* *fp*

Timp. (Perc. I) *f* *fp* *f* *fp* *f* To wood block

Vln. 1-2 *f* *f* *ff* *f*

Vln. 3-4 *f* *f* *f* *ff*

Vla. 1 *f* *fp* *f* *fp*

Vla. 2 *f* *fp* *f* *fp*

Vla. 3 *f* *fp* *f* *fp*

Vc. 1 *f* *fp* *f* *fp*

Vc. 2 *f* *fp* *f* *fp*

Vc. 3 *f* *fp* *f* *fp*

Db. *f* *fp* *f* *fp*

DD

261

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff* *mp* *mf*

A. Sax. *f* *ff* *mp* *mf*

Bsn. *f* *ff* *f* *ff*

Hn. *f* *ff*

Tpt. *f* *ff*

Tbn. *f* *ff*

Tba. *f* *ff*

Perc. I *ff* To slapstick To timp. *ff*

John *mp* Joyously
In that ci - ty, death will

Pno. *f* *ff* *f* *ff* *pp* *p* *pp*

Vln. 1-2 *ff* *p*

Vln. 3-4 *p*

Vla. 1 *ff* *f* *pp* *p* *ff* snap pizz.

Vla. 2 *mf* *f* *ff* *pp* *p* *ff* snap pizz.

Vla. 3 *f* *ff* *f* *ff* *ff* snap pizz.

Vc. 1 *f* *ff* *ff* snap pizz.

Vc. 2 *f* *ff* *ff* snap pizz.

Vc. 3 *f* *ff* *ff* snap pizz.

Db. *f* *ff* *ff* snap pizz.

263

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

Ob. *mp* *p* *mp*

Cl. *p* *mp*

Bsn. *pp*

Hn. *pp*

Tpt. *mp* *mf*

Tbn. *pp*

Tba. *pp*

Perc. II *Mar* *mp* *p*

John *p* *mp* *no breath*
 not ex - ist an - y more. I saw there the ri - ver of the Wa - ter of Life,

Pno. *p* *mp*

Vln. 1-2

Vln. 3-4

Vla. 1 *arco* *pp*

Vla. 2 *arco* *pp*

Vla. 3 *arco* *pp*

Vc. 1 *arco* *pp*

Vc. 2 *arco* *pp*

Vc. 3 *arco* *pp*

Db. *arco* *pp*

265

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

A. Sax. *mp* *p* *mp*

Bsn. *p sempre*

Hn. *p sempre*

Tbn. *p sempre*

Tba. *p sempre*

Perc. II *mp* *p*

John *mf*
 bright as cry-stal, pro-ceed-ing from the throne of God and of the Lamb.

Pno. *mp* *p*

Vln. 1-2 *mp* *mp* *p* *mp*

Vln. 3-4 *mp* *p* *p*

Vla. 1 *p sempre*

Vla. 2 *p sempre*

Vla. 3 *p sempre*

Vc. 1 *p sempre*

Vc. 2 *p sempre*

Vc. 3 *p sempre*

Db. *p sempre*

EE

271

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

Ob. *f* *ff*

Cl. *f* *ff*

A. Sax. *f* *ff*

Bsn. *mf* *f* *ff*

Hn. *mf* *f* *ff*

Tpt. *f* *ff*

Tbn. *mf* *f* *ff*

Tba. *mf* *f* *ff*

Timp. (Perc. I) *ff*

Perc. II *f* *f* *ff* *ff*

John *ff* Boisterously joyful
 2/4 tree of life.

Pno. *mf* *f* *ff*

Vln. 1-2 *mf* *f* *ff*

Vln. 3-4 *f* *f* *ff* *ff*

Vla. 1 *mf* *f* *ff*

Vla. 2 *mf* *f* *ff* (B sul D)

Vla. 3 *mf* *f* *ff* (B sul D)

Vc. *mf* *f* *ff* div. 1/23

Db. *mf* *f* *ff*

275

Ob. *ff* *f*

Cl. *f* *ff* *f*

A. Sax. *f* *ff* *f*

Bsn. *f*

Hn. *f*

Tbn. *f*

Tba. *f*

Perc. II *f*

Pno.

Vln. 1-2 *f*

Vln. 3-4 *f*

Vla. 1 *f* *ff* *f*

Vla. 2 *f* *ff* *f*

Vla. 3 *f* *ff* *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 275 and 276. The key signature has two sharps (F# and C#), and the time signature is 8/8. The woodwind section (Oboe, Clarinet, Alto Saxophone, Bassoon) and brass section (Horn, Trombone, Tuba) play a melodic line in measure 275, with dynamics ranging from *f* to *ff*. In measure 276, the woodwinds and brass continue their melodic line, with the Oboe and Clarinet playing a *ff* to *f* dynamic. The percussion section (Percussion II) plays a rhythmic pattern in measure 275, and the piano (Pno.) plays a melodic line in measure 276. The string section (Violins 1-2, Violins 3-4, Violas 1-3, Violoncello, Double Bass) plays a melodic line in measure 275, with dynamics ranging from *f* to *ff*. In measure 276, the strings continue their melodic line, with the Violins 1-2 and Violins 3-4 playing a *f* dynamic.

FF

277

Fl. *mf*

Ob. *mp* *mf*

A. Sax. *mp*

Bsn. *mf* *mp* *p*

Hn. *mf* *mp* *p*

Tbn. *mf* *mp* *p*

Tba. *mf* *mp* *p*

Timp. (Perc. I) *mf* *mp* *p*

Perc. II *mf* *mp* *mf* *mp*

John *mf*

It pro - duced twelve kinds of fruit, yield - ing a fresh crop

Pno. *mf* *mp* *mp*

Tune Bb to E
After this measure

FF

Vln. 1-2 *mf* *mp* *mp*

Vln. 3-4 *mf* *mp* *mp*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

*Play softly enough that the narrator can be heard over the orchestra

279

Fl.

Cl.

A. Sax.

Bsn.

Perc. II

John

Pno.

Vln. 1-2

Vln. 3-4

Vla.

Vc.

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

p *mp* *p*

mp *p*

mp *mf* *mp*

p *mp*

p *mp* *p*

p *mp* *p*

p *mp* *p*

mp *mf* *mp*

To medium yarn mallets

mp Tenderly

month by month,

and the

281

Fl.

John

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

p

leaves of the tree were for the heal ing of the na-tions.

p

pp *ppp* *ppp* *sempre*

pp *ppp*

p

p

GG

GG

$\text{♩} = \text{♩} = 62$

$\text{♩} = \text{♩} = 62$

285

Bsn.

ppp *pp* *ppp*

Tbn.

ppp *pp* *ppp*

Tba.

ppp *pp* *ppp*

Perc. II

Mar

To med. rubber mallets

ppp *pp* *ppp*

John

p
God so loved the world that he
gave his one and only Son, that
whoever believes in him shall
not perish, but have eternal life.
He who believes in him is not judged.

Vln. 1

Vla.

p *mp*

Vc.

pp *p* *ppp* *pp* *ppp*

Db.

ppp *pp* *ppp*



293

Bsn.

ppp *pp* *ppp*

Tba.

ppp *pp* *ppp*

Perc. II

rubber mallets

p

John

mp With unfathomable regret
He who doesn't believe has been
judged already, because he has not
believed in the name of the one and
only Son of God. For the unbelieving,
their part is in the lake that burns with
fire and sulfur, which is the second death.

Vln. 1

niente

Vc.

mp non dim. *niente*

Db.

ppp *pp* *ppp*

304

A. Sax. *mp* *3*

Bsn. *mp* *mf*

Hn. *mp*

Tbn. *mf* *3* *mp*

Tba. *mp* *mf*

Vln. 1 *mp* *p* *mp* *mf*

Vln. 2 *mp* *p* *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

normale



307

Bsn. *mf non cresc.* *Desperately* *sudden crescendo* *ff*

Tbn. *p*

Tba. *mf non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 1 *non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 2 *non cresc.* *Desperately* *sudden crescendo* *ff*

Vln. 3 *mf non cresc.* *Desperately* *sudden crescendo*

Vln. 4 *mf non cresc.* *Desperately* *sudden crescendo*

Vla. *f* *Desperately* *ff*

Vc. *non cresc.* *Desperately* *sudden crescendo* *ff*

Db. *non cresc.* *Desperately* *sudden crescendo* *ff*

II

310

Fl. *f*

Ob. *f*

Cl. *f*

A. Sax. *f* *mf*

Bsn. *ff* *fff* *f* *mf*

Hn. *f*

Tpt. *f*

Tbn. *ff* *fff* *f* *mf*

Tba. *ff* *fff* *f* *mf*

Timp. (Perc. I) Damp each note *ff* *fff* Tune F# to C

Pno. *ff* *f*

II

Vln. 1 *fff* *ff* *f* *mf*

Vln. 2 *fff* *ff* *f* *mf*

Vln. 3 *fff* *ff* *f* *mf*

Vln. 4 *fff* *ff* *f*

Vla. 1 *ff* *f*

Vla. 2 *ff* *f*

Vla. 3 *ff*

Vc. *ff* *fff* *f* *mf* move toward the bridge *ff* *mf* *mf*

Db. *ff* *fff* *f* *mf* move toward the bridge *ff* *mf* *mf*

sul ponticello

JJ

Scene 5. The Beginning

322 ♩ = 62

Vln. 1 solo, normale *p*

Vc. 1 arco, normale *mp* *p* *mp*

Vc. 2 arco, normale *p* *mp*

==

KK

mf Peacefully

Behold, Jesus is coming soon! His reward is with him, and he will give to each person according to what he or she has done. Blessed are those who have the right to the tree of life, and may enter in by the gates into the city.

KK

331

John

Vln. 1 *mp* *3* *3* unis.

Vln. 2 normale *mp*

Vla. 1 normale *mp*

Vla. 2 normale *mp*

Vc. 1

Vc. 2

Vc. 3 arco, normale *mp*

MM

343

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

MM

play upper notes if no C extension is available

349

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Db.

Score for measures 349-353. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Horn, Trumpet, Trombone, Tuba) plays a rhythmic pattern of eighth notes, often in triplets. The string section (Violins 1-4, Viola, Violoncello, Double Bass) provides a harmonic foundation with sustained notes and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). The key signature is three flats (B-flat major or D-flat minor).

00

365

sub. ♩. = 86

Ob.

Cl.

A. Sax.

Bsn.

Tpt.

Tbn.

Tba.

Perc. II

Pno.

00

sub. ♩. = 86

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vc.

Db.

Musical score for measures 365-369. The score includes parts for woodwinds (Ob., Cl., A. Sax., Bsn.), brass (Tpt., Tbn., Tba.), percussion (Perc. II), piano (Pno.), strings (Vln. 1-4, Vla. 1-3, Vc., Db.), and harp (Ped.). Measures 365-368 are mostly rests for woodwinds and brass, with some activity in the lower strings and piano. Measure 369 features a full orchestral entry with various dynamics like *f*, *mp*, *mf*, and *p*.

370

Fl. *f* *mp*

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

Cl. *f* *mp* *f* *p*

A. Sax. *f* *mp* *f* *p*

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

Hn. *mf* *f* *mf* *f*

Tpt. *f*

Tbn. *f* *mf* *f* *mf*

Tba. *f* *mf* *f* *mf*

Perc. II To glockenspiel, brass mallets *f*

Pno. *f*

Vln. 1-2

Vln. 3-4

Vla. 1 *f* *p* *f* *p* *mf* *f*

Vla. 2 *f* *p* *f* *p* *mf* *f*

Vla. 3 *f* *p* *f* *p* *mf* *f*

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

Db. *mf* *f* *p* *f*

PP

375

poco rit. a tempo

12/8

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

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

Hn. *mp* *p*

Tpt. *p* *con sordino* *mp*

Tbn. *f* *mf* *p*

Tba. *f* *mf* *p*

Moses *mf* *With reverent awe and expectant joy*

A God of faithfulness without
deceit, just and right is he.

12/8

poco rit. a tempo

12/8

Vln. 1-2 *mf* *f* *mp* *mp*

Vln. 3-4 *mf* *f* *mp* *mp*

Vla. 1 *f* *p* *mp* *p*

Vla. 2 *f* *p* *mp* *p*

Vla. 3 *f* *p* *mp* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p sempre*

Vc. 3 *f* *p sempre*

Db. *f* *p sempre*

380 ♩. = ♩ = 86

Fl. *f* *p*

Ob. *f* *p*

Cl. *f* *p*

A. Sax. *f* *p*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf*

Tpt. *senza sordino*

Tbn. *mp* *p* *mp* *p* *mp*

Tba. *p* *mp*

mf With reverent awe and expectant joy

John The Lord is worthy to receive glory and honour and power. He has created all things.

Note: Narrators should alternate without pauses.

Moses Praise the greatness of our God! He is the Rock. All his ways are righteousness.

mf *p* *mp* *f*

Vln. 1-2 *mf* *f*

Vln. 3-4 *mf* *f*

Vla. 1 *mf* *f*

Vla. 2 *mf* *f*

Vla. 3 *mf* *f*

Vc. 1 *mp* *p* *mp* *mp* sempre

Vc. 2 *mp* sempre

Vc. 3 *mp* sempre

Db. *mp* sempre

poco accel.

385

Fl. *mp* *f subito*

Ob. *mp* *f subito*

Cl. *mp* *f subito*

A. Sax. *mp* *f subito*

Bsn. *p* *mp* *f subito*

Hn. *f subito*

Tpt. *f subito*

Tbn. *p* *mp* *p* *mp* *f subito*

Tba. *p* *mp* *p* *mp* *f subito*

Perc. I
To sus. cym.,
medium rubber mallets
mf

John
He is the
Word who
came in
the flesh.
Pause briefly after Moses
before speaking this line.
He is.....the bright
and morning star.

Moses
The LORD your
God is a consuming fire.

Vln. 1-2 *mp* *mf* *poco accel.*

Vln. 3-4 *mp* *mf*

Vla. *mp* *mf*

Vc. *mf*

Db. *mf*

392

Fl. *f* *mp*

Ob. *f* *mp*

Cl. *f* *mp*

A. Sax. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp*

Tpt. *f* *mp*

Tbn. *f* *mp*

Tba. *f* *mp*

Perc. I *f* To sus. cym., med. rubber mallets

Pno. *mp* *mp* simile *8va*

Vln. 1 *mf* *mp* *mf* *mp sub.* *mp*

Vln. 2 *mf* *mp* *mf* *mp sub.*

Vln. 3 *mp* *mf* *mp*

Vln. 4 *mp* *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp* play upper notes if no C extension is available

395

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

A. Sax. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* *mp*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Tba. *mf* *mp*

Perc. II *mp* *mf* Glsp

Pno. *mp* *mf* *mf* *mf* *mf*

Vln. 1 *mf* *mp subito* *mf*

Vln. 2 *mf* *mp subito* *mf*

Vln. 3 *mf* *mp subito* *mf*

Vln. 4 *mf* *mp subito* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Db. *mf* *mp* *mf*

RR

397

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

A. Sax. *mf* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Tpt. *mf* *f* *mp*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. I *p* *mf* damp

Perc. II *p* *f* To xylophone, hard plastic mallets

John *f* *p subito* *non cresc.*

The Spir - it and the bride say, "Come." And let

Pno. *mf* *f* *p subito* *non cresc.*

RR

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 *f*

Vln. 4 *f*

Vla. *mp* *f* *pp*

Vc. *mp* *f* *p*

Db. *mp* *f* *pp*

399

Fl. *mp*

Ob. *mp*

Cl. *mp*

A. Sax. *mp*

Tpt. *mf*

John

him that hears say, "Come." He who is thirst - y, let him come. And who -

Pno.

Vln. 1 *pp*

Vln. 2 *pp*

Vln. 3 *pp*

Vln. 4 *pp*

Vc.

401

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp*

A. Sax. *mf* *mp*

John
 ev - er will, who - ev - er will, let him take the wa - ter of life,

Pno. *mp*

Vln. 1 *pp* *pp* *p*

Vln. 2 *pp* *pp* *p*

Vln. 3 *pp* *pp* *pp*

Vln. 4 *pp* *pp* *pp*

Vc. *mp*

403

SS

Fl.

mf

f

Ob.

mf

f

Cl.

mf

f

A. Sax.

mf

f

Bsn.

mf

ff

Hn.

mf

f

Tpt.

ff

espressivo

Tbn.

mf

ff

Tba.

mf

ff

Perc. I

mf

f

To timpani

John

freely.

Pno.

mf

SS

Vln. 1

mp

ff

espressivo

Vln. 2

mp

ff

espressivo

Vln. 3

mp

ff

f

ff

f

ff

f

Vln. 4

mp

ff

ff

ff

ff

ff

Vla. 1

mf

ff

espressivo

Vla. 2

mf

f

ff

f

ff

f

Vla. 3

mf

f

f

ff

ff

f

Vc.

mf

ff

Db.

mf

ff

407

Fl. *f*

Ob. *f*

Cl. *f*

A. Sax. *f*

Bsn. *f*

Hn. *f*

Tpt. *f* *mf*

Tbn. *f*

Tba. *f*

Timp. (Perc. I) *mf* *f*

Perc. II *ff* sempre *8va*

Pno. *(loco)* *ff* sempre

Vln. 1 *f*

Vln. 2 *f*

Vln. 3

Vln. 4

Vla. 1 *f*

Vla. 2

Vla. 3

Vc. *f*

Db. *f*

409

Fl. *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

A. Sax. *ff* *fff*

Bsn. *ff* *fff*

Hn. *ff* *fff*

Tpt. *ff* *fff*

Tbn. *ff* *fff*

Tba. *ff* *fff*

Timp. (Perc. I) *f* *ff*

Perc. II *fff*

Pno. *fff*

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Vln. 3 *ff* *fff*

Vln. 4 *ff* *fff*

Vla. 1 *ff* *fff*

Vla. 2 *ff* *fff*

Vla. 3 *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

To tubular bells (chimes)

(8)

412

TT

Cl.

mp

A. Sax.

mp

mf

Bsn.

p

Tba.

p

Perc. I

mp

Perc. II

John

f Joyfully victorious

He is Al - pha and O - me - ga, the be - gin - ning and the end, the

Moses

f Joyfully victorious

He is Al - pha the be - gin - ning, the

(8)

Pno.

p sub.

mp

TT

Vln. 1

mp sub.

Vln. 2

mp

Vln. 3

mp sub.

Vln. 4

mp

Vc.

mp

pp

Db.

p

414

Ob. *mp* *mf*

Cl. *mp* *mf* *mf*

A. Sax. *mp* *mf* *mf*

Bsn. *mp* *mf* *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Tba. *mp*

Perc. I play lower notes ONLY if G extension is not available; do not play both notes Do not damp *mf*

John *ff*
first, the first, the first and the

Moses *ff*
first, the first, the first and the

Pno.

Vln. 1 *mp* *mp*

Vln. 2 *mp* *mp* *mp*

Vln. 3 *mf non cresc.*

Vln. 4 *mf non cresc.*

Vla. *mp*

Db. *mp*

419

Fl.

Ob.

Cl.

A. Sax.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Perc. I

Perc. II

Pno.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla.

Vc.

Db.

f

ffp

fff

mf

[c. 24 minutes]