

Transposed Score

**Minimum required instrumentation:**

Soprano soloist (Dramatic soprano is preferred, Lyric soprano is acceptable)

Piccolo	3 Trumpets	Timpani
2 Flutes	4 French Horns	Mallets: Chimes, Vibraphone, Glockenspiel, Marimba
2 Oboes	2 Trombones	Percussion 1: Suspended Cymbal, Crash Cymbal, Metallic Wind Chimes
3 Bb Clarinets	Bass Trombone	Percussion 2: Tam-tam
Bb Bass Clarinet	2 Euphoniums	Percussion 3: Bass Drum, Triangle
2 Bassoons	2 Tubas	
2 Alto Saxophones	Doublebass	
Tenor Saxophone		
Bari Saxophone		

**Commissioned by:**

Washburn University Wind Ensemble, Lead Commissioner

Michael W. Mapp, conductor

Anderson University Wind Ensemble

Susan Taylor, conductor

Arkansas State University Bands

Sarah Lobovitz

Mid America Nazarene University Concert Band

Luke D. Johnson, conductor

University of Kansas Bands

Paul W. Popiel

University of New Mexico Symphonic Band

Chad P. Simons, conductor

**Program Notes:**

The text for this piece comes from Lebanese poet Khalil Gibran's book of poetic essays, *The Prophet*. In this work, the prophet Amustafa has lived among the people of Ophalese for several years and is about to leave the city. As he prepares to board his ship he is stopped by a group of citizens who ask him to share his knowledge with them one last time. The prophet then shares his wisdom on several themes. *On Love* utilizes text from the chapter where he speaks to the people on the topic of love.

**Text:**

Of what can I speak that is not even now moving within your souls?

When love beckons to you, follow him,

Though his ways are hard and steep.

And when his wings enfold you yield to him,

Though the sword hidden among his pinions may wound you.

And when he speaks to you believe in him,

Though his voice may shatter your dreams as the north wind lays waste to the garden.

For even as love crowns you so shall he crucify you.

Even as he is for your growth so is he for your pruning.

Even as he ascends to your height and caresses your tenderest branches that quiver in the sun,

So shall he descend to your roots and shake them in their clinging to the earth.

Like sheaves of corn he gathers you unto himself.

He threshes you to make you naked.

He sifts you free from your husks.

He grinds you to whiteness.

He kneads you until you are pliant;

And then he assigns you to his sacred fire, that you may become sacred bread for God's sacred feast.

All these things shall love do unto you that you may know the secrets of your heart, and in that knowledge become a fragment of Life's heart.

But if in your fear you would seek only love's peace and love's pleasure,

Then it is better for you that you cover your nakedness and pass out of love's threshing-floor,

Into the seasonless world where you will laugh, but not all of your laughter, and weep, but not all of your tears.

Love gives naught but itself and takes naught but from itself.

Love possesses not nor would it be possessed;

For love is sufficient unto love.

When you love you should not say, "God is in my heart," but rather, "I am in the heart of God."

And think not that you can direct the course of love, for love, if it finds you worthy, directs your course.

Love has no other desire but to fulfil itself.

But if you love and must needs have desires, let these be your desires:

To melt and be like a running brook that sings its melody into the night.

To know the pain of too much tenderness.

To be wounded by your own understanding of love;

And to bleed willingly and joyfully.

To wake at dawn with a winged heart and give thanks for another day of loving;

To rest at the noon hour and meditate love's ecstasy;

To return home at eventide with gratitude;

And then to sleep with a prayer for the beloved in your heart and a song of praise upon your lips.

**Performance notes for conductors:**

Amplification for the soloist should not be required but may be needed depending on the size of ensemble, acoustics of the room, and projection of the performer. Throughout the work, the staff will cut-away at various sections. Any time this occurs, it is because one or more parts are no longer counting in time. This may happen because a player only has a rest with a fermata in their part (as in the flutes two measures after A), they are repeating a section without an overall pulse for the ensemble (as in the low brass at the same location), or they are simply playing a part out of time (as in the piccolo solo at the same location). In each of these sections, parts that are connected via bar lines are to play together, and should follow the beat provided by the conductor. Players which have material that is cut away from the staff and not connected to other parts via bar lines are to play at their own pace and tempo. The purpose of this technique is to achieve a polytemporality and a freedom that is most easily achieved through aleatoric counterpoint. In order to get "back in time" when necessary, cues or textual directions are indicated at each rehearsal letter in every part that cuts away. Conductors should pay close attention to making sure that parts re-enter at the appropriate time, providing as many cues as possible (i.e. insuring that clarinets, vibes, and soprano start on the appropriate beat when time resumes at letter B). For this reason, finding a place to start in rehearsal should never be done by measure number (which are not provided); always start from a rehearsal letter.

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# On Love

Daniel J. McIntosh  
Poem by Kahlil Gibran

Maestoso ♩ = 72

The musical score is arranged in a standard orchestral format with the following parts:

- Woodwinds:** Piccolo, Flute 1 + 2, Oboe 1 + 2, Clarinet in B♭ 1, Clarinet in B♭ 2 + 3, Bass Clarinet in B♭, Bassoon 1 + 2, Alto Saxophone 1 + 2, Tenor Saxophone, Baritone Saxophone.
- Brass:** Trumpet in B♭ 1, Trumpet in B♭ 2 + 3, Horn in F 1 + 2, Horn in F 3 + 4, Trombone 1 + 2, Bass Trombone, Euphonium 1 + 2, Tuba 1 + 2.
- Percussion:** Timpani (F, F#, C, Eb), Mallets, Percussion 1 (Sus. Cymbal), Percussion 2 (Tam-Tam), Percussion 3 (Bass drum).
- Vocalists:** Soprano, Contrabass.

The score is in 4/4 time and consists of five measures. The tempo is Maestoso with a metronome marking of ♩ = 72. The key signature is one flat (B♭ major). The dynamics range from *p* (piano) to *f* (forte). The percussion parts include Tam-Tam, Bass drum, Sus. Cymbal, and Chimes. The brass and woodwind parts feature various articulations and dynamic markings.

**A** Misterioso Rubato ♩ = 58

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn. 1 + 2

A. Sax. 1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Euph.

Tba. 1 + 2

Timp.

Vibes

Sus. Cymbal

Tam-tam

Bass Drum

S.

Cb.

*stagger breathe*

*p*

*stagger breathe*

*p*

*p*

*f*

*p*

*f*

*p*

*pp*

*pp*

*p*

*mp*

*pp*

*p*


Out of Time


The musical score for "Out of Time" is arranged for a full orchestra. The instruments listed on the left are: Picc., Fl. 1 + 2, Ob. 1 + 2, Cl. 1, Cl. 2 + 3, B. Cl., Bsn. 1 + 2, A. Sax. 1 + 2, T. Sax., B. Sax., Tpt. 1, Tpt. 2 + 3, Hn. 1 + 2, Hn. 3 + 4, Tbn. 1 + 2, B. Tbn., Euph., Tba. 1 + 2, Timp., Vibes, Sus. Cymbal, Tam-tam, Bass Drum, S., and Cb. The score includes several key musical elements:


- Picc. (1):** Starts with a melodic line marked *mp* and a triplet of eighth notes.
- Ob. 1 + 2 (2):** Features a *solo* melodic line marked *mp*.
- Cl. 1 & Cl. 2 + 3:** Play a rhythmic pattern marked *p*. The Cl. 1 part includes the instruction "repeat until conductor cues next section" with a double bar line and repeat dots. Both parts feature triplets and sixteenth-note runs.
- Hn. 1 + 2 (3):** Features a *solo* melodic line marked *mp* with a triplet.
- Tpt. 1 & Tpt. 2 + 3 (4):** Features a *solo* melodic line with a triplet.
- Tbn. 1 + 2 & B. Tbn. (5):** Play a sustained chord marked *p* to *f*.
- Vibes:** Plays a sustained chord marked *p*.


On the right side of the score, there are vertical markings for each instrument, consisting of a square box with a diagonal line, indicating the duration of the piece for each part.

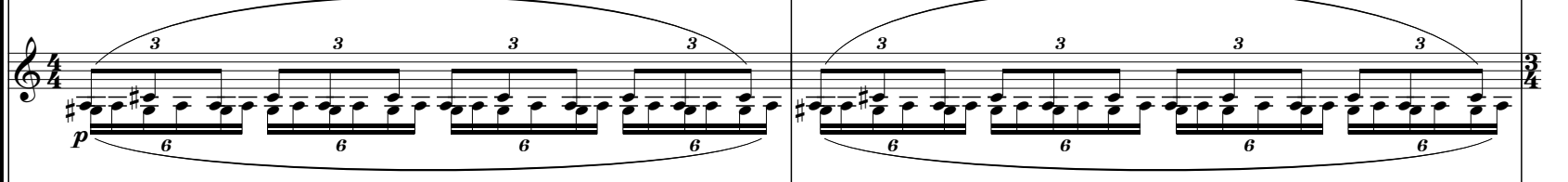
**B** In Time, Cued by Conductor

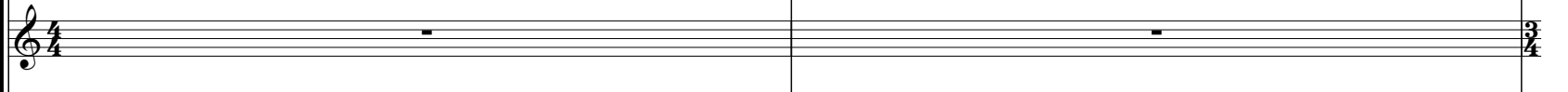
Picc. 


Fl. 1 + 2 

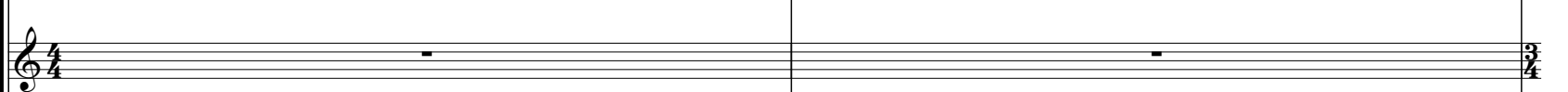
Ob. 1 + 2 

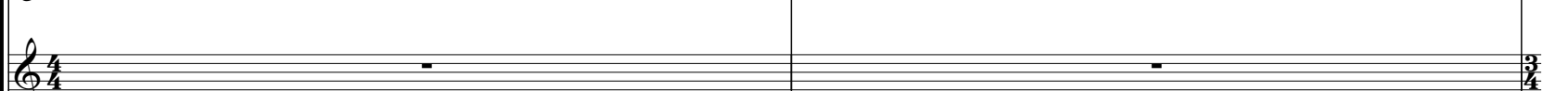
Cl. 1 

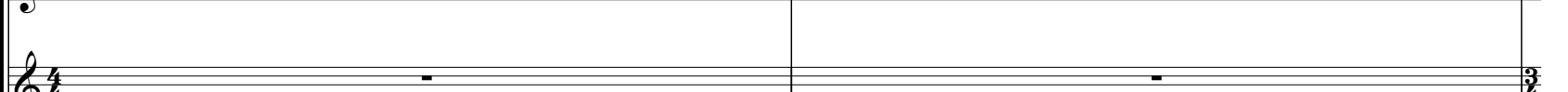
Cl. 2 + 3 

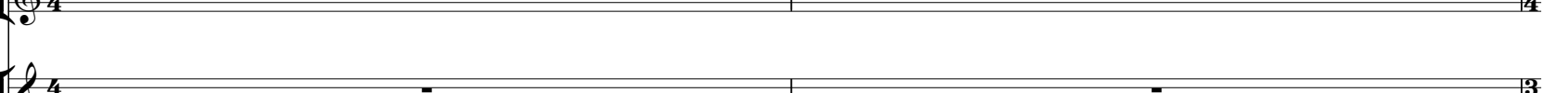
B. Cl. 

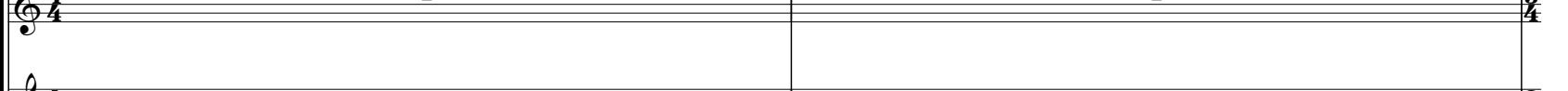
Bsn. 1 + 2 

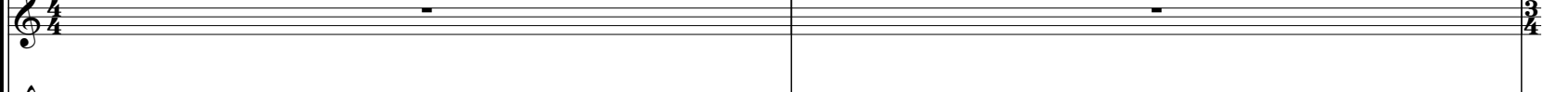
A. Sax. 1 + 2 


T. Sax. 


B. Sax. 

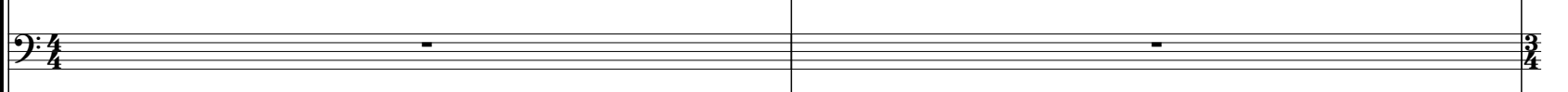
Tpt. 1 

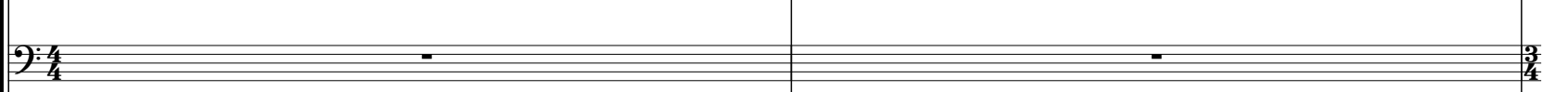
Tpt. 2 + 3 

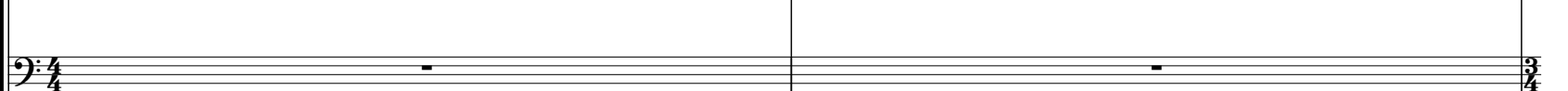
Hn. 1 + 2 

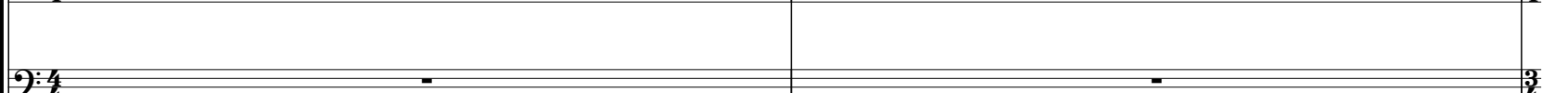
Hn. 3 + 4 

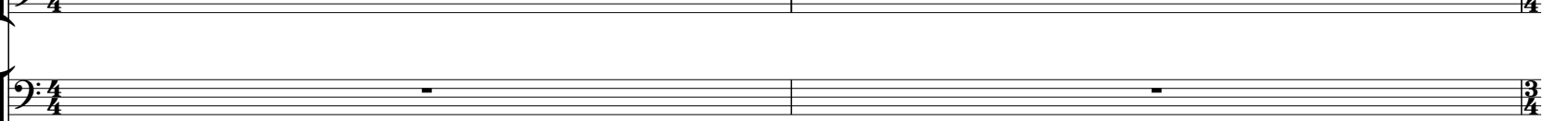
Tbn. 1 + 2 


B. Tbn. 

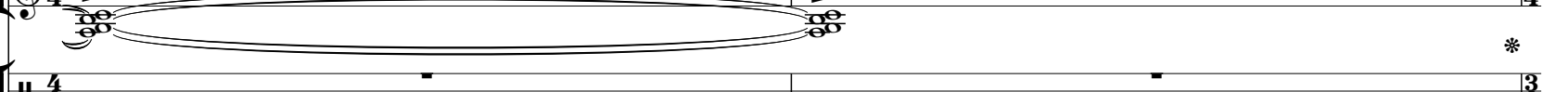
Euph. 

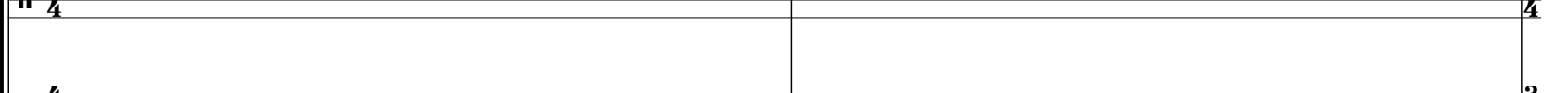
Tba. 1 + 2 

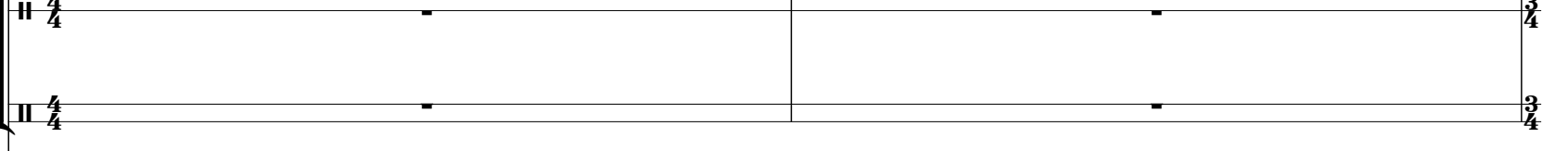
Timp. 


Vibes 

Sus. Cymbal 

Tam-tam 

Bass Drum 

S. 

Cb. 

**C** Più mosso ♩ = 60

Picc. *mp*

Fl. 1 + 2 *p* *pp* *mp* *all players*

Ob. 1 + 2 *mp* *all players*

Cl. 1 *pp* *p*

Cl. 2 + 3 *pp* *p*

B. Cl. *pp* *mp*

Bsn. 1 + 2 *mp*

A. Sax. 1 + 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2 *a2* *mp*

Hn. 3 + 4 *mp*

Tbn. 1 + 2

B. Tbn.

Euph.

Tba. 1 + 2

Timp.

Vibes *pp* *p*

Sus. Cymbal *pp* *p*

Tam-tam

Bass Drum

S. *e - ven now mo - ving with - in your souls?*

Cb. *mp*

Picc.

Fl. 1 + 2

Ob. 1 + 2

Cl. 1

Cl. 2 + 3

B. Cl.

Bsn. 1 + 2

A. Sax. 1 + 2

T. Sax.

B. Sax.

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2

Hn. 3 + 4

Tbn. 1 + 2

B. Tbn.

Euph.

Tba. 1 + 2

Timp.

Vibes

Sus. Cymbal

Tam-tam

Bass Drum

S.

Cb.

*F, C, D, E*

*mf*

*mp*

*pp*

*p*

*mf*

When love beck-<sup>3</sup>ons to you,



Picc. *p*

Fl. 1 + 2 *p*

Ob. 1 + 2 *p*

Cl. 1 *p* *pp* *p*

Cl. 2 + 3 *p* *pp*

B. Cl. *mp* *p* *pp* *p*

Bsn. 1 + 2 *mp* *p* *pp* *p*

A. Sax. 1 + 2 *mp* *p* *pp* *p*

T. Sax. *mp* *p* *pp* *p*

B. Sax. *mp* *p*

Tpt. 1

Tpt. 2 + 3

Hn. 1 + 2 *mp* *p*

Hn. 3 + 4 *mp* *p*

Tbn. 1 + 2

B. Tbn.

Euph. *p* *a2* *p*

Tba. 1 + 2 *p* *a2* *p*

Timp. *mp* *p*

Vibes *p* *Ped.* \* *Ped.* \* *Ped.* \*

Sus. Cymbal *mp* *p*

Tam-tam

Bass Drum

S. *mp* *mf*

fol-low him Though his ways are hard and steep. And when his wings en-fold you

Cb. *mp* *p* *pp* *p*