

Electronic Thesis and Dissertation Repository

4-17-2018 1:00 PM

Job: An Oratorio for Voices and Chamber Ensemble

Kevin Gibson, *The University of Western Ontario*

Supervisor: Daniel, Omar, *The University of Western Ontario*

: Frehner, Paul (second reader), *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

© Kevin Gibson 2018

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Composition Commons](#)

Recommended Citation

Gibson, Kevin, "Job: An Oratorio for Voices and Chamber Ensemble" (2018). *Electronic Thesis and Dissertation Repository*. 5315.

<https://ir.lib.uwo.ca/etd/5315>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

Job is a dramatic oratorio consisting of twelve individual movements, with an approximate duration of twenty minutes. It is a summarization of the plot and prose contained in the biblical book of Job (English Standard Version). The events of the oratorio depict Job, a devoted and prosperous man, being tested to the limits of his faith by acts of God, who was incited first by Satan. Throughout the oratorio, the philosophical and theological elements of humanity versus divinity are represented musically by intervallic relationships. *Job* is written for seven principle vocalists and a narrator, accompanied by an instrumental ensemble consisting of a violin, double bass, percussion (two timpani, cymbals), piano and electronic organ.

Keywords

Music, oratorio, chamber music, vocal music, Canadian music, composition, Bible, Job, interval, theology

Acknowledgments

I would like to thank the following as I complete my thesis project:

To my supervisor and mentor Dr. Omar Daniel, thank you for your wisdom and encouraging advice throughout the entirety of this project. What I have learned from you continues to influence and inspire me. Thank you for the enjoyable learning experience.

To the rest of the composition faculty at the University of Western Ontario – Dr. David Myska, Dr. Peter Paul Koprowski, Dr. Paul Frehner, Dr. Troy Ducharme, and Dr. Kevin Mooney – thank you for your instruction. It was a great honour to be your student.

To all of my friends and family, thank you for believing in me and supporting me in all of my musical endeavors. This composition is for you.

To my amazing and lovely wife Angelina, you are the best. I could not fathom completing my master's program without your wonderful love and support, both in music and in life. Thank you for everything.

To my Lord and Savior, Jesus Christ.

Performing Forces and Performance Notes

Performing Forces:

Narrator

Job (Tenor)

God (Tenor)

Satan (Bass)

Eliphaz (Baritone)

Bildad (Baritone)

Zophar (Baritone)

Job's Wife (Soprano)

Violin

Double Bass

Percussion

- Two 28-inch timpani (F#, C)
- Crash cymbals (movement III)
- Medium suspended cymbal (movement XI)

Piano

Electronic Organ

Due to the nature and length of the work, the utilization of a conductor is highly recommended.

Performance Notes:

All movements are to be performed continuously without a break.

All accidentals are to be carried throughout their respective measures.

Ideally, singers proceed to center stage only during movements in which they perform. As soon as they finish, they should exit offstage, until they are needed in the performance again. The only exception to this is the narrator, who should remain onstage throughout the entire performance, sitting off to the side.

In the event there is only one keyboardist, the electronic organ must be situated in very close proximity to the piano onstage to allow for ease of switching instruments during the performance.

After movement VII, the percussionist should re-tune the C timpani down to B-natural for the remainder of the performance.

Table of Contents

Abstract.....	ii
Acknowledgments.....	iii
Performing Forces and Performance Notes.....	iv
Table of Contents.....	v
Title Page.....	1
I: Prologue.....	2
II: Have you seen Job?	3
First Duet: God and Satan	
III: Tragedy Strikes.....	7
Piano Cadenza	
IV: Naked I Came.....	8
Solo: Job	
V: Have You Seen Job?	9
Second Duet: God and Satan	
VI: Job's Illness	12
Violin Cadenza	
VII: Curse God and Die!.....	13
Duet: Job and his Wife	
VIII: One Week of Silence	14
Interlude	
IX: I Curse the Day.....	15
Solo: Job	
X: The Argument.....	17
Quartet: Job, Eliphaz, Bildad, Zophar	

XI: God and Job.....	24
Duet: God and Job	
XII: Restoration	35
Epilogue	
Curriculum Vitae	37

Kevin Gibson

Job

**An Oratorio
for Voices
and
Chamber Ensemble**

I: Prologue

Kevin Gibson

2

Narrator: ** (Spoken freely at the entrance of the double bass solo, and should aim to finish text before the end of the movement)

There was a man in the land of Uz whose name was Job. He was blameless and upright, one who feared God and turned away from evil. He, a wealthy man, had many livestock and servants, and was richly blessed with ten children. A council takes place in the heavenly realms. Satan, satisfied with the wickedness of the earth, is startled to learn that God still has one more faithful servant.

Bold ♩ = 120

Semplice, non rubato ♩ = 60
** wait for narrator to start

Double Bass

Piano

8va

ff

sfz

pp

l.v.

6

3

5

3

5

6

7

accel.

Db.

Pno.

9

6

5

3

5

3

3

rit.

accel.

rit.

attacca

II: Have you seen Job?

Duet: God and Satan

Con fuoco ♩=80

molto declamatorio, quasi recitativo

God: *ff* Have you seen my ser-vant Job? - *mf* There is none like him on the

Satan: -

Violin: *ff* *sfz*

Timpani: *sfz*

Piano: *fff* *sfz*

8va

Red. l.v.



God: *p* earth. *ff* A blame-less and up-right man!

Vln.: *p* *sfz*

Pno.: *fff*

4

6

God *mf*
Who fears me, and turns a-way from

Satan

Vln. *sfz*

Pno.



8 **More Subdued** ♩=60

God *p*
e - vil.

Satan *p* *sinister, quasi recitative*
Does Job fear you for no rea-son? Have you not put a hedge a-round him and his

Vln. *non. vibrato*
pp

Timp. *p*

More Subdued ♩=60

Pno. *pp semplice*

12 *pp* *accel.* . . . 5

Satan house? You have blessed the work of his hands and his po -

Vln.

Timp.

Pno.



Molto agitato ♩=120 *broaden*

15 *ff*

Satan se ssions have in creased in the land. Stretch out your hand! Touch all he has! Job will curse you to your

Timp. *ff*

Pno. *ff*



18 *sfz* *With grief* ♩=60

Satan face!

Timp. *sfz*

Pno. *sfz* *ff*

R.H. *ff*

L.H.

Ped.

6 20 *p*

God *Be -*

Vln. *ff* *p*

Pno. *l.v.*

21

God hold, all that he has is in your hand. On-ly a-against him do not

Vln. *pp*

Pno.

23

God stretch out your hand.

Vln. *pp*

Narrator (*begin with piano at m. 24*):

Tragedy strikes the household of Job's eldest son, where all of the children are feasting. A great whirlwind hits the house, causing it to collapse and kill everyone inside:

Pno. *pp* *fff* *attacca*

III: Tragedy Strikes

Piano Cadenza

Molto tempestuoso e agitato ♩=120

Piano

fff *simile*

8va
Ped. loco

Pno.

8va

Pno.

sffz *ppp* *cresc e accel possibile* *loco*

8va

Pno.

8va

Cym.

fff l.v.

****Narrator** (wait for piano cluster to resolve to chord in last measure):
 In addition, three servants rush in from the fields to report that all of Job's livestock has been scoured by rebels and burned up from a great fire.

Pno.

ff *fpp* *fff* *pppp*

8va
loco
attacca

IV: Naked I Came

Solo: Job

Narrator: (*Begin with Double Bass*)

After hearing this, Job tears his robe in anguish and falls to the ground.

Meditatively ♩=50

Job

(*Begin with narrator*)

non. vibrato

Double Bass

pp

(*wait for narrator to finish*)

2

Job

pp

3

3

Na - ked I came, Na - ked I shall re - turn. The Lord

Db.

molto vibrato

Very freely

5

Job

f

pp

ppp

3

3

gave, the Lord has ta - ken a - way. Ble - ssed be the name of the Lord!

Db.

senza vibrato

f

pp

Narrator: (*wait for Job to finish*)

In all of this Job did not sin or charge God with wrong.

9

Job

attacca

Db.

V: Have You Seen Job? II

Duet: God and Satan

Con fuoco ♩ = 72

ff molto declamatorio

God: Have you seen my ser-vant Job? - There is none like him on the

Satan: (Silent)

Violin: *ff* molto marcato, *sfz*

Timpani: (Silent)

Piano: *Con fuoco* ♩ = 72, *ff*, *sfz*, *ff*

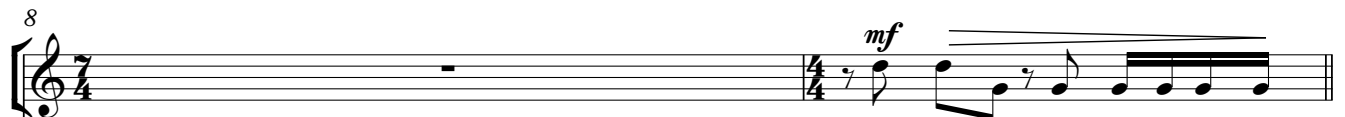

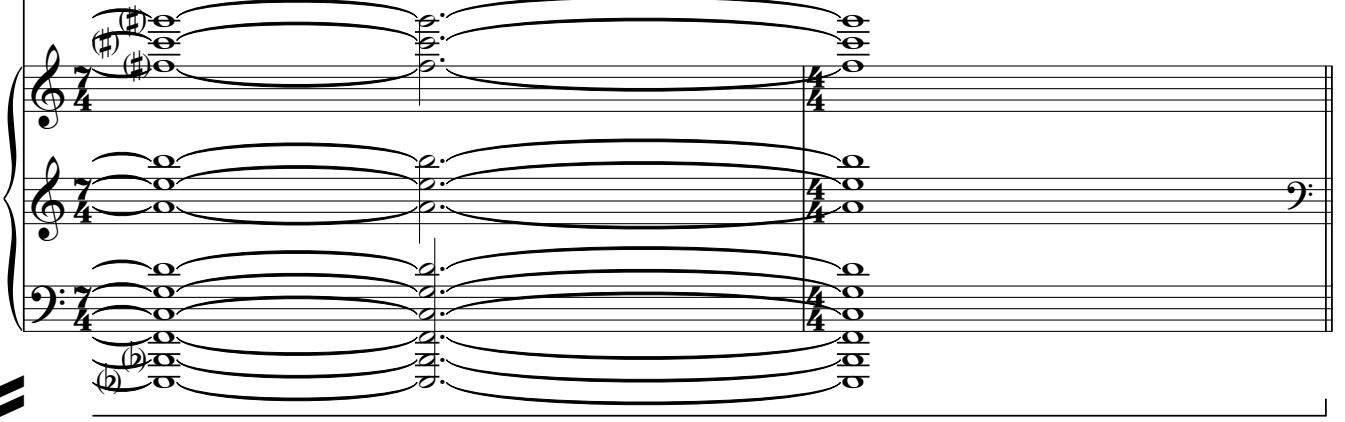
Ped. (Pedal)



God: earth! A blame-less and up - right man!


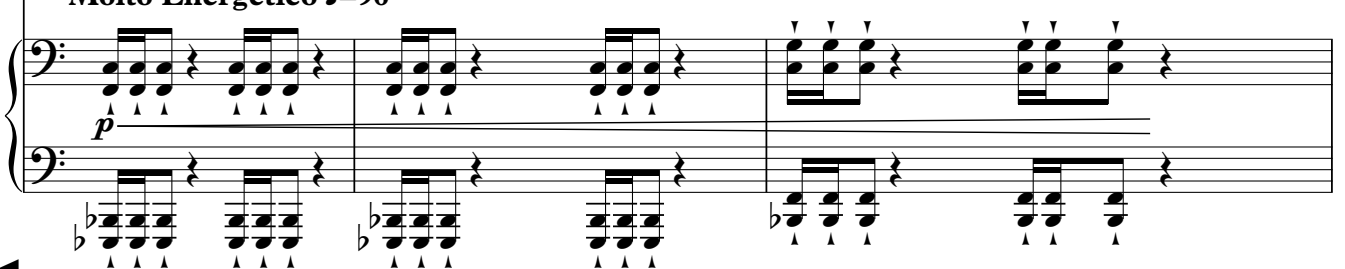
Vln.: *ff*, *sfz*

Pno.: *ff*, *sfz*

8 *mf*
 God 
 Vln. 
 Pno. 


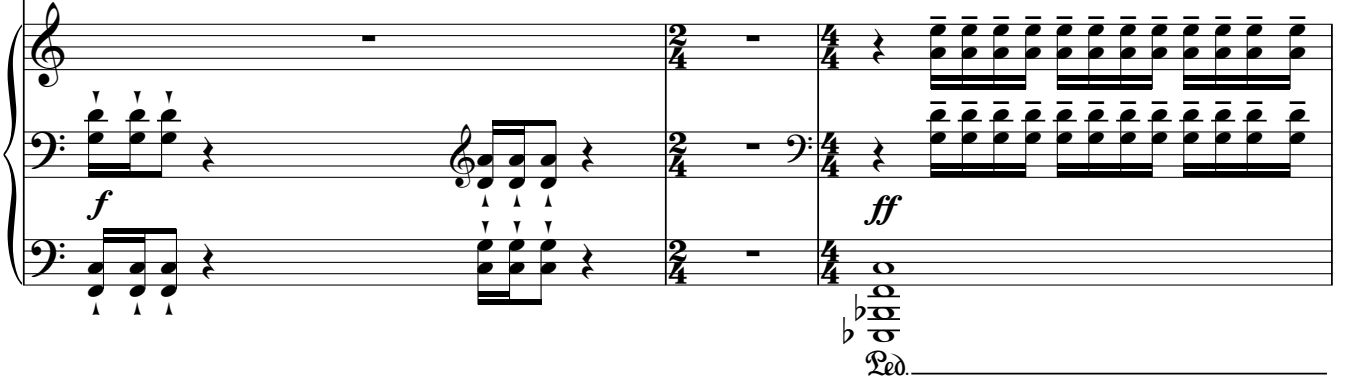
Who fears me, and turns a-way from

Molto Energetico ♩=96

10 *p*
 God 
 Vln. 
 Pno. 

e - vil. He still holds fast his in - te-gri-ty al-though you in-ci-ted me a -

Molto Energetico ♩=96

13 *f* *p* *ff*
 God 
 Vln. 
 Timp. 
 Pno. 

gainst him to de-stroy him with - out just cause!

16 *ff* *pp* *accel.* 11

Satan Skin for skin! All that a man has he will give for his life!

accelerating, with increasing frustration

Vln.

Timp. *sfz* *p*

Pno. *l.v.* *sfz*

18 *ff* *broaden* *sfz*

Satan Stretch out your hand! Touch his bone and flesh! Sure-ly Job will curse you to your face!

Timp. *sfz* *sfz*

Pno. *Molto agitato* *ff* *sfz*

21 *With Grief* *pp* *ppp* *a niente*

God Be hold, Job is in your hand. But you must spare his life!

Vln. *ppp* *sfpp* *ppp*

Pno. *With Grief* *R.H. fff*

ethereal *semplice*

attaca

Ped.

VII: Curse God and Die!

Duet: Job and his Wife

Agitato e drammatico ♩=60

sfz *f* *declamatory, over-annunciate consonants* *molto*

Wife: Job! Do you still hold fast your in - te - gri - ty? Curse God and

Job: _____

Violin: *sfzp* *gliss.* *gliss.* *tr* *gliss.* *sfz*

Double Bass: *sfzp* *gliss.* *gliss.* *tr* *gliss.* *sfz*

Timpani: *sfzp* *sfz*

Agitato e drammatico ♩=60

Piano: *sfzp* *sfz*

Quasi Cadenza

Wife: *fff* *painfully* *gliss.* *tr* *sfz* *sfz* *cut off dramatically*
die!! _____ Curse! God!

Job: _____

****Job (Shouting, interrupting her in m. 8, b. 4):**
You foolish woman!

Job: *ff* *emphatic* *3* *3* *fade to nothing*
Shall we re - ceive good from God? and not e - vil? _____

Pno.: *fff* *L.H.* *R.H.* *to organ*

Ped.

attaca

VIII: One Week of Silence Interlude

Organ Presets
Foot Pedal Stop Out
Lower Manual: Ensemble
Upper Manual: Full Organ

Narrator (*begin with organ*):

Job's three friends hear the tragic news and come from afar to comfort him.
 They too tear their robes in anguish and sprinkle dust on their heads towards heaven.

Solemnly ♩=60

ppp

like a distant memory

≡ **Narrator** (*wait for organ to finish before continuing*):

Nobody speaks a word for a whole week.

≡ **Narrator** (*wait for organ to start*):

For they see that his suffering is far too great for words.

f tragically

IX: I Curse the Day Solo

With deep conviction ♩=60

Job *pp* quasi "breathy" with exceeding frustration

I curse I curse the

Double Bass *pp*

Organ *ppp* Lower Manual (L.H.)

(from previous movement) Foot Pedal (lowest voice)



Job *p* *mp* *p*

day I curse the day I was born!

Db. *mp* *p*

Org. *p*



Job *mf* *f*

I curse the day I was born!

Db. *mf* *p* non legato

Org. *mp*

rit. **Agitato** ♩=76

Job 17 *ff* *with resolve*
 Let thick dark - ness seize it! seize it!

Db. *chaotic* *ff* *molto marcato*

Org. *molto* *rit.* **Agitato** ♩=76
rf *f* Upper Manual

Job 20 *sub. p* *angrily, uncontrolled* *ff*
 seize it seize it seize it seize it seize it seize it seize it seize it I curse the day

Db. *sub. p* *sfz* *ff*

Org.

Job 22 **rit.**
 I was born! I curse the day!

Db. **rit.**

Org. **rit.**

Job 26 **Tempo Primo** *pp*
 I curse

Db. *pp*

Org. **Tempo Primo** *pp* *to piano*

X: The Argument

Quartet: (Job, Eliphaz, Bildad, Zophar)

****Performance note: poco a poco accel throughout until m. 23.**
Use M.M. in brackets merely as guides for the acceleration, not as a strict tempo changes.

Brooding ♩ = 60 **accel****

Job

Eliphaz *cautiously* *p* 3 3
 If one ven-tures a word with you will you be im - pa - tient?

Bildad

Zophar

Double Bass *(from previous movement)* *ppp*

Timpani

Piano

Eliphaz *mf* *p*
 Can mor - tal man be right be - fore God? Can a man be pure be-fore his Ma - ker?

Db. *sf* *p*

Job *p* 3 3 3 *mf*
 Teach me and I will be si lent. How have I gone a - stray? Do you think that you can re - prove words

Bildad *mf*
 How

Db. *pp* (♩=72) *sf*

Pno. *semplce* *pp* *sf*

18

9 (♩=84)

Job *mp*
when the speech of man is wind?

Bildad *f*
long will you say these things and your words be a great wind? If you will seek God for mercy

Db. *p* *sf*

Pno. *p* *sf*

12 *mf* (♩=96)

Job *mf*
Though I am right I cannot answer God. Mercy must be my judge.

Bildad *mf*
Surely then he will restore you.

Db. *mp* (♩=96)

Pno. *mp*

15 *f*

Job *f*
There is no arbiter between us Who might lay his hand on us both.

Zophar *mf*
But a stupid man will get his understanding when a wild donkey's colt is born a man!

Db. *sf* *mp*

Pno. *sf*

20

23

p ————— *ff*

Job
I have heard ma - ny such things. Mis - er - a - ble com - for - ters!

sempre ff

Eliphaz
That he can be right - eous?

f

Bildad
Why are we coun - ted as ca - ttle? Why are we stu - pid in your sight?

Db.

Pno.



26

f ————— *ff*

Job
My spi - rit is bro - ken. My days are ex - tinct. The grave - yard is rea - dy for me!

f ————— *ff*

Bildad
In deed, the light of the wi - cked is put out. The flame of his fire does not shine!

Db.

sfz

Pno.

sfz

Passionately, quasi recitative

whispered (pp) to shouting tone (ff)

pp $\xrightarrow{7}$ *ff* *pp* $\xrightarrow{10}$ *ff* 21

Job 28

How long will you tor-ment me? And break me in-to pie-ces with your words?

Pno. *sffz* with sharp precision *sffz*



Job 30

Have mer-cy on me my friends! For the hand of God has touched me!

Pno. *sffz* *sffz*



Job 32

Bear with me, and I will speak. Af-ter I have spo-ken, mock on!

loco *sffz* *sffz*

whispered intently *pp* $\xrightarrow{7}$ *pp* $\xrightarrow{6}$ *suddenly shout* *ff*



Job 34

Be hold I know your thoughts and your schemes to wrong me!

Pno. *sffz* *sffz*

sempre *ff* $\xrightarrow{6}$ $\xrightarrow{6}$

37 With Anger ♩=120

Db. *sfp* *p* molto cresc.

Timp. *p* molto cresc.

Pno. *sfp* *p* molto cresc.

39 *f*

Eliphaz Is it an - y plea - sure to the Al - migh - ty

Bildad *f* Do min - ion and fear are with

Zophar *f* I hear cen - sure that in sults me

Db. *f*

Timp. *f*

Pno. *f*

42 *ff*

Job *ff* God has made my heart faint!

Eliphaz *ff* A - gree with God! Be at peace!

Bildad *ff* God

Zophar *ff* - - Though ev - il is sweet in his mouth

Db. *ff*

Timp. *ff*

Pno. *ff*

43

Job *fff* Al - migh - ty God!

Eliphaz *fff* There - by good will come to you! (interrupted)

Bildad *fff* Can man be right be - fore...

Zophar *fff* He vo - mits up his ri - ches!

Db. *fffz*

Timp. *fffz*

Pno. *fffz*

44

Job *Job: (shouted, freely)*
With whose help have you uttered words, and whose breath has
come out of you? Far be it from me to say that you are right;
until I die I will not put my integrity from me!

8va fff

fff Bold

wait for Job to finish before proceeding to m. 47

Red.

47 *♩=60 fff with desparation*

Job Oh, that I had one to hear me!

8va

fffz

fffz

fffz

fffz

XI: God and Job

Duet

24

Narrator: (*begin movement*)

Suddenly, God appears to Job in a whirlwind:

Molto agitato quasi cadenza ♩=88

wait for narrator to finish,
then begin

sffz *subito pp* *molto cresc e prestissimo possibile*

Violin



Vln.



With Colossal Force ♩=40

God

Job

Vln.

Db.

Cym.

Timp.

Pno.

rit. *fff* *molto cresc e agitato* *sfp* *fff* *sffz* *fff* *l.v.*

7 $\text{♩} = 60$

Vln. *fff*

Db.

Cym. *l.v.*

Timp. *ff sfz*

Pno. *fff* *molto precipitando*



9 $\text{♩} = 40$ *fff*

God Who are you that dar - kens coun - sel with - out know ledge?

Vln. *fp* *fff*

Db. *fff*

Cym. *fffz* *l.v.*

Timp. *ff*

Pno. *fff* *molto precipitando*

11 **Agitato appassionato** ♩=60

Timp.

Pno. **Agitato appassionato** ♩=60

ff



Pno. *mf*

R.H.

L.H.



15 ♩=60 *Lyrical, with reverence and awe, legatissimo*
mp

Job

Vln. *semplice*
pp

Db. *semplice*
pp

Pno. ♩=60 *p*

emphatically

17

God *f* Dress for ac - tion like a man!

Job Ky - - - ri e e - - -

Vln. 3 5 3

Db. 3 5 3

Pno. 9 9 9 9



19

God Make it known to me!

Job - lei - son e lei - - - - son

Vln. 5 6 7 6 5

Db. 5 6 7 6 5

Pno. 9 9 9 9

21

God *8* Where were you where were you where were you when I laid the earth?

Job *8* *mp* Ky - - - ri -

Vln. *3* *5*

Db. *3* *5*

Pno. *9* *9* *9* *9*



23

God *8* Shall a fault-fin - der con-tend with the

Job *8* e Ky - - - ri

Vln. *3* *3*

Db. *3* *3*

Pno. *9* *9* *9* *9*

25

God Al - migh - ty?

Job e e - - - lei - son e lei - -

Vln. *f*

Db.

Pno. 9 9 9 9 9 9



27

God *f* Dress for ac - tion like a man! Make it known to me!

Job son

Vln.

Db. *f*

Pno. 9 9 9 9 9 9

29

God *ff* 3 Have you an arm like God, can you

Job *mp* Ky - - - ri -

Vln. *ff*

Db. *ff*

Timp. *f* *emphatically* 3

Pno. 9 9 9 9



31

God thun - der with a voice like his?

Job e

Vln.

Db.

Timp.

Pno. 9 9 9 9

32

God *8* Have you an arm like God, can you

Job *8* Ky - - - - - ri

Vln.

Db.

Timp. *3*

Pno. *9* *9* *9*



33

God *8* thun - der with a voice like his?

Job *8* e e - - - - -

Vln.

Db.

Timp.

Pno. *9* *9* *9*

34

God

8

Pour

Job

8

- lei - - - son e lei - - -

Vln.

Db.

p

Timp.

3

Pno.

9

9

9

L.H.



35

God

8

rit.

out your an - - - ger!

Job

8

son

Vln.

Db.

3

3

fff

fff

sffz

p

Timp.

rit.

9

9

9

fff

R.H.

fff

38

God *f* Pour out your an-ger *p* Pour out your an - ger *pp*

Job *f* Chri - ste *f* Chri - ste *subito p* e - lei - son e lei - son *pp*

Db. *very subdued (non. vib.)* *pp*



45

God *p* Chri - ste *pp* Chri -

Job *p* Chri - ste *pp* Chri

Db.



50

God *ppp* ste Chri ste *ppp*

Job *ppp* ste *ppp*

Db. *ppp*

Meditatively ♩=50

56 *with great humility*
pp

Job I know that you can do all things. No pur-pose of yours can be thwar - ted.

Db.



58

Job I have ut-tered what I did not un-der-stand. Things too won-der-ful of me, which I did not know.

Db.



60 **Molto meno mosso**

Job I had heard of you by the hear-ing of my ear. But now my eye sees you.

Db.

Org. **Molto meno mosso**
pp



62 *morendo al fine*

Job There-fore, I de-spise my-self. And re-pent in the dust and a - shes.

Db.

Org. *pppp*

XII: Restoration

Epilogue

Narrator: (*with violinist, aim to finish passage before the end of m. 4*)

Job repents to God, and God accepts his prayer. He is then blessed with ten more children, and restored all of his previous possessions twofold. Job goes on to live a full life of faith, rich in blessings and days.

Meditatively ♩ = 50

bow ad. lib
pp



Molto Lento ♩ = 40

pppp
p *f*
f *mf*



mp *with grandeur* *f* *mf* *mp*
mp *f* *mf* *mp*

20

Vln.

Db.

Org.

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

to piano

26

Vln.

Db.

Pno.

pppp *ppppp* *ppppp*

pppp *ppppp*

pppp

8va

l.v.

ppppp

FINE

Curriculum Vitae

Name: Kevin Gibson

Post-secondary Education and Degrees: University of Western Ontario
London, Ontario, Canada
2012-2016 B.Mus. (Music Composition)

The University of Western Ontario
London, Ontario, Canada
2016-2018 M.Mus. (Music Composition)

Honours and Awards: Paul Akira Ohashi Summit Award
2016

Gerhard Wuensch Music Composition Scholarship
2013

Deans Honour List
2013-2016

First Year Entrance Scholarship
2012

Related Work Experience Teaching Assistant
The University of Western Ontario
2016-2018