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Job: An Oratorio for Voices and Chamber Ensemble

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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

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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

pp

fff

sfz

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: *ff* *sfz*

Piano: *fff* *sfz*

Ped. *l.v.*



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

Vln. *p* *sfz*

Pno. *fff* *sfz*

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*

Pno. *pp semplice*

More Subdued ♩=60

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

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

Vln.

Timp.

Pno.



Molto agitato ♩=120

15 *broaden*

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

ff

Timp. *ff*

Pno. *ff*



With grief ♩=60

18 *sfz*

Satan face!

Timp. *sfz*

Pno. *sfz* *ff*

R.H. *ff*

L.H. *ff*

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

loco

Pno.

8va

Pno.

fffz *ppp cresc e accel possibile* *loco*

Pno.

6 *3*

Cym.

7 *♩=60* *l.v.*

fff

Pno.

subito *♩=60* *8va* *secco loco* *with both arms lean inward* *attacca*

possessed! *ffpp* *fff* *fff* *pppp*

Ped.

****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.

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

Timpani: (Silent)

Piano: *ff* *sfz*

8va

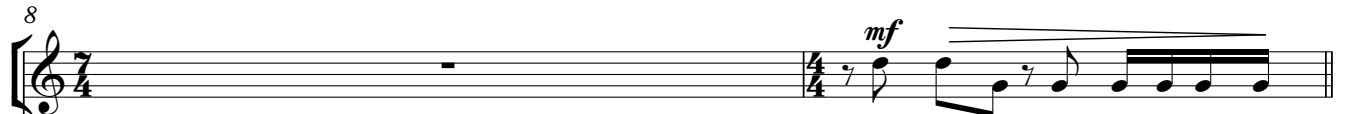

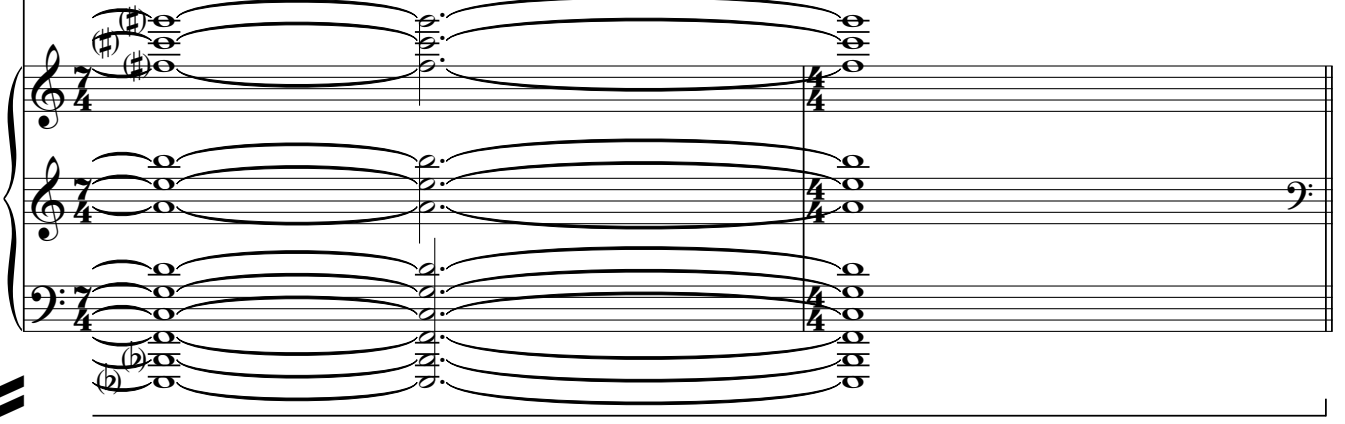
Con fuoco ♩ = 72

Ped.

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



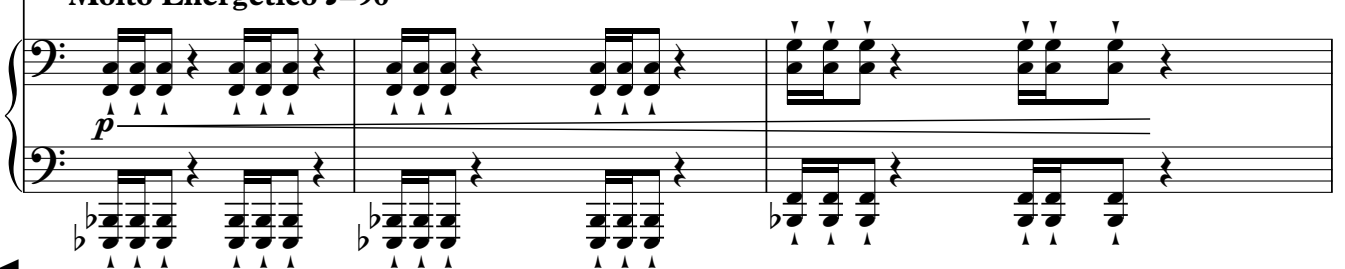
Vln.: *sfz*

Pno.: *ff* *sfz*

8 *mf*
 God  *mf*
 Vln.  *sfz*
 Pno. 


Who fears me, and turns a-way from

Molto Energetico ♩=96

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

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

Ped.

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.* *L.H.* *R.H.* *fff*

ethereal *semplice*

5

attaca

Ped.

VI: Job's Illness

Violin Cadenza

Narrator:

At that moment, Job is struck (*wait for violin pizz in m.3 before continuing*)...

...with loathsome sores from head to toe.

(*as soon as narrator starts again, continue*)

Violin

$\text{♩} = 60$

From previous movement

ppp

gliss. gliss.

diabolically

sfz

pizz.

arco

gliss. gliss.

ppp

sfz



Narrator (*wait for violin to finish glissando in m.4-5 before continuing*):

They are so painful that he takes a piece of broken pottery to scrape himself for comfort.

(*as soon as narrator starts again, continue*)

Vln.

6

f

scraping freely

sfz

(*wait for narrator to finish before continuing*)



Narrator (*wait for violin pizz in m.7 before continuing*):

And Job's wife said:

Vln.

8

arco

gliss.

ppp

sfz

pizz.

sffz

arco

ff

pizz.

sffz

sffz



Presto possibile

quasi gliss.

Vln.

11

arco

pp

6

6

6

6



Vln.

12

tr

ff

rit.

attacca

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: [Silent]

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

Organ *ppp*
like a distant memory

Lower Manual

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

Nobody speaks a word for a whole week.

Org.

6 7"

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

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

Org. *f* *tragically*

Upper Manual

Foot Pedal *attacca*

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) *mp*

Job
8 when the speech of man is wind?

Bildad
3 3 3 *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.
(♩=84) *p* *sf*

12 *mf* (♩=96)

Job
8 Though I am right I can - not an - swer God. Mer-cy must be my judge.

Bildad
mf
3 3
Sure-ly then he will re-store you.

Db.
mp (♩=96)

Pno.
mp

15 *f*

Job
8 There is no ar-bi-ter be - tween us Who might lay his hand on us both.

Zophar
mf
3
But a stu-pid man will get his un-der-stand-ing when a wild don-key's colt is born a man!

Db.
sf *mp*
8va

Pno.
sf

20

23

p ————— *ff*

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

sempre ff

Eliphaz
That he can be right - eous?

f 3 3 3

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

Db.

Pno.



26

f ————— *ff*

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

f 3 3 3 *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!

Pno. *sffz* *sffz*



Job 34

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

Pno. *sffz* *sffz*

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*

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

Violin

sfz

subito pp

molto cresc e prestissimo possibile



Vln.



With Colossal Force ♩=40

God

Job

Vln.

Db.

Cym.

Timp.

Pno.

rit.

fff

Job!

molto cresc e agitato

fff

sfp

fff

fffz

fff

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. *sfp* *fff*


Db. *fff*

Cym. *fffz* *l.v.*


Timp. *ff*


Pno. *fff* *molto precipitando*

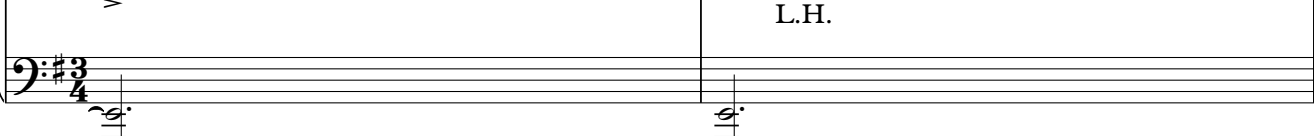
11 **Agitato appassionato** ♩=60

Timp. 


Pno. **Agitato appassionato** ♩=60


ff 


f 


L.H. 



Pno. *mf* 


R.H. 

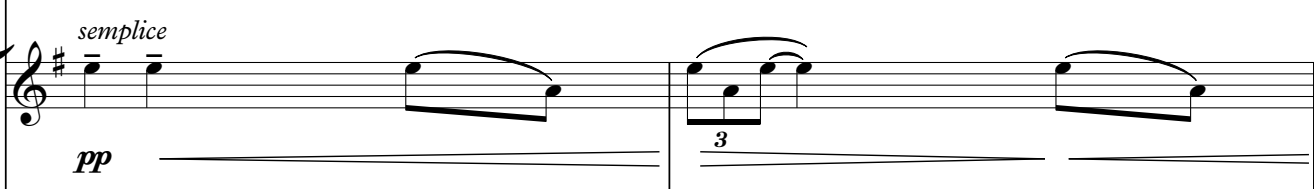
mp 

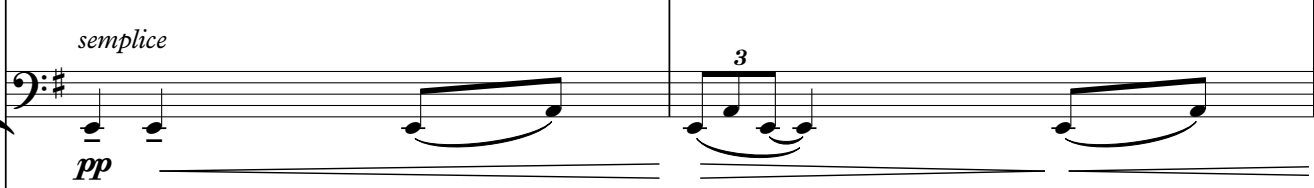






15 ♩=60 *Lyrical, with reverence and awe, legatissimo*
mp


Job 

Vln. *semplice*
pp 

Db. *semplice*
pp 

Pno. ♩=60 *p* 

p 

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.

Db.

Pno.



27

God

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

Job

son

Vln.

Db.

Pno.

29

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

Job *mp*
Ky - - - ri -

Vln. *ff*

Db. *ff*

Timp. *emphatically* *3* *f*

Pno. *9* *9* *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.

Pno.

Detailed description: This block contains the musical score for measures 32 and 33. The top staff is for the voice of God, with lyrics "Have you an arm like God, can you". The second staff is for the voice of Job, with lyrics "Ky - - - - - ri". The third and fourth staves are for Violin and Double Bass. The fifth staff is for Timpani. The sixth and seventh staves are for Piano. The key signature is one sharp (F#) and the time signature is 8/8. Measure 32 features a triplet of eighth notes in the God part and a triplet of eighth notes in the Timp. part. Measure 33 features a triplet of eighth notes in the God part and a triplet of eighth notes in the Timp. part. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.



33

God

8 thun - der with a voice like his?

Job

8 e e - - - - -

Vln.

Db.

Timp.

Pno.

Detailed description: This block contains the musical score for measures 33 and 34. The top staff is for the voice of God, with lyrics "thun - der with a voice like his?". The second staff is for the voice of Job, with lyrics "e e - - - - -". The third and fourth staves are for Violin and Double Bass. The fifth staff is for Timpani. The sixth and seventh staves are for Piano. The key signature is one sharp (F#) and the time signature is 8/8. Measure 33 features a triplet of eighth notes in the God part and a triplet of eighth notes in the Timp. part. Measure 34 features a triplet of eighth notes in the God part and a triplet of eighth notes in the Timp. part. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

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. 

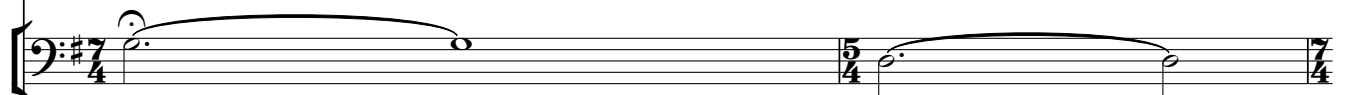
58

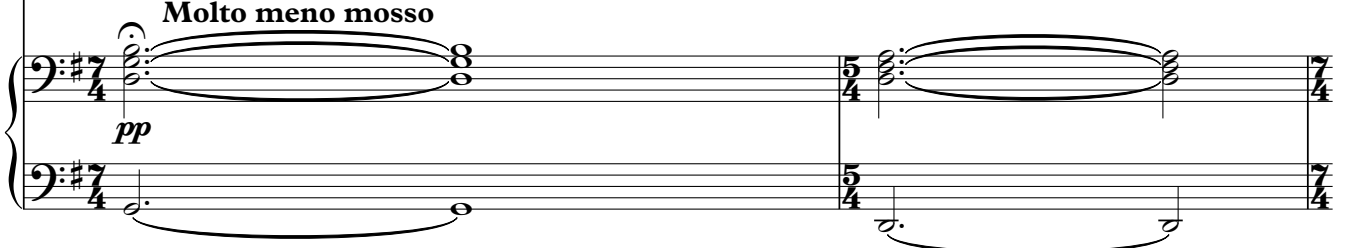
Job  I have ut-tered what I did not un-der-stand. Things too won-der-ful of me, which I did not know.

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. 

62 *morendo al fine*

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

Db. 

Org. 

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

Violin

Double Bass

Organ

Molto Lento ♩ = 40

pppp

p *f* *mf*

Vln.

Db.

Org.

mp *f* *mf* *mp*

with grandeur

mp *f* *mf* *mp*

Vln.

Db.

Org.

20

Vln.

Db.

Org.

p *pp* *ppp*

p *pp* *ppp*

p *pp* *ppp*

to piano

26

Vln.

Db.

Pno.

pppp *ppppp*

ppppp

ppppp

ppppp

8^{va} l.v.

FINE

Curriculum Vitae

Name: Kevin Gibson

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

The University of Western Ontario
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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
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The University of Western Ontario
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