All This the World Well Knows is a 30-minute symphonic cantata for mixed chorus, four solo voices (soprano, mezzo-soprano, tenor, and baritone), and orchestra. The libretto, adapted by the composer, weaves together texts from Shakespeare’s Dark Lady sonnets and from the King James Bible’s book of Proverbs in a loose narrative of love, betrayal, and reconciliation. The composition’s pitch material includes microtonality that arises from the just intonation of sonorities derived from the harmonic series. In passages in which the solo voices express this microtonality, they are amplified in order to allow precise, non vibrato intonation. The modest size of the orchestra, which includes pairs of winds and only two percussionists, makes the composition practical for a wide range of performing groups.
ALL THIS THE WORLD WELL KNOWS: A SYMPHONIC CANTATA
IN SONNETS AND PROVERBS FOR MIXED CHORUS,
FOUR SOLO VOICES, AND ORCHESTRA

by

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I am indebted to many collaborators in the preparation of this composition and of its first performance. I owe thanks to my teacher, Dr. Mark Wilson, for excellent advice and unflagging support; to Dr. Dora Hanninen and the Department of Theory and Composition at the University of Maryland for providing me the opportunity of a performance at the Clarice Smith Center; to the singers of Maryland Cantabile for learning the piece and helping to make it better; to the many orchestral musicians who donated their time for the public reading; to Nicole, Tanya, Joseph, and Douglas for inspiring voices and marvelous solo performances; to Stephen for an invaluable opportunity to work on the piece; to my parents for their loving support; to Neil and Drew for much of the music that has surrounded me for most of my life; and to Carisa for her ceaseless love, encouragement, and enthusiasm for my work.
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Orchestration

2 Flutes

2 Oboes

2 Clarinets in B-flat

2 Bassoons

2 Trumpets in C

2 (Full Double) Horns in F

Percussion (one player)

Vibraphone, Glockenspiel, Mounted Tambourine,

2 Wood Blocks on Trap Table, Pair of Bongos,

Bass Drum

Timpani (three drums)

Solo voices SMTBar

Chorus SATB

Strings (non divisi)
Performance Notes

The quartet of solo voices requires amplification in the second and the last movements, and the microphone should be sufficiently removed from the chorus that it does not also amplify the chorus during the call-and-response opening of the final movement. In both these sections, the solo quartet departs from equal temperament, and the microphone allows for singing non vibrato and frees the soloists from having to compromise intonation for the sake of projection.

The microtonal pitch material arises from characteristics of the harmonic series, the series of overtones present in all harmonic sounds (such as that of any orchestral wind or string instrument). In the second movement, the solo voices sing a series of justly tuned, beat-free major triads connected by common tones. Each harmonic major third in these passages will reflect a frequency ratio of 4:5. Because this interval is smaller than the widened major third of equal temperament (which most musicians likely consider to be the standard major third!), and because root motion descends by major thirds in this movement, the pitch center of the vocal quartet moves gradually and purposefully higher during each of the two phrases. The singers should take care not to correct their pitches to the more familiar pitches of the equal-tempered scale found on the piano and on standard orchestral instruments. In order to emphasize the invariance of sustained pitches within each phrase, enharmonic respellings are avoided in the notation. Melodic intervals are indicated in the voice parts, often including the just interval’s size relative to its more familiar equal-tempered counterpart.

In the final movement, the solo voices sing sonorities composed of harmonics of the fundamental pitch GG. These pitches sound on the horn when the appropriate fingering,
usually 3 on the B-flat side, is used to make GG the fundamental pitch. Again, the singers should carefully avoid using the standard equal-tempered scale. By seeking to sing the most beat-free dissonances possible, the singers will find the appropriate intonations. (They can also simply copy the horns’ intonation.)

All other solo voice passages are intended to be unamplified, or at least to be performed with traditional soloistic technique.
Libretto

I.
Thou blind fool, Love, what dost thou to mine eyes,
That they behold, and see not what they see?
Doth not wisdom cry? and understanding put forth her voice?
She standeth in the top of high places, by the way in the places of the paths.
She crieth at the gates, at the entry of the city, at the coming in at the doors.

In things right true my heart and eyes have erred!

Say unto wisdom, Thou art my sister;
and call understanding thy kinswoman:

O me! what eyes hath love put in my head,
Which have no correspondence with true sight,
Or if they have, where is my judgment fled,
That censures falsely what they see aright?

O ye simple, understand wisdom:

If that be true whereon my false eyes dote,
What means the world to say it is not so?
If it be not, then love doth well denote:
Love's eye is not so true as all men's.
No, how can it? Oh, how can love's eye be true
That is so vexed with watching and with tears?
No marvel then though I mistake my view,
The sun itself sees not, till heaven clears.
O cunning love, with tears thou keep'st me blind,
Lest eyes well-seeing thy foul faults should find.

II.
Can a man take fire and not be burned?
Can one go upon hot coals, and his feet not be burned?

III.
The way of a fool is right in his own eyes:
but he that hearkeneth unto counsel is wise.

(continued)
IV.
In faith I do not love thee with mine eyes,
For they in thee a thousand errors note,
But 'tis my heart that loves what they despise,
Who in despite of view is pleased to dote.
Nor are mine ears with thy tongue’s tune delighted,
Nor tender feeling to base touches prone,
Nor taste, nor smell, desire to be invited
To any sensual feast with thee alone:
But my five wits, nor my five senses can
Dissuade one foolish heart from serving thee,
Who leaves unswayed the likeness of a man,
Thy proud heart's slave and vassal wretch to be:
Only my plague thus far I count my gain,
That she that makes me sin, awards me pain.

V.
Keep thy heart with all diligence.
Let thine eyes look right on,
And let thine eyelids look straight before thee.
Turn not to the right hand nor to the left:
Remove thy foot from evil.

VI.
Lo as a careful huswife runs to catch
One of her feathered creatures broke away,
Sets down her babe and makes all swift dispatch
In pursuit of the thing she would have stay:
SATB: Whilst her neglected child holds her in chase,
Cries to catch her whose busy care is bent,
To follow that which flies before her face:
Not prizing her poor infant's discontent;
So run'st thou after that which flies from thee,
Whilst I thy babe chase thee afar behind,
But if thou catch thy hope turn back to me:
And play the mother's part, kiss me, be kind.
So will I pray that thou mayst have thy Will,
If thou turn back and my loud crying still.

Get wisdom, get understanding.
Forsake her not, and she shall preserve thee: love her, and she shall keep thee.
All This the World Well Knows

A symphonic cantata in sonnets and proverbs
for mixed chorus, four soloists, and chamber orchestra

Transposed Score

Stately

= 84

*Horn fingering should correspond with the indicated fundamental pitch. Pitches with fingerings indicated in this manner should not be altered or corrected to equal temperament.
Fl. 1

Fl. 2

Cl. 1

1 Hn.

2 Hn.

1 Tpt.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

Sn.

Wb.

Vn.

Pn.

E.

Pp.

W.

Wb.

W.

Wb.

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W.
Cl. 1

Bn. 1

Bn. 2

1 Hn.

2 Hn.

Bgo.

S. Solo

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

53

∑

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∑

53

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53

œ Œ

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d and

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un - der - stand - 

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and

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put forth

œ

her voice?

œ

below 'cello harmonic C

Hand out of bell, tuning just M6
below 'cello harmonic C

Hand out of bell, tuning just M10
below 'cello harmonic C

put forth

Her voice?

She stand - eth

Put forth her voice?

She stand - eth

She stand - eth

She stand - eth

She stand - eth

She stand - eth

She stand - eth

She stand - eth

She stand - eth

Her voice?

Hand out of bell, tuning just M10
below 'cello harmonic C

Hand out of bell, tuning just M6
below 'cello harmonic C
\[ \text{\( \frac{1}{2} \) = 57} \]

Deliberately and freely

In things right, may my heart and eyes have ends!
Chorus: Doth not wis-dom cry? Doth not wis-dom cry? Doth not wis-dom cry?

Doth not wis-dom cry?
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Notes</th>
<th>Dynamics</th>
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</thead>
<tbody>
<tr>
<td>Fl. 1</td>
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<td>Ob. 1</td>
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<td>Vln. I</td>
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<td>Ob.</td>
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</table>

The score includes various annotations and musical symbols, indicating dynamics, articulations, and phrasing.
Fl. 1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Temp.
S
T
Vln. I
Vln. II
Vla.
Vc.
Cb.

be not, then
Love's eye is not so true as
be not, thou
Love's eye is not so true as
doth wait
Love's eye is not so true as

true as

is not so

true as
N.B. Major triads should be tuned justly with pure harmonic major thirds. As in barbershop-style harmony, singers should strive to sing the sweetest possible beat-free harmonies, and care should be taken that sustained tones do not change in pitch. Properly sung, each phrase becomes sharp relative to standard pitch; rehearsal with a piano will not allow this musical result and should therefore be avoided. Written interval indications show relationships to equal-tempered intervals (e.g., <M3 indicates that a just harmonic major third is a smaller interval than an equal-tempered major third). Dotted lines indicate pitches that are kept the same across voices.
\[ \text{Fl. 1} \]

\[ \text{Fl. 2} \]

\[ \text{Ob. 1} \]

\[ \text{Ob. 2} \]

\[ \text{Cl. 1} \]

\[ \text{Cl. 2} \]

\[ \text{Bn. 1} \]

\[ \text{Tamb.} \]

\[ \text{Vln. I} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Cb.} \]

\[ q = 104 \]

\[ \text{The way of a fool is right in his own eyes,} \]

\[ \text{The way of a fool is right in his own eyes,} \]

\[ \text{The way of a fool is right in his own eyes,} \]

\[ \text{The way of a fool is right in his own eyes,} \]

\[ \text{The way of a fool is right in his own eyes,} \]

\[ \text{The way of a fool is right in his own eyes,} \]
fool is right in his own eyes, the way of a fool is right
The way of a fool is right in his own eyes:

but, he that hearkeneth unto counsellors waxeth wise.
on shells

thy tongue's tune
delight ed,

with thy tongue's
delight ed
Fl. 1
Ob. 1
Cl. 1
Bs. 1

Vibraphone

Pc.

B

Vc.

sins nor my five sens... can Dis... one feel,
look straight before thee.

Turn not to the right hand nor to the left.

"Eyes" look straight before thee.
Let thine eyes look right on, and let thine eye-lids look straight before thee. Turn not to the right hand nor to the right hand.
Cries to catch her whose busy care is bent, To follow that which flies before her.
If thin tears back and my heart crying still.
she shall preserve her love and she shall keep thee. Love wisdom.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
1 Hs.
2 Hs.
1 Tpt.
2 Tpt.
Temp.

179

179

179

179

179

179

179

179

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.

For sake her not, and she shall serve thee.
love her,

and she shall keep thou

Love was - tion,

love her,

and she shall keep thou

Love was - tion,

love her,

and she shall keep thou

Love was - tion,

love her,

and she shall keep thou

Love was - tion,

Love was - tion,
love her, and she shall keep thee.

Thou fool.

love her, and she shall keep thee.

Thou blind fool.

and she shall keep thee.

Thou fool.

love her, and she shall keep thee.

Thou fool.

love her, and she shall keep thee.

Thou fool.