

PAUL WINCHESTER

5 PILLARS

Tenor, Percussion, and Piano

Notes

5 PILLARS

After writing several pieces exploring themes of Christianity and setting the Bible, I became interested in writing music that dealt with religion outside of my own upbringing. As America was falling deeper into the throes of Islamophobia, I became particularly intrigued by the idea of setting the Quran. What I learned, however, is that, unlike setting the Bible, setting the Islamic holy text would be considered sacrilegious. So instead, “5 Pillars” returns to the setting of Biblical texts, but the texts were selected to reflect the theology of the Five Pillars of Islam, hoping to portray the idea that when you look past the surface level differences of expression between the two religions, the core values and calls to action are more similar than they are different.

NO GOD BUT GOD

To both faiths, the sovereignty of God is absolute. Muslims name God as Allah, while Christians worship a triune God, including Jesus, referenced here as “the word.”

PRAYER

A setting of the Lord’s Prayer, but including oft overlooked instructions from Jesus on how to pray, mirroring the specific customs Muslims follow in their five daily prayers.

ALMS

The pillar called “Zakat” is commonly known as almsgiving, but directly translates to “that which purifies.” Jesus’ condemnation of those who fail to take care of their fellow human beings aligns with this idea that without the giving of ourselves and our resources, we cannot purify our spirits.

FASTING

Another call to justice, this passage is a rebuke and reminder from a Jewish prophet, but it serves as a call for a follower of any faith not to practice a fast, or any religious ritual, for its own sake, but in order to become more holy, meaning more embodying of love and justice.

PILGRIMAGE

In Islam, the call to pilgrimage to Mecca is a physical journey, but the concept of God’s call resonates across faiths. This movement features two calls, first to Abram to reach a promised land and then to Jesus to suffer and die for the salvation of others. This highlights that a pilgrimage on a righteous path may be filled with toil, but also will reap spiritual rewards.

Percussion

Bass Drum
Chimes
Floor Tom
Suspended Cymbal
Vibraphone

Text

I. NO GOD BUT GOD

In the beginning was the Word,
and the Word was with God,
and the Word was God.

He was in the beginning with God.
All things came into being through Him,
and without Him, not one thing came into being.
What has come into being in Him was life,
and the life was the light of all people.
The light shines in the darkness
and the darkness has not overcome it.

Hear, O Israel: The Lord is our God,
the Lord alone.
You shall love the Lord your God with all your heart,
and with all your soul, and with all your might.

The light shines in the darkness.

- John 1: 1-5; Deuteronomy 6: 4-5

II. PRAYER

When you are praying, do not be like the hypocrites,
for they love to pray in the synagogues and at street
corners so they may be seen by others.
Do not heap up empty phrases like the Gentiles do
for they think they will be heard for their many words.
Do not be like them for your Father knows what you
need before you ask Him. Pray then in this way:

Our Father in Heav'n, Hallowed be thy name.
Thy kingdom come.
Thy will be done on earth, as it is in Heaven.
Give us this day our daily bread.
And forgive us our debts as we forgive our debtors.
And lead us not to the time of trial
but deliver us from evil

Whenever you pray go into your room and shut the
door and pray to your Father in secret
And your Father who sees in secret will reward you.

- Matthew 6: 5-13

III. ALMS

When the Son of Man comes in His glory,
and all the angels with Him,
then He will sit on the throne of His glory.

Then he will say to those on His left hand,
“Depart from me, for I was hungry and you did not
give me food. I was thirsty and you gave me nothing to
drink. I was a stranger and you did not welcome me,
naked and you did not give me clothing, sick, and in
prison, and you did not visit me.”

Then they will answer, “Lord, when was it that we saw
you hungry or thirsty or a stranger or naked or sick or
in prison, and did not take care of you?”

Then He will answer them,
“Truly I tell you, just as you did not do to one of the
least of these, you did not do to me.”

- Matthew 25: 31, 41a, 42–45

IV. FASTING

Shout out, do not hold back!
Lift up your voice like a trumpet!
Announce to my people their rebellion,
to the house of Jacob, their sins.

Yet day after day they seek me
and delight to know my ways,
as if they were a nation that practiced righteousness
and did not forsake the ordinance of their God.

“Why do we fast, but you do not see?
Why humble ourselves, but you do not notice?”
Look, you serve your own interest on your fast day
and oppress all your workers.
Look, you fast only to quarrel and to fight
and to strike with a wicked fist.
Such fasting as you do today will not
make your voice heard on high.

Is not this the fast that I choose: to loose
the bonds of injustice, to let the oppressed
go free, and to break every yoke?
Is it not to share your bread with the hungry,
and to bring the poor to your house;
when you see the naked to cover them,
not to hide yourself from your own kin?
Then your light shall break forth like the dawn,
and your healing shall spring up;
your vindicator shall go before you,
the glory of the Lord shall be your rear guard.
Then you shall call, and the Lord will answer.

- Isaiah 58: 1–2a, 3–4, 6–9a

V. PILGRIMAGE

Now the Lord said to Abram,
“Go forth from your country and your father’s house
to the land I will show you.
I will make of you a great nation, and I will bless you
and make your name great, and in you
all the families of the earth shall be blessed.”

They were on the road, going up to Jerusalem,
and Jesus was walking ahead of them;
they were amazed, and those who followed were afraid.

“See, we are going up to Jerusalem, and the Son of Man
will be handed over to the chief priests and the scribes,
and they will condemn him to death.; they will mock
him and spit upon him, and flog him, and kill him.”

After he said this, he went on ahead
going up to Jerusalem.

When it was noon, darkness came over the whole land
until three in the afternoon.
At three o’clock Jesus cried out with a loud voice,
“Eloi, Eloi, lema sabacthani?”

“...yet, not what I want, but what you want.”

The Lord said to Abram,
“Raise your eyes now, and look from the place where
you are, look northward and southward and eastward
and westward; for all the land that you see I will give to
you and to your offspring forever.”

- Genesis 12: 1–2a, 3b; Mark 10: 32a, 33–34
Luke 19: 28; Mark 15: 33–34a
Mark 14: 36b; Genesis 13: 14–15

to Andrew LeVan

5 PILLARS

I. No God but God

The light shines...

John 1: 1-5

Deuteronomy 6: 4-5

Paul Winchester

Hushed, yet declamatory ♩ = 48

Score for Voice, Percussion, and Piano.

Voice: Hushed, yet declamatory ♩ = 48

Percussion: Chimes; Bass Drum

Piano: *p marcato* somewhat bell-like

6 *p* In the be - gin - ning — In the be - gin - ning — was the

Chimes

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32 *mf* *rit.* *f* *mf* *lunga* 9

life, and the life was the light of all peo - ple. — The

mp *mf* *lunga*

a tempo

35 *pp* 3 3

light — shines — in the dark - ness and the dark-ness has

pp *pp*

39 *3* *accel.*

not — o - ver - come it. —

Bass Drum

pp *p*

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Tempo I ♩ = 48

51 rit.

all your might.

Chimes

mf

f

54 rit. a tempo

The light shines in the

mp *pp* *pp*

58

dark - ness.

pp *p*

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8 *mp*

come. Thy will be done on earth, as it is in

13 *poco rubato*

Hea - ven.

20 *mp*

Give us this day our dai - ly bread. And for - give us our

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poco rit.

42

vil. _____

pp

Chant, approximate rhythms ♩ = 60

49

p with kindness

When - e - ver you pray go in - to your room and shut the door and pray to your Fa - ther in sec - ret ____

allow to decay naturally

and your Fa - ther, who sees in se - cret, will re - ward you. _____

ppp

III. Alms

...the least of these...

Matthew 25: 31, 41a, 42-45

Heavily, with anger ♩ = 58

Voice

Percussion

Bass Drum

pp *p* *pp*

Bass Drum; Vibraphone;
Suspended Cymbal

Piano

p

3

6

p *mp*

3

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26

mf

gave me no - thing to drink I was a stran-ger and you

pp

28

f

did not wel - come me, na - ked and you did not give me clo - thing,

mf

f

20

rit.

a tempo

30

sick, and in pri - son and you did not vi - sit me."

Suspended Cymbal

*mf**ff*

34

*pp**mf* desperately

Then they will an - swer, "Lord, when was it that we saw you

*pp**p*

36

*mp**mf*

hun - gry or thir - sty or a stran - ger or na - ked or sick or in pri - son, and did

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IV. Fasting

...the fast that I choose...

Isaiah 58: 1-2a, 3-4, 6-9a

With fervor ♩ = 132

Voice

Percussion

Piano

Vibraphone hard mallets

f Vibraphone; Floor Tom; Suspended Cymbal

Shout out,

do not hold back! Lift up your voice like a trum - pet!

marcato

mf

Declamatory ♩ = 116

f

poco rit.

An-nounce to my peo - ple their re - bel - lion, to the house of Ja - cob their

Tempo I ♩ = 132

10

sins. Yet

mf

13

day a - fter day they seek me and de -

mp

16

light to know my ways, as

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26

32

you do not no - tice?"

Floor Tom

p *mf*

34

f accusatory,
condemning

36

own in - terest on your fast day,

Floor Tom

mf *fp*

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day _____ will not make your voice _____ heard on _____

Suspended Cymbal

51

high. _____

Vibraphone hard mallets

mf

f

mf

53

mp

secco ma non troppo

mf

55

mp with wisdom

Is not this the fast that I

55 56

The musical score for measures 55 and 56 features a vocal line and a piano accompaniment. The vocal line, in treble clef, has lyrics "Is not this the fast that I" with a triplet of eighth notes "the fast that" and a long note "I". The piano accompaniment, in bass clef, consists of a continuous eighth-note pattern in the left hand and a melody in the right hand. The tempo/mood is marked *mp* with wisdom.

57

choose: to

57 58

The musical score for measures 57 and 58 continues the vocal and piano parts. The vocal line has lyrics "choose:" and "to". The piano accompaniment maintains the eighth-note pattern in the left hand and a melody in the right hand. The tempo/mood is marked *mp* with wisdom.

59

loose the bonds of in - jus - tice, to

59 60

The musical score for measures 59 and 60 continues the vocal and piano parts. The vocal line has lyrics "loose the bonds of in - jus - tice," and "to". The piano accompaniment maintains the eighth-note pattern in the left hand and a melody in the right hand. The tempo/mood is marked *mp* with wisdom.

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74 *mf* *ff*

Then your light shall break forth like the dawn, and your heal-ing shall

p choke *mf* l.v.

f

76 *mf*

spring up; your vin - di - ca - tor shall go be -

p *mf*

78

fore you, the glo - ry of the Lord shall be your

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V. Pilgrimage

...not what I want, but what you want...

Genesis 12: 1-2a, 3b; Mark 10: 32a, 33-34

Luke 19: 28; Mark 15: 33-34a

Mark 14: 36b; Genesis 13: 14-15

Mysterious, alluring $\text{♩} = 50$

Piano

4

p

mp

p

7

p

Now the Lord said to A - bram,

11

mp

Suspended Cymbal

"Go forth ³ from your coun - try and your fa - ther's house

p

mp

(b.)

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36
24

Bass Drum

rit.

p

27 $\text{♩} \approx \text{♩}$ with motion and rubato $\text{♩} = 50$

p

They were on the road, go-ing up — to Je - ru - sa - lem, —

33

mf

and Je - sus was walk-ing a-head of them; they were a-mazed,

mp

mf

38 *mp*

and those who fol - lowed were a - fraid.

p

"See, — we are

Vibraphone

p

pp

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38

55 *pp* *ppp* poco rit. a tempo, meno mosso $\text{♩} = 48$

Measures 55-58 of the musical score. The vocal line (treble clef) has lyrics: "flog him, and kill him." The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. The piano part includes a 9-measure rest and a 10-measure rest. The tempo changes from "poco rit." to "a tempo, meno mosso" at measure 57. The key signature has one sharp (F#).

Measures 59-62 of the musical score. The vocal line (treble clef) has lyrics: "A-fter he said this, he went on a-head go-ing up to Je - ru - sa - lem." The piano accompaniment (grand staff) includes a Vibraphone part (treble clef) and a piano part (grand staff). The tempo is marked "rit." for measures 59-60 and "a tempo" for measures 61-62. The key signature has one sharp (F#).

63 a tempo *p* Grieving $\text{♩} = 48$

Measures 63-66 of the musical score. The vocal line (treble clef) has lyrics: "Grieving". The piano accompaniment (grand staff) includes a Bass Drum part (treble clef) and a piano part (grand staff). The tempo is marked "a tempo". The key signature has one sharp (F#).

70 *mp*

When it was noon, dark-ness came o-ver the whole land un-til

ppp *pp* *8va*

ppp *ff* *pp* *pp*

74 *p*

three in the af-ter-noon. At three o' clock Je-sus cried out with a loud voice,

p *pp* *p* *pp* *pp*

(8va)

77 *p* *mp*

"E - lo - i, E - lo - i, le - ma

83 *mp*

sa - bac-tha - ni?" "...yet, not what I want, but what

pp *p* *mp* *mp*

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