Great Awakening (an oratorio)

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GREAT

AWAKENING

SAMUEL PHELPS

(2018)
Great Awakening
for SATB choir, baritone soloist, cello, and two pianos — 48 minutes

MOVEMENT PAGE
Eschaton..............................1
I AM.................................2
Jesus saw her weeping...........6
Jesus wept............................41
Jesus came to the tomb.........45
oh Lazarus come forth..........113
Present Kingdom....................136

John 11: 17-44 (NRSV): When Jesus arrived, he found that Lazarus had already been in the tomb four days. Now Bethany was near Jerusalem, some two miles away, and many of the Jews had come to Martha and Mary to console them about their brother. When Martha heard that Jesus was coming, she went and met him, while Mary stayed at home. Martha said to Jesus, “Lord, if you had been here, my brother would not have died. But even now I know that God will give you whatever you ask of him.” Jesus said to her, “Your brother will rise again.” Martha said to him, “I know that he will rise again in the resurrection on the last day.” Jesus said to her, “I am the resurrection and the life. Those who believe in me, even though they die, will live, and everyone who lives and believes in me will never die. Do you believe this?” She said to him, “Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world.”

When she had said this, she went back and called her sister Mary, and told her privately, “The Teacher is here and is calling for you.” And when she heard it, she got up quickly and went to him. Now Jesus had not yet come to the village, but was still at the place where Martha had met him. The Jews who were with her in the house, consoling her, saw Mary get up quickly and go out. They followed her because they thought that she was going to the tomb to weep there. When Mary came where Jesus was and saw him, she knelt at his feet and said to him, “Lord, if you had been here, my brother would not have died.” When Jesus saw her weeping, and the Jews who came with her also weeping, he was greatly disturbed in spirit and deeply moved. He said, “Where have you laid him?” They said to him, “Lord, come and see.” Jesus began to weep. So the Jews said, “See how he loved him!” But some of them said, “Could not he who opened the eyes of the blind man have kept this man from dying?”

Then Jesus, again greatly disturbed, came to the tomb. It was a cave, and a stone was lying against it. Jesus said, “Take away the stone.” Martha, the sister of the dead man, said to him, “Lord, already there is a stench because he has been dead four days.” Jesus said to her, “Did I not tell you that if you believed, you would see the glory of God?” So they took away the stone. And Jesus looked upward and said, “Father, I thank you for having heard me. I knew that you always hear me, but I have said this for the sake of the crowd standing here, so that they may believe that you sent me.” When he had said this, he cried with a loud voice, “Lazarus, come out!” The dead man came out, his hands and feet bound with strips of cloth, and his face wrapped in a cloth. Jesus said to them, “Unbind him, and let him go.”
**INSTRUCTIONS:** All passages written with shaped notes should be sung through first with the given solfege then with the text, each verse in turn. Before each shape-note passage the conductor should give the choir their notes by singing at least the root and fifth of the tonic triad in the subsequent shape-note passage. Any combination of notes in the tonic triad can be sung according to the conductor’s discretion. The shape-note passages should be conducted by beating time simply with the arm. To mark downbeats keep the elbow at the side and raise the hand towards the shoulder. Conduct the 4/4 shape-note passages in two, raising the hand on the downbeat and lowering on the third beat. Conduct the 3/2 sections in three, raising the hand on the downbeat, extending the arm on the second beat and lowering it on the third beat. All the performers besides the baritone soloist are invited to sing the shape note passages with the choir. For more information about shape-note performance practices visit fasola.org and observe videos of singings, or email me (samuelaldenphelps@gmail.com) with any questions. The shape-note sections in Great Awakening are intended to reference shape-note singings aurally and visually.

**PERCUSSION LINES:** percussion lines beneath a part indicate stomping/tapping feet and clapping. A foot tap is indicated by a round notehead, a clap is indicated by an “X” notehead.

The second piano part includes extended techniques. The low range of the second piano will likely require amplification at the conductor’s discretion. In both piano parts where no pedal markings are specified pianists should pedal at their own discretion:

**CLUSTERS:** play all clusters on only the white keys unless otherwise indicated in the score.

**GLISSANDI:** all glissandi should be strummed directly in the strings with either the flesh of the fingertip or a plectrum as indicated in the score.

**DIAMOND NOTEHEADS:** depress and hold the given key(s) without sounding them.

**“X” NOTEHEADS:** pluck the given string(s) with either the fingernail or a plectrum.

**FORWARDSLASHED NOTEHEADS:** dampen the given string(s) with the finger and play the given key(s).

**CLUSTERS WITH “X” NOTEHEADS:** slap the strings indicated with a flat hand. The pitches given indicate a range roughly, but extreme accuracy is not required.

**BACKSLASHED NOTEHEADS:** press a plastic mechanical pencil over roughly the strings indicated for the duration of the given notes. This should create a loud and consistent rattling/buzzing sound when the given strings are vibrating. Finding the optimum amount of pressure with which to press the pencil into the vibrating strings may require some experimentation.

**BACKSLASHED NOTEHEADS WITH TRILL LINE ABOVE:** press a mechanical pencil over roughly the strings indicated and move it backward and forward along the length of the strings in the rhythm indicated, never breaking contact between the pencil and the strings.
Eschaton

zealously \( j = 100 \)

Soprano

We a-wait the day that now draws nigh when Christ will des-cend from his throne on high and the
Then the fin-al trump-et call will sound and the cords of death and sin that bound our
Christ will rule o-ver ev-ery land and all will re-joice in His com-mands and

Alto

We a-wait the day that now draws nigh when Christ will des-cend from his throne on high and the
Then the fin-al trump-et call will sound and the cords of death and sin that bound our
Christ will rule o-ver ev-ery land and all will re-joice in His com-mands and

Tenor

We a-wait the day that now draws nigh when Christ will des-cend from his throne on high and the
Then the fin-al trump-et call will sound and the cords of death and sin that bound our
Christ will rule o-ver ev-ery land and all will re-joice in His com-mands and

Bass

We a-wait the day that now draws nigh when Christ will des-cend from his throne on high and the
Then the fin-al trump-et call will sound and the cords of death and sin that bound our
Christ will rule o-ver ev-ery land and all will re-joice in His com-mands and

5

S.

la mi la la la la la so la so la la la la
saints who la-bor, here will cry Oh glo-ry ha-llu-jah!
mort-al flesh shall be un-wound
in God's wondrous king-dom stand

A.

la so la la la so la la la la la
saints who la-bor, here will cry Oh glo-ry ha-llu-jah!
mort-al flesh shall be un-wound
in God's wondrous king-dom stand

T.

la so fa mi la la la so la so mi la la
saints who la-bor, here will cry Oh glo-ry ha-llu-jah! Oh death Oh death where is thy sting Oh
mort-al flesh shall be un-wound
in God's wondrous king-dom stand

B.

la mi fa so la la la so la so la la la la
saints who la-bor, here will cry Oh glo-ry ha-llu-jah! Oh death Oh death where is thy sting? Oh
mort-al flesh shall be un-wound
in God's wondrous king-dom stand

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I AM

with gravitas \( \text{I} = 76 \)

Bar. Solo

Vc.

Pno 1.  

Piano 2 hold down pedal for the duration of "I AM"
and the life
the one who believes in me will

live
the one who believes in me will

and whoever lives whoever lives by be-
Bar. Solo

never die never die never die never die never die never die

Vc.

\( \text{ff} \)

\( \text{dim.} \)

Pno 1.

\( \text{pp} \)

\( \text{dim.} \)

Bar. Solo

\( \text{C} \)

\( \text{p} \)

will never die I am I am I am

Vc.

\( \text{dim.} \)

\( \text{p} \)

\( \text{cresc.} \)

Pno 1.

\( \text{pp} \)

\( \text{dim.} \)

Bar. Solo

\( \text{mf} \)

\( \text{dim.} \)

the resurrection and the life

Vc.

\( \text{mf} \)

\( \text{dim.} \)

Pno 1.

\( \text{mf} \)
Jesus saw her weeping

S. 54
\[\text{la so la mi la la la la la so la so la fa la la la so}\]
When Jesus came to Beth-\_\_y he\_\_ found La-\_\_rus\' sis\_\_s griev\_\_g_\_\

A.
\[\text{mi la so la la la fa so la la la so fa mi fa la so la mi mi mi}\]
When Jesus came to Beth-\_\_y he\_\_ found La-\_\_rus\' sis\_\_s griev\_\_g_\_\

T.
\[\text{la so la so fa fa mi la la la so la la so fa so la la la so}\]
When Jesus came to Beth-\_\_y he\_\_ found La-\_\_rus\' sis\_\_s griev\_\_g_\_\

B.
\[\text{mi la mi fa fa so la la la mi fa fa so la mi la la mi}\]
When Jesus came to Beth-\_\_y he\_\_ found La-\_\_rus\' sis\_\_s griev\_\_g_\_\

B Perc.

Bar. Solo

Vc.

Pno 1.

Pno 1 Perc.

Pno 2.

Pno 2 Perc.
A somberly \( j = 80 \)

for their broth-

er al-

ready had died and had been bur-

ied.

for their broth-

er al-

ready had died and had been bur-

ied.

for their broth-

er al-

ready had died and had been bur-

ied.

for their broth-

er al-

ready had died and had been bur-

ied.
* Hold pedal until m. 131
Oh, Lazarus, Oh, Lazarus

Oh, Lazarus, Oh, Lazarus
Jesus wept

Piano 2 hold down pedal for the duration of "Jesus wept"
Jesus came to the tomb

S.
la so la mi la la la la la la so la so la fa la la la so la mi la la

Then Jesus weeping approached the grave where Lazarus' life-less body lay en-tombed in-side a

S Perc.

A.
mi la so la la la fa so la la so fa fa la la so mi mi la so la la

Then Jesus weeping a-proached the grave where Lazarus' life-less body lay en-tombed in-side a

A Perc.

T.
la so la so fa fa mi la la la so la so fa fa so la la la so so fa fa mi

Then Jesus weeping a-proached the grave where Lazarus' life-less body lay en-tombed in-side a

T Perc.

B.
mi la mi fa fa so la la la mi fa fa so la la mi la mi la mi la mi fa so

Then Jesus weeping a-proached the grave where Lazarus' life-less body lay en-tombed in-side a

B Perc.
A balefully, with growing agitation $j = 80$

S. la la la la so la la la la la
bur-ial cave with a stone to seal the door-way.

A. fa so la la la mi la mi la la
bu-ri-al cave with a stone to seal the door-way.

T. la la la la so la so fa mi la la
bur-ial cave with a stone to seal the door-way.

B. la la la la la so so la la la la
bur-ial cave with a stone to seal the door-way.

Pno 2.

hold pedal until m. 54

13

A. pp

pizz.

Vc.

Pno 1.

Pno 2.
slide between the given notes slowly and irregularly and oscillate irregularly between sul pont. and norm.
if you had if you had if you had if you had

if you had if you had if you had if you had
if you had if you had if you had if you had
you had been you had been you had been you had been here
if you had if you had if you had if you had you had been you had been you had been you had been

if you had if you had if you had if you had you had been you had been you had been you had been

you had been you had been you had been you had been

you had been you had been you had been you had been
if you had if you had if you had if you had
S.  you

S Perc. you

A. you

A Perc.

T. you had been you had been you had been you had beenhere

T Perc.

B. you had been you had been you had been you had beenhere

B Perc.

Vc. mp
cresc.

Pno 2.
here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

here__broth-er

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here__broth-er
if you had if you had been if you had if you had been here brother

if you had if you had been if you had if you had been here brother

if you had if you had been if you had if you had been here brother

if you had if you had been if you had if you had been here brother

if you had if you had been if you had if you had been here brother

if you had if you had been if you had if you had been here brother
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if you had been here had been here had been here had been here had been here had

if you had been here had been here had been here had been here had been here had
been here had been here had been here had been here had been here had been here had
S. Perc.
A. Perc.
T. Perc.
B. Perc.
Vc.
Pno 1.
Pno 2.

if you had been here had been if you had been here had been
if you had been here had been
if you had been here had been
if you had been here had been
if you had been here had been
if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

all choir parts

if you had been here had been if you had been here had been

Pno 1.

Pno 2.
if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been
if you had been here had been here had been here had been here had been here had

if you had been here had been here had been here had been here had been here had

if you had been here had been here had been here had been here had been here had

if you had been here had been here had been here had been here had been here had

B Perc.
(all choir parts)

mf

Pno 1.

Pno 2.
Lord if

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

if you had been here had been if you had been here had been

B Perc. (all choir parts)

Vc.

Pno 1.

Pno 2.
Lord
if
if you had been here had been if you had been here had been
if you had been here had been if you had been here had been
if you had been here had been if you had been here had been
if you had been here had been if you had been here had been
you
if you had been if you had if you had been here if you had
if you had been if you had if you had been here if you had
if you had been if you had if you had been here if you had

B Perc. (all choir parts)

Vc.

Pno 1.

Pno 2.
Lord

you had been here if you had been here if you had you had been here

you had been here if you had been here if you had you had been here

you had been here if you had been here if you had you had been here

B Perc.
(all choir parts)

ff

Pno 1.

Pno 2.
164

S. you

A. if you had if you had if you had if you had

T. if you had if you had if you had if you had

B. if you had if you had if you had if you had

B Perc. (all choir parts)

Vc.

Pno 1.

Pno 2.
had
you had been here if you had been here if you had you had been here
you had been here if you had been here if you had you had been here
you had been here if you had been here if you had you had been here
B Perc.
(all choir parts)
Vc.
Pno 1.
Pno 2.
if you had been if you had if you had been here if you had
you

you had been here if you had been here if you had been here

you had been here if you had been here if you had been here

you had been here if you had been here if you had been here

B Perc.
(all choir parts)

cresc.

Pno 1.

Pno 2.
H resolutely \( \frac{\text{N.}}{\text{N.}} \)

\( \frac{168}{\text{S.}} \)

had

die die die die die die die died

\( \frac{\text{A.}}{\text{N.}} \)

if you had if you had if you had if you had die die died

\( \frac{\text{T.}}{\text{N.}} \)

if you had if you had if you had if you had die die died

\( \frac{\text{B.}}{\text{N.}} \)

if you had if you had if you had if you had die die died

B Perc. (all choir parts)

\( \frac{\text{Bar. Solo}}{\text{Oh}} \)

Vc.

cresc.

\( \frac{\text{fff}}{\text{fff}} \)

Pno 1.

Pno 2.
183
Bar. Solo
--- a way the stone ---

Vc.

Pno 2.

187
Bar. Solo
--- take a way the stone ---

Vc.

Pno 2.

191
Bar. Solo
--- take a way the ---

Vc.

Pno 2.
S.

Lord if you had been here my broth - er would not have died

A.

Lord if you had been here my broth - er would not have died

T.

Lord if you had been here my broth - er would not have died

B.

Lord if you had been here my broth - er would not have died

Vc.

Pno 1.

Pno 2.

Pno 2.

Pno 2.

Pno 2.

Pa hold pedal until m. 218

S.

Lord if you had been here my broth - er would not have died

A.

Lord if you had been here my broth - er would not have died

T.

Lord if you had been here my broth - er would not have died

B.

Lord if you had been here my broth - er would not have died

Pno 1.

Pno 2.
Lord if you had been here my brother would not have died
Lord if you had been here my broth-er would not have died
Lord if you had been here my broth-er would not have died
Lord if you had been here my broth-er would not have died
oh Lazarus come forth

\[ \text{S.} \]
\[ \text{A.} \]
\[ \text{T.} \]
\[ \text{B.} \]
\[ \text{B Perc. (all choir parts)} \]
\[ \text{Bar. Solo} \]
\[ \text{Vc.} \]
\[ \text{Pno 1.} \]
\[ \text{Pno 2.} \]
S.

21

my brother died

Oh Lord here

A.

Lord here my brother died

T.

my brother died

died Lord here

B.

Oh Lord here my brother died

Oh Lord

Pno 2.

Vc.

pizz.

Upon singing the phrase "my brother died," the volume is reduced to a softly "mp dim." marking in measures 21 and 28, emphasizing the emotional intensity of the event. The "Oh Lord here" repetitions underscore the sorrow and appeal for closure.

The "dim." marking in measures 25 and 30 softens the musical texture, providing a reflective quality that complements the lyrical content.

The "pizzicato" (pizz.) notation in measure 29 introduces a distinct sound, possibly a percussive element, adding variety to the musical arrangement.

The repeated "my brother died" phrases in measures 21, 25, and 29 reinforce the theme, creating a poignant and continuous musical narrative.
Oh Lord

my brother died

here my brother died

Lord Lord Lord Lord Lord

my brother died

here my brother died

Lord

here my brother died

Oh Lord here my brother died here my brother died

Oh
Lord Lord Lord Lord Lord here here my brother died died died died died died Lord Lord Lord here here my

Lord here my brother died here my

Lord here my brother died here my

Lord Lord Lord Lord Lord Oh

brother died died died died died died died died died Oh Lord Lord Lord Lord Lord here here my brother

brother died Oh Lord here my brother

brother died Oh Lord here my brother

brother died Oh Lord Lord here my brother
brother my brother died

Lord my brother died Lord my brother died Lord my brother died

Oh Lazarus

arco

mf
S. A. B. S. o. V. P.

Brother died
Lord my brother died

A.

Brother died
Lord my brother died
Lord my brother died

T.

Brother died
Lord my brother died
Lord my brother died

Bar. Solo

Oh Lazarus

Pizz.

Pno 1.

Pno 2.
my brother died
but I know I know even now

my brother died

arco

But I know I know even now that God will give

Cresc.
but I know I know even now that God will give whatever you ask but I
I know even now that God will give whatever you ask.

God will give whatever you ask.
will give whatever you ask

I know I know I know I know but I

I know I know even now God will give whatever you ask

I know I know even now that God will give whatever you ask but I know

I know I know even now that God will give whatever you ask I know
you are you
you are you
you are you
you are you
you are you
you are you
sim.
come

B Perc.
(all choir parts)

Bar. Solo

Vc.

Pno 1.

Pno 2.
and the life

and the life

and the life

and the life

and live

—
Present Kingdom

exultantly \( \frac{3}{4} = 76 \)

S.  
fa so la la so fa mi la mi la mi fa fa  
To what shall I come pare the
To what shall I come pare the

A.  
so so so mi la so so fa la so la fa so la so fa la so  
To what shall I come pare the
To what shall I come pare the

T.  
fa so la la so fa la so fa mi la mi fa fa  
To what shall I come pare the
To what shall I come pare the

B.  
fa fa so la mi fa mi la so fa la fa la so fa  
To what shall I come pare the
To what shall I come pare the
King - dom of God? To yeast mixed in flour
King - dom of God? A grain of must - ard sown

King - dom of God? To yeast mixed in flour
King - dom of God? A grain of must - ard sown

King - dom of God? To yeast mixed in flour
King - dom of God? A grain of must - ard sown

King - dom of God? To yeast mixed in flour
King - dom of God? A grain of must - ard sown