

# "Winter"

## About the poet ...

Gibran Kahlil Gibran was a Lebanese-American philosophical essayist, novelist, mythical poet and visual artist. He was born on January 6, 1883 in a mountainous area in Northern Lebanon. Gibran grew up in poverty, and was a solitary and pensive child who relished the dramatic beauty of nature - a trait that strongly influenced his writings. His mother decided to immigrate with Gibran and her other children to the United States in 1895 and settled in Boston's South End, where they began going to school and learning English. Gibran's talents as an artist caught the attention of a local arts supporter, and he had his first art exposition at age 21. He went on to study art in Paris from 1908-1910. In 1912, he settled in New York and devoted himself to writing and painting. He died in New York on April 10, 1931 of liver disease. Among his best-known works is *The Prophet*, a book of 26 poetic essays, translated into over 20 languages. He viewed the world as made sterile by conventions, but though love and good will, humankind could be enlightened.

*A poet is a bird of unearthly excellence, who escapes from his celestial realm arrives in this world warbling. If we do not cherish him, he spreads his wings and flies back into his homeland.*      Gibran Kahlil Gibran

Note: Anthony Rizcallah Ferris, a good friend of Gibran, translated the lyrics to this piece from Arabic to English. The composer has used selected portions of the text, and made some additions.

## About the music ...

Human beings often find a certain kinship with love and nature. Each has a season of newness and innocence, a season of growth and maturation, a season of reflection and repose, and a season that embraces "sleep". In the seasons or life of love, "winter" is a metaphorical view of love between two people who have experienced the wealth of each passing day in a long season of life, and now one of them is beginning to drift into a deep and wide ocean of slumber.

*"Come close to me, my strength, my life; let not winter's touch enter between us... Speak to me of your glory, obscure the elements beyond the door, and sing the song of remembrance ... Stoke the ashes, light the fire... Come close to me...  
...how deep and wide the ocean of slumber."*

## About the composer ...

Z. Randall Stroope conducts honor choirs and all-state choirs through out the United States, and is the artistic director of summer festivals in England and eastern Europe. Dr. Stroope has published over 60 musical works. His principal composition teachers were Normand Lockwood and Cecil Effinger, both students of Nadia Boulanger. Of the eleven compact discs he has recorded, two CDs (*Passages, Volume I* and *Volume II*) are exclusively his own works. (See [www.zrstroope.com](http://www.zrstroope.com) for a complete list of Dr. Stroope's works, and further information about him.)

for Cheryl Ann

# Winter

SSATBB with piano

"Winter" from  
*The Life of Love*  
Kahlil Gibran (trans. Ferris)

Z. Randall Stroope

Longingly expressive ♩ = 60

Piano

*mp* *mf* *poco rit.* *a tempo*

The piano accompaniment is in 4/4 time with a key signature of two sharps (D major). It begins with a mezzo-piano (*mp*) dynamic and a tempo marking of ♩ = 60. The music is characterized by long, expressive notes. The first three measures feature a mezzo-forte (*mf*) dynamic, followed by a *poco rit.* (slowing down) and then a return to *a tempo* for the final measure.

5

S *with longing* *p* Come close, my  
Come close to me

A *p* *with longing*  
Come close to me

T *p* *with longing*  
Come to me,

B *p* *with longing*  
Come to me, come close, my  
Come to me,

The vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment continue from the first system. The vocal parts enter in the fourth measure with the lyrics "Come close, my" (Soprano), "Come close to me" (Alto), "Come to me," (Tenor), and "Come to me, come close, my" (Bass). The piano accompaniment features a mezzo-piano (*mp*) dynamic in the first two measures, followed by a piano (*p*) dynamic for the remainder of the system.

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9

S strength, my life. *mp*  
 my strength, my life. Let not win - ter's

A my strength, my life. Let not win - ter's *mp*

T my strength, my life. Come, let not win - ter  
 strength my life. Come let not win - ter's *mp*

B my strength, my life. Come let not win - ter's

12

S touch en - - ter be - tween us.

A touch en - - ter be - tween us. Sit

T let win - ter en - - ter be - tween us. Sit

B touch, let win - ter en - - ter be - tween us. Sit

15

S  
My love come close by the fire, the on - ly

A  
down by the hearth, Come close by the fire, the on - ly

T  
8  
down by the hearth, Come close by the fire, the on - ly  
down by the hearth, Come close by the fire, the on - ly

B  
down by the hearth, Come close by the fire, the on - ly

19

S  
fruit of win - ter. Come close to *p*

A  
fruit of win - ter. Come close to *p*

T  
8  
fruit of win - ter. Come close to *p*  
fruit of win - ter. Come close to *p*

B  
fruit of win - ter. Come close to

22 *p* Come close to me, my life. *mp*

S me, my strength, my life. The *mp*

A me, my strength my life. The *mp*

T me, my strength my life. Come the *mp*  
 me, come close to me my life, Come the *mp*

B me, my strength, my life, Come, the *mp*

25

S wine which we press'd is clos - ing our

A wine which we press'd is clos - ing our

T wine which we press'd, the wine is clos - ing our  
 wine which we press'd, the wine is clos - ing our

B wine which we press'd is clos - ing our

*mp*

28

S eyes. Once more read with tears what life with

A eyes. Once more read with tears what life with

T eyes. Once more read with tears what life with

B eyes. Once more read with tears what life with

*mf*

32

S me has writ - ten on your face.

A me has writ - ten on your face.

T me has writ - ten on your face. Speak

B me has writ - ten on your face. Speak

*mp*

**Più Mosso, with a sense of urgency***like silk, no vibrato*

SOPRANO I only

35

S *p* Speak glo - ry, ob - scure

A *p hushed* Speak glo - ry, ob - scure

T *p molto espr.* to me of your glo - ry, ob - scure the el - e - ments be -

B *p molto espr.* to me of your glo - ry, ob - scure the el - e - ments be -  
(hum)

**Più Mosso, with a sense of urgency**

*mp*

38

S Sop. I and II *mp accel. poco a poco* the door, Sing *mf* Sing to

A *mp accel. poco a poco* the door, Sing *mf* Sing to

T *mf accel. poco a poco* yond the door, And sing the song of re - mem - brance to

B *mf accel. poco a poco* yond the door, And sing the song of re - mem - brance to  
And sing the song of re - mem - brance,

*mf accel. poco a poco*

41

S Spring-time's care - free sow - ing, And Sum - mer's watch - ful *f* (*accel. poco a poco*)

A Spring-time's care - free sow - ing, And Sum - mer's watch - ful *f* (*accel. poco a poco*)

T Spring, And Sum - mer's watch - ful *f* (*accel. poco a poco*)  
 warm, head voice  
 Spring, *f*

B And Sum - mer's watch - ful *f* (*accel. poco a poco*)

*f* (*accel. poco a poco*)

44

S tend - ing And Au - tumn's boun - ty at har - vest, *molto rit.*

A tend - ing And Au - tumn's boun - ty at har - vest, *molto rit.*

T tend - ing And Au - tumn's boun - ty at har - vest, *molto rit.*

B tend - ing, And Au - tumn's boun - ty at har - vest, *molto rit.*

*molto rit.*