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F. S. CONVERSE

# JOB

DRAMATIC POEM



*From William Blake's Illustrations to the Book of Job*

NEW YORK : THE H. W. GRAY COMPANY  
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TO  
*WALLACE GOODRICH*

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COMPOSED FOR THE FIFTIETH ANNUAL FESTIVAL  
OF THE  
WORCESTER COUNTY MUSICAL ASSOCIATION  
1907

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# JOB

*DRAMATIC POEM*

FOR  
SOLO VOICES, CHORUS AND ORCHESTRA

BY  
F. S. CONVERSE

OP. 24



*PAPER, \$1.50 - BOARDS, \$2.00 - CLOTH, \$3.00*

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# JOB

*A Dramatic Poem for Soli, Chorus and Orchestra, by F. S. Converse*

(Op. 24)

THE text of the poem consists of passages from the book of Job and the Psalms, grouped to form a short poetical unit. In the Bible story the cosmic background for Job's experiences is the agreement between Jehovah and Satan to try the man's faith. In the present poem the universal order, in the midst of which Job plays his part of human suffering, rebellion, and final submission, is represented by passages from the Psalms which express the permanence and glory of God and his creation. The passages which comprise the text are chosen for the mood they convey without regard to their exact place in the Bible. In the main they follow the course of the Bible story and suggest the "argument" of the original, but the words of the Bible are sometimes put in the mouth of a different person, and in some of the musical units the words are assembled from several parts of the Bible text.

The dramatic motive of the poem is the development of the moods of Job, distress under suffering, rebellion, doubt, and final submissive understanding of the will of God. In emotional contrast with him is the Woman of Israel, who represents the spirit of unquestioning faith. The Friend stands like the three friends of the Bible story, for the spirit of conventional piety. The chorus represents superhuman voices which declare the glory of God; against their sustained mood of adoration and praise beats the contest of human emotions. The impersonal universal spirit of the chorus is conveyed in the music by simple diatonic harmonies, the warp upon which the solo parts are woven in modern chromatic design.

The poem opens with an orchestral prelude, which is followed with the antiphone: "Misereere mihi," sung by the Woman of Israel. A small chorus, unaccompanied, takes up the prayer. This is answered by the full chorus in the Psalm: "Laudate Dominum." Across this flood of adoration rises Job's lament, in which he curses the day he was born and longs for death. The Friend describes in a dramatic scene a vision in which a spirit has appeared to him at night and a voice has asked how man can compare himself to God and fathom the mysteries of the infinite. The wisdom of God is unsearchable, and the pure and faithful shall be blessed. The Woman and the chorus of female voices sing: "How excellent is thy name in all the earth! . . . What is man that Thou art mindful of him?"

Job tells his friend that he will expostulate with God and show that he deserves not his afflictions. The Friend "reproveth Job of impiety in justifying himself." The Woman joins the reproof and this leads to a dramatic climax in which the full chorus proclaims the destruction of the wicked. But Job, unreconciled, shows that the wicked do prosper and "bemoaneth himself of his former prosperity and honor." In ecstatic reverie he recalls the happiness of departed days. Toward the end of his reverie the Woman and the Friend sing of the "sundry blessings which follow them that fear God," and the full chorus takes up the theme.

Job protests that he is not a sinful man. In defiance of his friend, and proudly confident of his righteousness, he appeals to God to judge him.

Then "out of the whirlwind," which is described in an orchestral episode, comes the voice of Jehovah in answer to Job's appeal. With overwhelming irony—"Where wast thou when I laid the foundation of the earth?"—the voice "convinceth" Job of the ignorance and pettiness of human life and utters the grandeur and permanence of creation.

Job, humbled and overcome, asks, "Whence then cometh wisdom?" and the woman answers, "Behold, the fear of the Lord, that is wisdom." Job "submitteth himself unto God," and rises strong in his new wisdom. The Woman sings, "I will love thee, O Lord, my strength." The Friend and Job take up the theme. The chorus chants: "Bless the Lord, O my soul."

The phrase, "Thou hast laid the foundations of the earth" echoes the voice of Jehovah in the earlier episode. Thus from Job's experience the eternity and majesty of nature is the theme which emerges and dominates. The poem ends with the triumphant "Laudate" of the opening chorus.

*CHARACTERS.*

JOB . . . . . *Tenor*  
HIS FRIEND . . . . . *Baritone*  
A WOMAN OF ISRAEL . . . . . *Mezzo-Soprano*  
THE VOICE OF JEHOVAH . . . . . *Bass*  
VOICES OF PRAYER AND ADORATION *Chorus*

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The text is drawn from the Vulgate Version  
of the Book of Job and of the Psalms, and has  
been arranged with the assistance of

PROFESSOR JOHN HAYS GARDINER  
of  
*HARVARD UNIVERSITY*

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English translation by  
JOHN ALBERT MACY

# JOB

A Dramatic Poem for Solo Voices, Chorus, and Orchestra. (The text consists of passages from Job and the Psalms in the Vulgate or authorized Latin version of the Bible. The English words are a paraphrase fitted to the music without regard to accepted English translations.)

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## THE PERSONS.

JOB . . . . .	<i>Tenor</i>		A WOMAN OF ISRAEL . . . . .	<i>Mezzo-Soprano</i>
HIS FRIEND . . . . .	<i>Baritone</i>		THE VOICE OF JEHOVAH . . . . .	<i>Bass</i>
VOICES OF PRAYER AND ADORATION . . . . .			<i>Chorus</i>	

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### MULIER.

Miserere mihi, Domine, et exaudi orationem meam.

### CHORUS.

In te, Domine, speravi, non confundar in æternum: in iusticia tua libera me. Inclina ad me aurem tuam: accelera, ut cruas me. In manus tuas commendo spiritum meum.

### MULIER.

Redemisti me, Domine Deus veritatis.

### CHORUS.

Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super non misericordia eius, et veritas Domini manet in æternum.

### IOB.

Pereat dies, in qua natus sum, et nox, in qua dictum est: Conceptus est homo. Dies illa vertatur in tenebras, non requirat eum Deus

### THE WOMAN.

Have thou mercy upon me, Lord my God, in accordance with thy loving-kindness.

### CHORUS.

In thee, O my God, I lay my trust, let me never be confounded. In thy justice and mercy deliver thou me. Incline thou thine ear to thy servant, and be thou, Lord, my fortress and rock. Into thy hands I commit my spirit forever.

### THE WOMAN.

Thou hast redeemed me, God my Redeemer, Lord my Saviour.

### CHORUS.

Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

### JOB.

Perish the morning in which I was born, the night when a child was born into sorrow. Turn that day into darkness and shadow; let the eye

desuper, et non illustretur lumine. Maledicant ei, qui maledicunt diei, qui parati sunt suscitare Leviathan. Nunc enim dormiens silem, et somno meo requiescerem cum regibus et consulibus terræ, qui ædificant sibi solitudines. Ibi impii cessaverunt a tumultu, et ibi requieverunt fessi robore. Quare misero data est lux, et vita his, qui in amaritudine animæ sunt, qui expectant mortem, et non venit?

#### AMICUS.

In horrore visionis nocturnæ, quando solet sopor occupare homines, pavor tenuit me, et tremor, et omnia ossa mea perterrita sunt: et cum spiritus me præsentem transiret, inhorruerunt pili carnis meæ. Stetit quidem, cuius non agnoscebam vultum, imago coram oculis meis, et vocem quasi auræ lenis audivi: Numquid homo Dei comparatione iustificabitur? Forsitan vestigia Dei comprehendes, et usque ad perfectum Omnipotentem reperiens? Excelsior cælo est, et quid facies? profundior inferno, et unde cognosces? Si iniquitatem, quæ est in manu tua, abstuleris a te, et non manserit in tabernaculo tuo iniustitia, tunc levare poteris faciem tuam absque macula, et eris stabilis, et non timebis. Miseriæ quoque oblivisceris, et quasi aquarum, quæ præterierunt, recordaberis. Et quasi meridianus fulgor consurget tibi ad vesperam: et cum te consumtum putaveris, orieris ut lucifer.

of God be never upon it, and let not his light shine upon it. Let them curse the day, who curse the daylight, who are ready to raise up Leviathan. For I should be in silent slumber and deep in sleep lie resting quietly, like unto kings and to counsellors mighty who have built places desolate in solitude. There the wicked no longer vex, and cease from troubling, and there the souls that are weary lie in long slumber. Oh, why are light and life sent unto him whose way is hid and whose spirit is clouded with bitterness, who longeth for death, but it cometh not?

#### THE FRIEND.

In the horror of a vision of darkness, when the earth was deep in slumber and the night was still, terror filled my soul with trembling, and all my being quivered with wonder and fear. Behold, a spirit came in presence before me, and my flesh was cold and my heart was chill within me. There before me saw I one whose face I knew not, and the shadow of a form in the darkness. And a voice as of a wind came out from the darkness: How if man compare himself to God Almighty shall he be justified? For by man shall God and his ways be comprehended, and his most high perfection, canst thou in any way find it out? Higher than the heavens is he, and what canst thou know? Deeper than hell our Lord is, and what canst thou understand? If thou puttest from thee all wickedness and evil that thou holdest in thine hand, and if thou wilt cast out from thy dwelling-place every injustice and sin, thou canst raise an innocent face, pure and wholly without stain, and thou shalt fear not. Thy misery shall be forgotten, and even as waters that pass and return not, it shall come no more. And brightness clear as the light of noonday shall shine upon thee when the evening falls. And when thou hast thought thy life consumed, thou shalt shine forth like Lucifer.



## MULIER ET CHORUS.

Domine, Dominus noster, quam admirabile est nomen tuum in universa terra! Quoniam elevata est magnificentia tua super cœlos. Quoniam videbo cœlos tuos, opera digitorum tuorum: lunam et stellas, quæ tu fundasti. Quid est homo, quod memor es eius? aut filius hominis, quoniam visitas eum?

## IOB.

Dicam Deo: Noli me condemnare: indica mihi, cur me ita iudices. Numquid bonum tibi videtur, si calumniaris me, et opprimas me opus manuum tuarum, et consilium impiorum adjuves? Numquid oculi carni tibi sunt: aut sicut videt homo, et tu videbis? Numquid sicut dies hominis dies tui, et anni tui sicut humana sunt tempora, ut quæras iniquitatem meam, et peccatum meum scrutaris? Et scias quia nihil impium fecerim, cum sit nemo, qui de manu tua possit eruere. Quantas habeo iniquitates, et peccata, scelera mea et delicta ostende mihi. Cur faciem tuam abscondis, et arbitraris me inimicum tuum?

## AMICUS.

Numquid sapiens respondebit quasi in ventum loquens, et implebit ardore stomachum suum? Arguis verbis eum, qui non est æqualis tibi, et loqueris, quod tibi non expedit.

## MULIER.

Quantum in te est, evacuisti timorem, et tulisti preces coram Deo. Docuit enim iniquitas tua os tuum, et imitatis linguam blasphemæ.

## THE WOMAN AND THE CHORUS.

Father, Jehovah almighty, how is thy name in all the earth called wondrous! How is thy glory raised on high, how is thine excellence in the heavens exalted! For mine eyes behold the heavens thou madest, all that thine hands have fashioned above us; moonlight and starlight thou hast established. What is man that thou art mindful of him, or what is the son of man that thou shouldst look down upon him?

## JOB.

I will say: Lord, be thou slow to condemn me. Wilt thou not show me wherefore thou so judgest me? Dost thou think it good to oppress me, to contrive to do me ill and to bear me down? Hatest thou the man thou madest, while the counsel of wicked men thou dost sustain? Are the eyes of the Lord like to mortal eyes, and even as man seeth, dost thou see also? Is thy day told as the day of man is reckoned, and are the years thou knowest as human years are numbered, that thou in my heart dost seek offenses and that thou dost search for my weakness? Thou knowest I have never sinned nor done iniquity, for that no power can deliver my spirit from thine hand. Tell me all my sins and my transgressions and mine errors; show me mine evil: mine offenses open unto me. Why hidest thou from me thy face and considerest thou me as one who offendeth?

## THE FRIEND.

Now in vanity shall a wise man utter an empty reason and be filled with the ardor of foolish passion? How shall thy speech confute him when he cannot take thy meaning? Wilt thou speak when thy words shall not avail thee?

## THE WOMAN.

Yea, with all thy might thou castest fear from thee, and restrainest prayer before thy God. For thy sin and iniquity teach thy lips

mantium. Condemnabit te os tuum, et non ego: et labia tua respondebunt tibi.

AMICUS.

Nonne lux impii extinguetur, nec splendet flamma ignis eius?

MULIER.

Lux obtenebrescet in tabernaculo illius, et lucerna, quæ super eum est, extinguetur.

MULIER ET AMICUS.

Revelabunt cæli iniquitatem eius, et terra consurget adversus eum. Apertum erit germen illius, detrahatur in die furoris Dei. Hæc est pars hominis impii a Deo, et hereditas verborum eius a Domino.

CHORUS.

Quoniam, qui malignantur, exterminabuntur, sustinentes autem Dominum: ipsi hereditabunt terram, et delectabuntur in multitudine pacis. Quia peccatores peribunt. Inimici vero Domini mox ut honorificati fuerint et exaltati, deficientes, quemadmodum fumes deficient.

IOB.

Attendite me, et obstupescite, et superponite digitum ori vestro: et ego, quando recordatus fuero, pertimesco, et concutit carnem meam tremor. Quare ergo impii vivunt, sublevati sunt, confirmatique divitiis? Domus eorum securæ sunt et pacatæ, et non est virga Dei super illos. Quis mihi tribuat, ut sim iuxta menses pristinos secundum dies, quibus Deus custodiebat me, quando splendebat lucerna

evil and thou dost imitate the tongue of blasphemy. It is thine own mouth and not mine that condemneth thee, yea thine own lips shall testify against thee.

THE FRIEND.

For the light of the wicked shall perish and the spark of his flame shall die in darkness.

THE WOMAN.

Light shall be extinguished within his dwelling-place evermore, and the candle which hangs above his head shall not light him.

THE WOMAN AND THE FRIEND.

Heaven shall lay him bare, his iniquity uncover, and earth shall reveal him and rise against him. The increase of his house shall flow away from him: in the day of God's anger it shall be taken. This is the heritage which the Lord appointeth unto wickedness, the portion granted to wicked men.

CHORUS.

Woe to them, all evil doers: they shall be accursed; but the faithful, they that wait on God, they shall inherit the earth, in the ways of peace they shall find abundant sweetness. But all evil-doers shall perish. He shall cast out all his enemies; they shall vanish at the moment when they have been raised to honor and proudly exalted; as in smoke they shall be consumed away.

JOB.

Now hearken to me and be astonished, and let your finger-tips lie on your mouth for wonder, and mark me, when I do bethink me how it is, I am fearful, my body is shaken with trembling. Wherefore do the impious flourish, why are they upheld, how do they come to prosperity? Safe are their houses and free from harm, and God holdeth not his rod of wrath above them. Who would believe it so, that but yesterday were

eius super caput meum, et ad lumen eius ambulabam in tenebris? Sicut fui in diebus adolescentiæ meæ, quando erat Omnipotens mecum, et in circuitu meo pueri mei. Iustitia indutus sum: et vestivi me, sicut vestimento et diademate, iudicio meo. Dicebamque: In nido meo moriar, et sicut palma multiplicabo dies.

#### MULIER.

Beati omnes, qui timent Dominum, qui ambulat in viis eius.

#### IOB.

Radix mea aperta est secus aquas, et ros morabitur in messione mea.

#### AMICUS.

Labores manuum tuarum quia manducabis.

#### CHORUS.

Beatus es, et bene tibi erit. Uxor tua, sicut vitis abundans, in lateribus domus tuæ. Ecce, sic benedicetur homo, qui timet Dominum.

#### IOB.

Quis mihi tribuat auditorem, ut desiderium meum audiat Omnipotens. Per singulos gradus meos pronuntiabo illum, et quasi principii offeram eum.

the old days, the months departed, when the Lord held me in his mighty hand, days when the flame of his splendor spread its brightness all about me, and beneath his light I walked in safety through the darkness? Even so my way was lighted through all the days of my ripeness, when the Lord in his mercy was with me and in a circle my children gathered about me. In righteousness I wrapped myself, I had clothed me with the robe of justice, it was a diadem, a garment about me. Then I said: I shall die in the nest that shelters me, and like the palm tree number my days full many.

#### THE WOMAN.

Blessed, thrice blessed, are they who fear the Lord, who follow in his ways forever.

#### JOB.

Then my roots were uncovered beside the waters, and dew from night to morning lay upon my branches.

#### THE FRIEND.

For what thine hands produce by labor thou shalt consume it.

#### CHORUS.

And blessed be, thou shalt be called happy. For beside thee as a vine that is laden, shall the wife of thine house be fruitful. Lo, how that man shall be blessed who walketh in the fear of God.

#### JOB.

Oh, would that there were one who should hear me, oh, my desire is great that thou shouldst hear my prayer, Almighty God. And I will declare my reasons, yea, one by one pronounce them, and as to a prince will I come before thee.

## VOX DEI.

(Ex turbine.)

Quis est iste involvens sententias sermonibus imperitis? Accinge sicut vir lumbos tuos: interrogabo te, et responde mihi. Ubi eras, quando ponebam fundamenta terræ? indica mihi, si habes intelligentiam. Quis posuit mensuras eius, si nosti? vel quis tetendit super eam lineam? Super quo bases illius solidatæ sunt? aut quis demisit lapidem angularem eius, cum me laudarent simul astra matutina, et iubilarent omnes filii Dei? Numquid ingressus es profunda maris, et in novissimis abyssi deambulasti? Numquid apertæ sunt tibi portæ mortis, et ostia tenebrosa vidisti? Numquid nosti ordinem cœli, et pones rationem eius in terra? Numquid elevabis in nebula vocem tuam, et impetus aquarum operiet te? Numquid mittes fulgura, et ibunt, et revertentia dicent tibi: Adsumus? Accinge sicut vir lumbos tuos: interrogabo te, et indica mihi. Numquid irritum facies iudicium meum, et condemnabis me, ut tu iustificeris? Et si habes brachium sicut Deus, et si voce simili tonas? Circumda tibi decorem, et in sublime erigere, et esto gloriosus et speciosus induere vestibus: disperge superbos in furore tuo, et respiciens omnem arrogantem humilia.

## IOB.

Unde ergo sapientia venit? et quis est locus intelligentiæ?

## THE VOICE OF JEHOVAH.

(From the whirlwind.)

What is this man who thus darkens counsel, speaking words that are vain and foolish? Now summon up thy courage to hear me: I will demand of thee and thou shalt answer me. Where wert thou when I made the earth and laid its deep foundations? Answer and tell me, if thou hast true understanding. If thou dost know, who hath determined the measures, or who hath laid the line and marked the boundaries? How are the foundation walls made and where do they stand? And who laid down the corner stone whereon they are founded? Then all the stars of morning praised me and sang for joy, and all the sons of God uplifted their voices. Hast thou explored the sea, even the deepest waters, into the uttermost abyss hast thou gone to search it? And have the gates of death opened out before thee, and hast thou beheld the shadowy portals? Dost thou know how heaven is appointed, and canst thou set on earth a heavenly dominion? And canst thou raise up thy voice, canst thou lift it to the clouds, and will the flood of waters abundantly flow? Canst thou send the lightning flash, and running before thee will it obey thee saying: Here am I? Now summon up thy courage to hear me: I will demand of thee and thou shalt give answer. Wilt thou make mine authority a scorn and a by-word? Wilt thou condemn my law that thou mayest be righteous? For hast thou an arm as strong as is my arm and a voice as strong as my thunder? Enfold thyself in all honor and raise thyself to high excellence, and be thou full of glory, and find thou beautiful garments to cover thee. Then scatter the mighty with thy voice of anger and beholding the proud and haughty teach them humility.

## JOB.

Where then shall I seek the source of all wisdom? Who is the author of understanding?

## MULIER.

Deus intelligit viam eius, et ipse novit locum illius. Et dixit homini: Ecce timor Domini, ipsa est sapientia, et recedere a malo, intelligentia.

## IOB.

Scio, quia omnes potes, et nulla te latet cogitatio. Auditum auris audivi te, nunc autem oculus meus videt te. Idcirco ipse me reprehendo, et ago pœnitentiam in favilla et cinere.

## MULIER.

Diligam te, Domine, fortitudo mea. Laudans invocabo Dominum, et ab inimicis meis salvus ero.

## AMICUS.

Dolores inferni circumdederunt me: pœocupaverunt me laquei mortis.

## IOB.

In tribulatione mea invocavi Dominum, et ad Deum meum clamavi. Et exaudivit de templo sancto suo vocem meam, et clamor meus in conspectu eius introivit in aures eius.

## IOB, MULIER, ET AMICUS.

Commota est, et contremuit terra: fundamenta montium conturbata sunt, et commota sunt, quoniam iratus est eis.

## THE WOMAN.

God only understandeth what is the way thereof, he only knoweth where is the place thereof. And he saith unto man: Lo, all wisdom, this it is, that thou shouldst live in fear of him, and to cast away all evil, is understanding.

## JOB.

I know thou canst do all things, and nothing can be withholden from thy sight. With mine own hearing I heard of thee, but now the eye of my sight beholdeth thee. And therefore mine own lips do condemn me and I am low in penitence; dust and ashes cover me.

## THE WOMAN.

I will love the Lord my God, my strength and my redeemer. I will call upon him, praising him and from mine enemies I shall find salvation.

## THE FRIEND.

The sorrows of darkness folded me round about: the snares and deceits of death fastened upon me.

## JOB.

In anguish and in tribulation I have called upon the Lord, unto God Almighty I cried out. And he gave ear from his holy temple, to my voice he hearkened; my lamentation came before his presence and he opened his ears to hear me.

## JOB, THE WOMAN, AND THE FRIEND.

The earth then shook and the frame of it trembled. On their deep foundations the hills and the mountains swayed, and they shook with fear for the Lord was angered against them.

## CHORUS.

Benedic, anima mea, Domino: Domine, Deus meus, magnificatus es vehementer. Confessionem et decorem induisti, amictus lumine sicut vestimento. Qui fundasti terram super stabilitatem suam: non inclinabitur in sæculum sæculi. Laudate Dominum, omnes gentes: laudate eum, omnes populi. Quoniam confirmata est super nos misericordia eius, et veritas Domini manet in æternum.

## CHORUS.

Praise the Lord, praise him forever, O my soul, Lord God everlasting. How art thou magnified in the highest, how art thou clothed with all majesty and honor! Thou dost put on the light as it were a garment. Thou the earth hast founded steadfast upon its deep foundations that it shall not be moved but shall endure evermore. Praise ye the Lord our God, all ye nations: O all ye people, praise the Lord. For his mercy is ordained over us and the truth of our holy Lord shall abide forever.

# JOB

## PRELUDE

F. S. CONVERSE, Op. 24

Adagio e tranquillo

PIANO

The musical score is written for piano in 4/4 time. It consists of four systems of music. The first system is marked "PIANO" and "Adagio e tranquillo". The second system includes dynamics *pp*, *espress.*, *p*, and *mf*. The third system includes dynamics *f* and *p*. The fourth system includes dynamics *mf*, *f*, and *pp p*. The score features a variety of musical notations including slurs, ties, and dynamic markings.

2

pp

This system contains the first two measures of the piece. The right hand features a melodic line with a slur over the first two measures and a fermata over the second measure. The left hand provides harmonic support with chords and moving lines. A piano (*pp*) dynamic marking is present in the second measure.

pp

trem.

This system contains measures 3 and 4. The right hand continues the melodic line with a slur and a fermata. The left hand has a tremolo (*trem.*) in the first measure. A piano (*pp*) dynamic marking is present in the first measure.

3

Poco più moto e agitato

*f* *sfz*

*f* *sfz* *sffz*

*sfz* *ff*

This system contains measures 5 and 6. The right hand has a fermata in measure 5. The left hand has a tremolo in measure 5. The instruction "Poco più moto e agitato" is written above the staff. Dynamic markings include *f* and *sfz* in the right hand, and *f*, *sfz*, *sffz*, and *ff* in the left hand.

*sfz* *sffz* *f* *sfz* *f*

This system contains measures 7 and 8. The right hand features a series of chords with accents. The left hand has a tremolo in measure 7. Dynamic markings include *sfz*, *sffz*, and *f* in the right hand, and *sfz* and *f* in the left hand.



Largamente e lamentoso

ff sfz sfz riten.

Cantabile ed espress.

a tempo mf sfz

3 3 3 3

3 3 3 3

sempre più moto e animato

mf sfz mf sfz

4

Musical score for the first system, measures 4-7. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and slurs.

Musical score for the second system, measures 8-11. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and slurs. Dynamics include *sfz*, *f*, and *ff*.

Musical score for the third system, measures 12-15. The right hand has a melodic line with slurs and accents. The left hand has a bass line with triplets and slurs. Dynamics include *f*.

8

Musical score for the fourth system, measures 16-19. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *ff* and *trem.*

*accelerando sempre al allegro agitato*

8

Musical score for the fifth system, measures 20-23. The right hand has a melodic line with slurs and accents. The left hand has a bass line with slurs. Dynamics include *sfz*.

8

*sf*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. Both staves feature a series of eighth notes with a dotted line above them, indicating an eighth rest. The dynamic marking *sf* is placed in the lower staff.

8

*dimin. molto*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. Both staves feature a series of eighth notes with a dotted line above them, indicating an eighth rest. The dynamic marking *dimin. molto* is placed in the lower staff.

Allegro agitato.  $\text{♩} = \text{♩}$  former tempo

8

*pp* *sf* *p* *sf* *p*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music is divided into two measures. The first measure has a dotted line above it with an '8' indicating an eighth rest. Dynamic markings *pp*, *sf*, and *p* are in the upper staff, while *pp*, *p*, and *p* are in the lower staff.

8

*sfz* *f.* *p*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music is divided into two measures. The first measure has a dotted line above it with an '8' indicating an eighth rest. Dynamic markings *sfz* and *f.* are in the upper staff, while *f.* and *p* are in the lower staff.

8

*p* *sfz* *mf*

This system contains two staves of music. The upper staff has a treble clef and the lower staff has a bass clef. The music is divided into two measures. The first measure has a dotted line above it with an '8' indicating an eighth rest. Dynamic markings *p* and *sfz* are in the upper staff, while *sfz* and *mf* are in the lower staff.

System 1: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with slurs. Dynamics include *sfz*, *mf*, *sfz*, and *mf*.

System 2: Treble and bass clefs. Treble clef contains a melodic line with slurs and accents. Bass clef contains a rhythmic accompaniment with slurs. Dynamics include *sfz*, *mf*, *sfz*, and *f*. A fermata is present over the final measure of the treble staff.

System 3: Treble and bass clefs. Treble clef contains a complex chordal texture with slurs and accents. Bass clef contains a rhythmic accompaniment with slurs. A measure number '5' is written above the first measure of the treble staff.

System 4: Treble and bass clefs. Treble clef contains a complex chordal texture with slurs and accents. Bass clef contains a rhythmic accompaniment with slurs. Dynamics include *f*.

System 5: Treble and bass clefs. Treble clef contains a complex chordal texture with slurs and accents. Bass clef contains a rhythmic accompaniment with slurs. Dynamics include *mf*, *sfz*, *mf*, *f*, and *mf*. A *sfz* dynamic is also present in the bass clef.

First system of musical notation, featuring a grand staff with two staves. The upper staff contains a melodic line with a slur and a crescendo hairpin. The lower staff contains a bass line with accents. The instruction *cresc. molto* is written below the first measure.

Second system of musical notation, continuing the grand staff. The upper staff has a slur with an '8' above it. The lower staff has accents. The system concludes with a double bar line.

6 Grandioso

Third system of musical notation, starting with a treble clef and a key signature of one sharp. The instruction *sfz* is present. The system includes a slur with an '8' above it and accents.

Fourth system of musical notation, continuing the grand staff. The instruction *fff* is present. The system includes a slur with an '8' above it and accents.

Fifth system of musical notation, continuing the grand staff. The instruction *fff* is present. The tempo marking *Largamente* is written below the first measure, followed by a triplet '3'. The instruction *lunga* is written below the final measure. The system includes a slur with an '8' above it and accents.

*meno mosso* *misterioso*

*p espress.* *pp una corda* *p* *mf*

*Moderato e sostenuto*

*p tre corde cantabile*

*mf espress.*

*f* *poco ritard.*

8 *tranquillo*

8 *p a tempo* *mf marcato il canto*

8

8

8

8

Two systems of piano music. The first system contains measures 8 and 9, and the second system contains measures 10 and 11. The music is in a minor key and features a complex texture with many beamed notes and slurs.

8

Two systems of piano music. The first system contains measures 12 and 13, and the second system contains measures 14 and 15. The music continues with a similar complex texture of beamed notes and slurs.

*sempre più animato*

9

Two systems of piano music. The first system contains measures 16 and 17, and the second system contains measures 18 and 19. The tempo marking *sempre più animato* is placed above the first system. The music shows a clear increase in rhythmic activity.

Two systems of piano music. The first system contains measures 20 and 21, and the second system contains measures 22 and 23. The music continues with a complex texture of beamed notes and slurs.

*cresc.*

Two systems of piano music. The first system contains measures 24 and 25, and the second system contains measures 26 and 27. The tempo marking *cresc.* is placed above the first system. The music continues with a complex texture of beamed notes and slurs.



The first system of music consists of two staves. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals. The bass staff provides a harmonic accompaniment with similar rhythmic values. The key signature has two flats, and the time signature is not explicitly shown but appears to be common time.

The second system continues the piece. It features a dynamic marking of *ff* (fortissimo) in the treble staff. The music shows a crescendo in the bass line, indicated by a wedge-shaped hairpin. The treble staff has chords and moving lines.

The third system includes a dynamic marking of *sffz* (sforzando) in the treble staff. A measure rest is present in the treble staff, indicated by a vertical line with a diagonal slash. The bass line continues with a melodic and harmonic progression.

The fourth system also features a dynamic marking of *sffz* in the treble staff. Similar to the previous system, there is a measure rest in the treble staff. The bass line shows a steady melodic flow.

The fifth system contains two dynamic markings: *ff Largamente* in the treble staff and *sff* in the bass staff. The tempo is marked as *Largamente* (very slowly). The music concludes with a final chord in the treble and a melodic phrase in the bass.

10 8

*ff*

This system contains two measures of music. The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment. The dynamic marking *ff* is present.

8

*sffz sempre più animato* *f* *sffz f*

This system contains two measures. The first measure includes the instruction *sffz sempre più animato* and the dynamic *f*. The second measure includes *sffz f*. The music shows a transition in the right hand.

*ff* *ff ritard.*

This system contains two measures. The first measure has the dynamic *ff*. The second measure has *ff ritard.* and shows a change in the right hand's texture.

Molto largamente

8

*fff* *sffz*

This system contains two measures. The first measure has the dynamic *fff*. The second measure has *sffz*. The music is marked *Molto largamente* and features a prominent bass line with doublets.

*sffz* *poco riten.*

This system contains two measures. The first measure has the dynamic *sffz*. The second measure has *poco riten.* and shows a change in the right hand's texture.

*a tempo*

11

8

*ff*  
*dim. sempre*

8

*mf poco a poco ritardando*

*p*

Adagio

*pp*

*p*

12

*pp una corda*

*A Woman of Israel. (Mezzo Soprano)*

Moderato *p*

Mi - se  
Have thou

*ppp* *tre corde*

*poco rall.* *a tempo*

re - re mi - hi, Do - mi - ne, et ex -  
mer - cy up - on us, Lord our God, in ac -

au - di o - ra - ti - o - - - - - nem me - am.  
cor - dance with thy lov - - - - - ing kind - ness.

*p*

13 *Small Chorus*4 Sopranos *p dolce espress.**mf*

In te, Do - mi - ne, spe - ra - - vi, non con -  
In Thee, O our God, we lay our trust, Let us

4 Altos

*p dolce espress.**mf*

In te, Do - mi - ne, spe - ra - - vi, non con -  
In Thee, O our God, we lay our trust, Let us

4 Basses

*p dolce espress.**mf*

*mf*

fun - dar in ae - ter - num: \_\_\_\_\_ in ju - sti - ti - a  
 ne - ver be con - found - ed: \_\_\_\_\_ In thy jus - tice and

fun - dar in ae - ter - num: \_\_\_\_\_ in ju - sti - ti - a  
 ne - ver be con - found - ed: \_\_\_\_\_ In thy jus - tice and

tu - a li - be - ra me. In - cli - na ad me au - rem tu -  
 mer - cy de - li - ver thou me. In - cline thou thine ear to thy ser -

tu - a li - be - ra me. — In - cli - na ad me au - rem tu -  
 mer - cy de - li - ver thou me. — In - cline thou thine ear to thy ser -

*f* 15 *sffz* *mf*

am: ac - ce - le - ra, ut e - ru - as me. In ma - nus  
vant, and be thou Lord, my fortress and rock. In - to thy

*f* *sffz* *mf*

am: ac - ce - le - ra ut e - ru - as me. In ma - nus  
vant, and be thou Lord, my fortress and rock. In - to thy

*p* *The Woman* *p*

tu - as com - men - do spi - ri - tum me - um: — re - dé -  
hands I com - mit my spi - rit for - ev - er. — Thou hast re -

*p*

tu - as com - men - do spi - ri - tum me - um: —  
hands I com - mit my spi - rit for - ev - er. —

*f*

mi - sti — me Do - mi - ne De - us ve - ri -  
 deem - ed — me Lord our Re - deem - er God our

*mf*

ta - tis.  
 Sav - ior.

*animato*

*p* *cresc. molto*

*Full Chorus*  
 Allegro con molto fuoco

*ff*

Lau - da - te Do - mi - num,  
 Praise ye our Lord on high,

*ff*

Lau - da - te Do - mi - num,  
 Praise ye our Lord on high,

*ff*

*sffz* *sfffz* *ff*



*fff*

lau - - da - te  
praise ye our

*fff*

lau - - da - te  
praise ye our

*fff*

*fff*

Do - - mi - num, lau - da - - te om - nes  
Lord \_\_\_\_\_ on high, O all \_\_\_\_\_ ye na - tions

Do - - mi - num, lau - da - - te om - nes  
Lord \_\_\_\_\_ on high, O all \_\_\_\_\_ ye na - tions

*fff*

*fff* *f*

gen - tes: lau - da - te e - um.  
 praise him. Praise ye our Fa - ther,

*fff* *f*

gen - tes:  
 praise him.

*fff* *fffz*

18 *ff poco largamente*

om - - nes  
 all ye

*f* *ff*

lau - da - te e - um, om - - nes  
 Praise ye our Fa - ther, all ye

*f* *ff cant.* *poco largamente*

po - pu - li, om - nes po - pu - li. *fff*  
 na - tions, praise him, praise the Lord.

po - pu - li om - nes po - pu - li. *fff*  
 na - tions praise him praise the Lord.

Musical notation for the first system includes vocal staves with lyrics and piano accompaniment with triplets and sixteenth-note patterns.

Musical notation for the second system consists of five empty staves, likely representing a rest or a section where the instruments are silent.

Musical notation for the third system includes piano accompaniment with triplets and sixteenth-note patterns. The tempo marking *poco rit.* is present.

## Poco meno mosso e cantabile

*mf*  
 Quo - ni-am con-fir-ma - ta est su - per nos mi-se-ri -  
 For his mer - cy is or - dained o - ver us un-to the  
*mf*

## Poco meno mosso e cantabile

*mf*

19

*mf* Quo - ni-am con-fir-ma - ta est  
 For his mer - cy is or - dained  
*mf*  
 cor - di - a e - jus.  
 life ev - er - last - ing.

*cresc.*

su - per nos mi-se-ri - cor - di - a e - jus,  
o - ver us un-to the life ev - er last - ing

*cresc.*

su - per nos mi-se-ri - cor - di - a e - jus  
o - ver us un-to the life ev - er last - ing

*cresc.*

*f cresc.* Ma - net ve - ri - tas Do . . . - mi -  
For the truth of our Ho - - - ly

*f cresc.* Ma - net ve - ri - tas Do - - - mi  
For the truth of our Ho - - - ly

*f cresc.* *ff*

*cresc.* *ff*

*ff*  
*piu mosso*

*ff*

ni, ma - net in ae - -  
Lord shall a - bide e - -

*ff*

ni, ma - net in ae - -  
Lord shall a - bide e - -

*ff*
*ff**opp.**a.**fff**fff**animato molto*

ter - - num. Lau - da - - te  
ter - - nal. O all - - ye

*fff**fff**animato molto*

ter - - num. Lau - da - - te  
ter - - nal. O all - - ye

*fff**fff**animato molto**fff*

20

om - nes gen - tes. \_\_\_\_\_  
 na - tions praise God. \_\_\_\_\_

om - nes gen - tes. \_\_\_\_\_  
 na - tions praise God. \_\_\_\_\_

*L.H.*

*stringendo*

*fff dim. molto e ritard.*

## Lento e lamentoso

Job (Tenor)

*mf*

Pe-re-at di - es  
Per-ish the morn - ing

*a tempo*

*mf* — *sfz* *p* *mf rit.* *p*

*cresc.* *molto rit. e largamente ff*

in qua natus sum, et nox, in qua dictum est: Conceptus est ho - mo  
in which I was born, the night when a child was born, was born into sor - row

*cresc.* *ff*

*molto rit. e largamente*

21

*mf*

Di - es il - le ver -  
Turn that day in - to

*a tempo* *ritard.* *a tempo*

*mf* *p* *mf* *p*

*ritard.*

*cresc.*

ta - tur in te - ne - bras: non requi - rat e - um de - su - per De - us, et  
dark - ness and sha - dow: let the eye of God be ne - ver up - on it, and

*cresc.*



*f* *ff* *ritard.* *Piu moto ed agitato*  
*a tempo*

non il-lu-stre-tur lu-mi-ne. ma-le-di-cant e-i,  
let not his light shine down on it. Let them curse that day,

*f* *sffz* *ritard.* *mf* *mf a tempo*

22 *cresc.*

qui ma-le-di-cunt di-e-i, qui pa-ra-ti sunt  
they who have curs-ed the day-light, who are ready to raise,

*f* *meno mosso e largamente*

su-sci-ta-re Le-vi-a-than. Nunc e-nim dor-mi-  
ready to raise up Le-vi-a-than. For I should be in

*f*

*poco rit.*

ens— si-le-rem, et som-no me-o re-qui-es-ce-rem  
slum-ber si-lent, and deep in sleep lie rest-ing qui-et-ly

*poco rit.*

*a tempo p*

cum re - gi - bus et con - su - li - bus ter - - rae qui ae -  
 Like un - to kings and to coun - sel - lers migh ty who have

*a tempo p*

23

di - fi - cant si - bi so - li - - tu - - nes. I - bi  
 built pla - ces des - o - late in sol - i - tude. Where the

*f*

*mf*

im - pi - i ces sa - ve - runt a tu - mul - tu, et i - bi  
 wick - ed no long - er vex and cease their cla - mor, and where the

*ff. ritard.*

requi - e - ve - runt fes - si ro - bo - - re.  
 souls that are wea - ry lie in long slum - - ber.

*ritard.*

*a tempo*

*ff*

*ff*

## 24 Piu mosso ed agitato

*a tempo*

*a tempo*  
*ff*  
*sfz*  
*ff*

## Tempo I Lento e lamentoso

*sfz* *f* *sfz* *mf*  
*ritard.*  
Qua-re mi-se-ro  
Oh why are light and  
*a tempo*

da - ta est lux, et vi - - ta his, qui in  
life sent un-to him, whose way is hid and whose

*Largamente, quasi recit.*  
25 *ff*  
a - ma - ri - tu - di - ne a - ni - mi sunt? qui exspec-tant  
spi - rit is cloud - ed with bit - ter - ness? and for death he

*sffz*

mor - - - tem, qui ex - spec - tant  
wait - - - eth, and for death he

*sffz*  $\rightarrow$  *f* *sffz*

*f* *molto doloroso*

mor - - - tem, et — non  
wait - - - eth, and — death

*sffz*  $\rightarrow$  *f* *ff* ritard.

*ff* 26

ve - nit. comes not.

*Lento e lamentoso*

*sffz*  $\rightarrow$  *a tempo* *f*  $\rightarrow$  *sffz*  $\rightarrow$  *dim.*

*ritard.*

*p*  $\rightarrow$  *sffz*  $\rightarrow$  *dim.*  $\rightarrow$  *p*

## Allegro non troppo, ma agitato

Piano introduction in 4/4 time, key of B-flat major. The right hand features a rapid sixteenth-note arpeggiated pattern. The left hand provides a simple harmonic accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano), with a crescendo leading to *sfz* (sforzando).

*The Friend (Baritone)*

Vocal entry for the baritone. The vocal line begins with a half rest followed by a series of eighth notes. The piano accompaniment continues with the arpeggiated pattern. Dynamics include *mf* (mezzo-forte) and *sfz* (sforzando).

*mf* In ho - ro - re vi - si - o - nis noc -  
In the hor - ror of a vis - ion of

Continuation of the vocal line. The piano accompaniment features a crescendo leading to *sfz* (sforzando).

tur - nae, — quan - do so - let so - per oc - cu - pa - re  
dark - ness — when the earth was sunk in slum - ber and the

Continuation of the vocal line, starting at measure 27. The piano accompaniment continues with the arpeggiated pattern and *sfz* (sforzando) dynamics.

27 ho - mi - nes, — pa - vor te - - nuit me, et  
night was still, — ter - ror filled my heart with

tre - mor, et om - nia os - same - a per - ter - ri - ta  
 tremb - ling, and all my be - ing quiver'd with won - der and

*sfz*

sunt, \_\_\_\_\_ et cum spi - ri - tus me prae -  
 fear. \_\_\_\_\_ Be - hold a spi - rit came in

*f* \_\_\_\_\_ *ff* **28**

*sfz* *mf*

sen - te tran - si - ret, in - ho - ru - e - runt  
 pres - ence be - fore me, and my flesh was cold and my

*sfz*

pi - li car - nis me - ae. Ste - tit qui - dam,  
 heart was chill with-in me. Si - lent stand - ing

cu - jus non ag - nos - ce - bam  
 saw I one whose face I

29  
 vul - tum, im  
 knew not, and the

a - go co - ram oc - cu - lis me - is, et  
 sha - dow of a form was be - fore me, and a

vo-cem qua-si au - rae le - nis au - dà - vi  
voice as of a wind came out from the dark - ness

*f*

30

*Misterioso*

*pp* *mf cresc.*

*molto* *ff*

31 *Largamente* *ff recit.*

Numquid ho - mo De - i com - pa - ra - ti - o - ne  
How if man com - pare him - self to God al - migh - ty,

*sffz* *colla voce* *f* *sfz*



ju - sti - fi - ca - bi - tur?  
shall he be jus - ti - fied?

For - si - tan — ve - sti - gi - a  
For by man — shall God and his

De - i com - pre - hen - des,  
ways be com - pre - hend - ed.

et u - sque ad per - fec - tum Om - ni - po - ten - tem re - pe - ri -  
and shall his high per - fec - tion un - to a mortal be clear to

es?  
see?

ritard.

*ff* *f* *mf* *cresc.* *sfz* *sfz*

*ff* *dim.* *f*

32

*ff* *sfz* *f*

*sfz* *sfz* *ff*

*fff*

33  
*a tempo*  
*meno mosso*

*p* Ex - cel - si - or coe - lo est, et  
More high than the Heav'n is He, and

*p* *pp a tempo meno mosso*

quid fa ci - es? pro - fun - di - or in -  
what canst thou know? Deep - er than Hell our

fer - no, et un - de cog - no - sces?  
Lord is and what can man un - der - stand?

34 *Poco sostenuto* ♩ = ♪

*p*

*mf*

Si i - ni - qui - ta - tem, quae  
If thou put - test - from thee all

est in ma - nu tu - a, ab -  
wick - ed - ness and e - vil thou

*f*

stu - le - ris a te, et non man - se - rit in ta - ber - na - cu - lo  
hold - est in thine hands and if thou wilt cast out from thy dwelling place

*f*

tu - o in - ju - sti - ti - a:  
all thy in - jus - tice and sin:

*poco rit.*

*f sfz poco rit.*

35 *a tempo meno mosso e largamente*

*mf* tunc le - va - re po - te - ris  
 thou canst raise an in - no - cent

*p* *una corda*

fa - ci - em tu - am,  
 face to him pure,

et e - ris sta - bi - lis,  
 and whol - ly with - out stain,

et non ti - me - bis. Mi  
 and thou shalt fear not. Thy

se - - ri - ae o - - bli - vi -  
mi - - se - ry shall be for -

8.

*f.*  
sce - - ris, et qua - si a -  
got - - ten and e - ven as

36 *poco a poco piu mosso e cresc.*

qua - - rum, quae prae - te - ri -  
wa - - ters that pass and re -

*tre corde*

e - - runt, re - cor - da - be - ris.  
turn not, it shall pass a - way

Et qua - si me - ri - di - a - nus  
and bright - ness like un - to noon - day

This system contains the first vocal line and piano accompaniment. The vocal line is in a bass clef with a key signature of two flats. The piano accompaniment consists of a treble and bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

ful - - gor con - sur - get ti - bi  
splen - - dor shall shine up - on thee

This system continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *ff* (fortissimo) at the beginning of the phrase. The piano accompaniment also features a dynamic marking of *ff* in the bass line.

ad ves - per - am:  
when eve - ning falls,

This system continues the vocal line and piano accompaniment. The vocal line includes a dynamic marking of *sffz* (sforzando) at the beginning of the phrase. The piano accompaniment also features a dynamic marking of *sffz* in the bass line.

This system continues the piano accompaniment from the previous system. It features a dynamic marking of *sffz* (sforzando) in the bass line. The piano part continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

*sfz* *poco rit.*

37 *a tempo* *ff*

et and cum when te thou con - sum - tum hast thought thy

*ff*

pu - ta - ve - - ris, o - ri - e - ris,  
 life con - sum - ed, thou shalt shine forth,

*f cresc.*

*sfz* *mf*

o - ri - e - ris, o - ri - e - ris ut lu - ci  
 thou shalt shine forth, thou shalt shine forth like Lu - ci

*sfz* *f* *sfz* *sfz*

*rit.*

38 *a tempo*

fer.  
fer.  
*a tempo* *cresc.*

This system contains the first two staves of music. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature. It begins with a fermata over a whole note chord, followed by a series of chords and eighth-note patterns. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes with accents. Dynamics include *fer.* and *cresc.*

*fff* *f* *dim.*

This system contains the third and fourth staves. The upper staff continues with chords and melodic lines. The lower staff features a more active eighth-note accompaniment. Dynamics include *fff*, *f*, and *dim.*

This system contains the fifth and sixth staves. The upper staff has a series of chords. The lower staff continues with eighth-note accompaniment. Dynamics include *mf* and *dim. e ritard.*

*mf* *dim. e ritard.*

This system contains the seventh and eighth staves. The upper staff features chords and melodic fragments. The lower staff continues with eighth-note accompaniment. Dynamics include *mf* and *dim. e ritard.*



Adagio molto sostenuto e tranquillo

39

The Woman

*p*

Do - mi - ne Do - mi - nus no - ster, quam ad - mi - ra - bi - le est  
 Fath - er Je - ho - vah al - migh - ty, how is thy name in all the

no - men tu - um in u - - ni - ver - sa ter - ra!  
 earth call'd wond'rous, by all — the na - tions prais - ed!

*mf* 40 *f*

Quo - ni - am e - le - va - ta est mag - ni - fi - cen - ti - a  
 How is thy glo - ry raised on high, how is thine ex - cel - lence

*p* *cresc.* *f*

*poco rit.* *a tempo*

tu - a su - per coe - los. *mp* Quo - ni - am vi - de - bo coe - los tu - os,  
 in the heav'n ex - al - ted! For mine eyes be - hold the heav'n thou madest,

*a tempo*

*poco rit.* *p*

o - pe - ra di - gi - to - rum tu - o - rum: lu - nam et stel - las,  
all that thy fingers fashion'd a - bove us; moon - light and star - light

quae tu fun - da - sti. Quid est ho - mo,  
thou hast es - tab - lish'd. What is man, that

quod memor es e - jus? aut fi - li - us ho - mi - nis,  
thou art mindful of him, or what is the son of man,

quo - ni - am vi - si - tes e - um?  
that thou shouldst look down up - on him?

*dim. e poco riten.*

42

*mf* The Woman*a tempo*

Do - mi - ne Do - mi - nus no - ster,  
Fath - er Je - ho - vah al - migh - ty,

Sopranos I &amp; II

*pp*

Do - mi - ne Do - mi - ne  
Lord our God, heav'n - ly Lord!

Altos I &amp; II

*a tempo**mf*

quam ad - mi - ra - bi - le est no - men tu - um!  
how is thy name in all the earth call'd won - drous!

Do - mi - ne, Do - mi - ne, ——— quam  
Lord our God! heav'n - ly Lord, ——— how

*pp*

*unis*  
 ad - mi - ra - bi - le est no - men tu - um  
 is thy name in all earth call - ed won - drous

*unis f*  
 quam ad - mi - ra - bi - le est  
 how is thy name in all earth

*f*

*f* est no - men tu - um *p*  
 by all the na - tions prais - ed

*f*  
 no - men tu - um!  
 call - ed won - drous!

43

*p*

Do - mi - ne Do - mi - ne  
 Lord our God, Lord our God;

Do - mi - ne Do - mi - nus Do - mi - nus no - ster,  
 Lord our God, heav'n - ly Lord, Fath - er Je - ho - vah,

Do - mi - ne Do - mi - nus no - ster,  
 Fath - er, Je - ho - vah al - migh - ty,

*p*

quam ad - mi - ra - bi - le est no - men tu - um  
 how is thy name in all the earth call'd won - drous!

quam ad - mi - ra - bi - le est no - men tu - um  
 how is thy name in all the earth call'd won - drous!

44 *f*

Do - mi - ne Do - mi - nus no - ster,  
 Lord our God, Fath - er al - migh - ty,

Do - mi - ne Do - mi - nus no - ster,  
 Fath - er Je - ho - vah al - migh - ty,

Do - mi - ne Do - mi - nus no - ster,  
 Fath - er Je - ho - vah al - migh - ty,

*mf*

quam ad - mi - ra - bi - le  
 how shall thy name be praised

*mf*

quam ad - mi - ra - bi - le  
 how shall thy name be praised

*mf*

*f* *ff*

quam ad - mi - ra - bi - le est no - men tu - um est  
how is thy name in all the earth call'd wondrous, thy

est  
thy  
*f*

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The first vocal line begins with a forte (*f*) dynamic and a fermata over the first measure. The second vocal line has a fermata over the first measure and then a single note on the second measure with a forte (*f*) dynamic. The piano accompaniment features a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* and *ff*.

45 *cresc.* *fff*

no - men tu - um in u - ni - ver - sa - ter - ra!  
name call'd wondrous, by all the na - tions prais - ed!

no - men tu - um in u - ni - ver - sa ter - ra!  
name call'd wondrous, by all the na - tions prais - ed!

*cresc.*

The second system of the musical score begins at measure 45. It features three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff. The first vocal line starts with a *cresc.* marking and a *fff* dynamic. The second vocal line has a *fff* dynamic. The piano accompaniment includes a *cresc.* marking and dynamics of *f*, *ff*, and *fff*. The piano part features a complex texture with chords and moving lines in both hands.

Do - mi - ne  
Lord our God,

*f cresc.* *sfz*

*p ritard.* *mf a tempo* 46 *p*

Do - mi - ne! Do - mi - ne! Do - mi - nus nos - ter! Do - mi - ne  
heav'n - ly Lord! Father Je - ho - vah al - migh - ty! Fath - er Je -

Do - mi - ne Do - mi - nus nos - ter!  
heav'n - ly Lord! Fath - er al - migh - ty!

*p*  
*ritard.* *a tempo*



Do - mi - nus nos - ter! Do - mi - ne Do - mi - nus nos - ter!  
 ho - vah al - migh - ty! Fath - er Je - ho - vah al - migh - ty

*pp*

Do - mi - ne! Do - mi - ne! Do - mi - ne!  
 Lord our God! heav'n - ly Lord, Lord our God,

*pp* *pp*

Do - mi - ne! Do - mi - ne!  
 Lord our God! Lord our God

*pp*

47 *Job*  
*f recit.*

Di - cam De - o:  
 I will say, Lord,

*ppp*

Do - mi - ne!  
 heav'n - ly Lord!

*ppp*

*sfz sfz p*

## Allegro con molto fuoco

*f*

no - li me con - dem - na -  
 be thou slow to con - demn

*mf* *sfz* *sfz* *sfz*

re: in - di - ca mi - hi,  
 me; let me see clear - ly

48 *f*

cur me i - ta ju - di - ces. Num - quid  
 why thou so hast judg - ed me. Dost thou

*sfz*

bo - num ti - bi vi - de - tur,  
 think it good to opp - ress me,

*sfz* *sfz* *ff*

si ca - lum - ni - e - ris me, et op -  
and con - trive to do me ill, and tor -

*sfz*

pri - mas me o - - pus ma - nu - um tu -  
ment my soul? On - - ly thou a - lone hast

*ff* 49

*ff*

a - - rum, et con - si - li - um  
made me, but the coun - sels of

*mf*

im - pi - o - rum ad - ju - ves?  
wick - ed men thou hast sus - tained.

50 *f*

Num - quid  
Are the

*sfz* *mf*

*il basso marcato*

*ff* *f*

o - cu - li car - ne - i ti - bi sunt: aut si - cut vi - det  
eyes of the Lord like to mor - tal eyes, and e - ven as a

*sfz* *ff* *mf*

*ff*

ho - mo, et tu vi - de - bis?  
man sees dost thou be - hold us?

*sfz* *ff*

51 *f*

Num - quid si - cut di - es ho - mi - nis di - es  
 Is thy day told as the day of a man is

*sff* *mf* *f*

*f*

tu - i, et an - ni tu - i si - cut hu -  
 count - ed, and can the years thou knowest like

*sfz* *mf*

52 *mf*

ma - na sunt tem - po - ra, ut.  
 hu - man years be num - bered, that

*sfz* *mf*

*f*

quae - ras i - ni - qui - ta - tem me - am,  
 thou in my heart dost seek of - fen - ces,

*f*

*mf*

et pec - ca - tum — me - um scru -  
and that thou dost — search for my

*sfz*

*mf*

*ff*

te - - - ris? et sci - - -  
weak - - - ness? Thou know

53. *ff*

*ff > f*

*sfz > f*

*f*

as qui - a ni - hil im - pi - um —  
est I have ne - ver sinned nor done i -

*mf*

*mf*

fe - - ce - rim, cum sit ne - -  
ni - - qui - ty, and that no

*mf*

mo qui de ma - nu tu - a pos - sit er - ru -  
power from the hand of God my spir - it can de -

*f*  
e - - - - re.  
li - - - - ver.

*f*

54 *Moderato e risoluto* ♩ = ♩.

Quan-tas ha-be-o i-ni-qui-ta-tes, et pec-ca-ta, and mine er - rors,  
Tell me all my sins and my transgressions, and mine er - rors,

*sfz* *sfz* *sfz* *sfz*

sce-le-ra me - a et de-lic - ta  
show me mine e - vil, mine of - fen - ces,

*sfz* *sfz* *sfz* *sfz*

*ff*

o - - - - - sten - - - - - de  
o - - - - - pen - - - - - them

*cresc. molto*

*mf*

mi - - - - - hi: - - - - - Cur fa - ci - em  
to - - - - - me! - - - - - Why hid - est thou

*sfz*

tu - am ab - scon - dis, et ar - bi - tra - ris me i - ni - mi - cum  
from me thy face and con - si - der - est thou me as one who of -

*sfz*

tu - - - - - um?  
fends - - - - - thee?

*ff*



55 Allegro moderato, ma agitato

Introduction for the piece. The piano part features a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand. The music is in a minor key and begins with a dynamic marking of *sffz = f*.

*f* *The Friend* *cresc.*

Num - quid sa - - pi - ens  
 Nox in van - i - ty

The first system of the vocal piece. The vocal line is in a bass clef with a dotted quarter note followed by a quarter note. The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic marking is *f* and the instruction *cresc.* is present.

re - spon - de - bit  
 shall a wise man

The second system of the vocal piece. The vocal line has a dotted quarter note followed by a quarter note. The piano accompaniment continues. The dynamic marking is *sffz*.

qua - - si in ven - - tum  
 ut - - ter an emp - - ty

The third system of the vocal piece. The vocal line has a dotted quarter note followed by a quarter note. The piano accompaniment continues. The dynamic marking is *ff*.

lo - - - - - quens,  
rea - - - - - son

The first system consists of a vocal line in bass clef and a piano accompaniment in bass and treble clefs. The vocal line has a long note on 'lo' followed by a rest, then a note on 'rea', another rest, and finally a note on 'quens,'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

*f*  
et im - ple - - bit ar -  
and be filled with the

*sfz* *sfz*

The second system continues the vocal and piano parts. The vocal line has notes for 'et', 'and', 'be', 'filled', 'with', and 'the'. The piano accompaniment includes dynamic markings *f* and *sfz* (sforzando) and accents (>) over certain notes.

do - - re sto - ma - - chum  
ar - - dor of fool - - ish

*sfz*

The third system shows the vocal line with notes for 'do', 'ar', 'dor', 'sto', 'ma', 'chum', 'of', and 'ish'. The piano accompaniment features a *sfz* marking and accents (>) over notes in the treble clef.

*ff*  
su - - - - - um?  
pas - - - - - sion?

*sfz*

The fourth system concludes the vocal line with notes for 'su', 'um?', 'pas', and 'sion?'. The piano accompaniment includes a *ff* (fortissimo) marking and a *sfz* marking.

56

*mf*

ar - gu - is ver - bis  
How shall thy speech con -

e - um,  
fute him,

quae non est ae - qua - lis  
when he can - not take thy

ti - bi,  
mean - ing?  
et lo - tu  
Wilt thou

que - ris, quod ti - bi  
*speak when thy words shall*

*mf*

non ex - pe - dit  
*not a - void thee?*

*mf*  
*p*

57 *mf* *The Woman* *f*  
 Quan - tum in te est e - va - cu - a - sti ti - mo - rem,  
*Yea, with all thy might thou cast - est ter - ror from out thee,*

*mf* *sfz*

et tu - li - sti pre - ces co - ram De - o.  
*and re - strain - est prayer be - fore thy God.*

*mf* *f molto ritard.*

*a tempo*

*mf*

Do-cuit e - nim i - ni-qui-tas tu - a os tu - um,  
 For thy sin and i - ni-qui-ty teach thy lips e - vil,

*cresc.*

et i - mi - ta - ris lin-guam bla - spe-man - ti - um.  
 and thou dost coun - ter-feit the tongue of blas - phe - my.

*mf* *f molto ritard.*

*ff meno mosso* 58

Con-dem-na - bit te os tu - um, et non  
 It is thine own mouth and not mine that con -

*sffz a tempo* *f* *sffz*

*e - demns go, thee;*

This system contains a vocal line in the upper staff and a piano accompaniment in the lower staves. The vocal line begins with a fermata over a whole note, followed by the lyrics "e - demns go, thee;". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

*et la - bi - a tu - a re - spon - de - bunt ti - bi.  
yea thine own lips shall tes - ti - fy a - gainst thee.*

*sfz mf sfz mf*

This system continues the vocal line with the lyrics "et la - bi - a tu - a re - spon - de - bunt ti - bi. yea thine own lips shall tes - ti - fy a - gainst thee." The piano accompaniment includes dynamic markings of *sfz* and *mf* in both hands, and a triplet of eighth notes in the vocal line.

*stringendo molto cresc.*

*p*

This system shows the piano accompaniment continuing. It includes the performance directions *stringendo molto* and *cresc.* (crescendo), and a dynamic marking of *p* (piano).

This system continues the piano accompaniment with various musical notations, including slurs and dynamic markings, leading to the end of the piece.

*Molto meno mosso e cantabile*59 *The Friend* *f*

No - ne lux im - pi - i ex - tin -  
 For the light of the wick - ed shall  
*molto meno mosso*

*sfz*

gue - - - tur, nec splen - de - bit  
 per - - - ish and the spark of his

flam - ma ig - nis e - - - jus  
 flame shall die in dark - - - ness

60 *mf* *The Woman*

Lux ob - ten - e - bre - scet in ta - ber - na - cu - la  
 Light shall be ex - tin - guished with - in his dwelling place  
*mf*

il - li - us et lu -  
 er - er more, and the

cer - na, quae su - per  
 can - dle which hangs a -

*cresc.*

*cresc.*

e - um est, ex - tin -  
 bove his head shall not

*ff*  
 gue - tur.  
 light him .

*sfz*



*poco largamente*61 *ff*

Re - ve - la - bunt coe - li i - ni - qui - ta - tem  
 Heav'n shall lay him bare, his i - ni - qui - ty un

*The Friend*

*ff*

e - jus et ter - ra con -  
 cov - er, and earth shall re -

sur - get ad - ver - sus e - um.  
 veal him and rise a - gainst him.

*mf più dolce*

A - per - tum e - rit ger - men do - mus  
The in - crease of his house shall flow a -

*mf*

A - per - tum e - rit ger - men  
The in - crease of his house shall

*f* *cresc.*

il - li - us, de - tra - he - tur in  
way from him, in the day of God's

*f* *cresc.*

do - mus il - li - us, de - tra he - tur in  
flow a - way from him, in the day of God's

*cresc.*

*ff*

di - e fu - ro - ris De - i.  
an - ger it shall be ta - ken

*ff*

62 *ff* *f*

Haec est pars ho - mi - nis im - pi - i a De - o, et he -  
 This is the he - ri - tage which the Lord ap - point - eth un - to

*ff* *f*

*sffz* *f*

re - di - tas ver - bo - rum e - jus a Do -  
 wick - ed - ness, the portion granted by God's

*sffz* *sffz* *sffz* *ff*

mi - no.  
 de - cree.

*accel.*

## Allegro con fuoco

*f* *cresc. sempre*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*f* *cresc. sempre*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*f*

gnan - - tur,                    ex - ter - mi - na -  
do - - - ers,                    they shall be a -

gnan - - tur,                    ex - ter - mi - na -  
do - - - ers,                    they shall be a -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps (F# and C#). The first measure of the piano part features a dynamic marking of *ff* and an accent (>) over the first note. The piano part includes a sequence of eighth notes in the right hand and chords in the left hand.

The piano accompaniment for the first system shows a right hand with a melodic line of eighth notes and a left hand with chords. A dynamic marking of *ff* is present. A fermata is placed over the eighth measure of the right hand.

*fff*

bun - - - tur,  
curs - - - ed,

*fff*

bun - - - tur,  
curs - - - ed,

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has two sharps. The piano part begins with a dynamic marking of *fff*. The piano part features a complex texture with many sixteenth notes in the right hand and chords in the left hand.

*fff*

The piano accompaniment for the second system shows a right hand with a melodic line of sixteenth notes and a left hand with chords. A dynamic marking of *fff* is present. The piano part includes a sequence of sixteenth notes in the right hand and chords in the left hand. A fermata is placed over the eighth measure of the right hand. The piano part concludes with a dynamic marking of *sfz*.

64 *ff*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*ff*

Quo - ni - am qui ma - li -  
Woe to them all e - vil

*ffz*

*ff*

gnan - tur ex - ter - mi - na -  
do - - ers they shall be a -

*ff*

gnan - tur ex - ter - mi - na -  
do - - ers they shall be a -

*ff*

8

Two systems of vocal staves. The first system has two staves with lyrics: "bun - - - tur," and "curs - - - ed,". The second system also has two staves with the same lyrics. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The lyrics are positioned below the notes.

Piano accompaniment for the first system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a complex, rhythmic pattern of eighth and sixteenth notes with slurs. The left-hand part has a simpler accompaniment of quarter and eighth notes. A dotted line with the number "8" above it spans the first two measures. The marking "marcato" is written above the right-hand staff in the third measure.

Two systems of empty vocal staves, each consisting of two staves. The key signature remains two sharps (F# and C#) and the time signature is common time (C).

Piano accompaniment for the second system. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The right-hand part features a complex, rhythmic pattern of eighth and sixteenth notes with slurs. The left-hand part has a simpler accompaniment of quarter and eighth notes. A dotted line with the number "8" above it spans the first two measures. The marking "fff" is written below the left-hand staff in the first measure, and "dimin." is written above the right-hand staff in the third measure.

65

*p meno mosso e dolce*

sus - ti - nen - tes  
but the faith - ful,

*meno mosso e dolce*  
*poco riten.*  
*p a tempo*

au - tem Do - mi - num:  
they that wait on God,

*p*

ip - si he - re - di - ta - bunt ter - ram,  
e - ven the earth they shall in - he - rit,



*mf*

sus - ti - nen - tes      au - tem Do - mi - num:  
 but the faith - ful,      they that wait on God,

*mf*

66

*mf*

ip - si he - re - di - ta - bunt ter - ram  
 e - ven the earth      they shall in - he - rit

*mf*

*f*

*p* *mf*

sus - ti - nen - tes au - tem Do - mi - num:  
 but the faith - ful, they that wait on God,

*p*

sus - ti - nen - tes au - tem  
 but the faith - ful, they that

*p subito*

*poco a poco cresc.* *mf*

sus - ti - nen - tes au - tem Do - mi - num:  
 but the faith - ful, they that wait on God,

*p* *mf*

Do - mi - num: sus - ti - nen - tes au - tem  
 wait on God, but the faith - ful, they that

*p*

*poco a poco cresc.*

67

ip - si he - re - di - ta - bunt  
e - ven the earth they shall in -

*mf*  
Do - mi - num: ip - si he -  
wait on God, e - ven the

*mf*

Do - mi - num, he - re - - di -  
wait on God, the earth they

*mf*

ter - - ram, et de lec - - ta -  
he - - rit, in a - bun - - dant

*mf*  
ip - si he - re - di - ta - bunt  
e - ven the earth they shall in -

re - di - ta - bunt ter - - ram: et de -  
earth they shall in - he - - rit, in the

ta - - bunt ter - - ram: et de -  
shall in - - he - - rit, in the

*mf*

bun - tur in pa - ce,  
*peace shall find sweet - ness,*

ter - ram: et de - lec - ta  
*he - rit, in the ways of*

lec - ta - bun - tur in mul - ti - tu - di - ne  
*ways of peace they shall find a - bun - dance of*

lec - ta - bun - tur in  
*ways of peace they shall*

in pa - ce,  
*find: sweet - ness,*

bun - tur in mul - ti - tu - di - ne  
*peace they shall find a - bun - dance of*

pa - cis, in mul - ti - tu - di - ne  
*sweet - ness, shall find a - bun - dance of*

mul - ti - tu - di - ne pa - cis,  
*find a - bun - dance of sweet - ness.*

68 *f* *più animato e cresc. sempre*

pa - cis. Qui - a pecca - to - res  
*sweet* - ness. But all evil do - ers,

pa - cis. Qui - a pecca - to - res  
*sweet* - ness. But all evil do - ers,

*f* *più animato e cresc. sempre*

Qui - a pec - ca - to - res  
 But all e - vil do - ers

*più animato e cresc. sempre*

*sfz* *f* *sfz*

pe - ri - bunt. Qui - a pec - ca -  
 they shall die. But all e - vil

pe - ri - bunt. Qui - a  
 they shall die. But all

*ff* *f*

*ff* *f*

pe - ri - bunt. Qui - a  
 they shall die. But all

*ff*

*sfz > f*

*sempre marcato* *ff*

to - - res pe - ri - bunt,  
do - - ers, they shall die,

*ff*

pec - ca - to - res pe - ri - bunt,  
e - vil do - ers, they shall die,

*ff*

pec - ca - to - res pe - ri - bunt,  
e - vil do - ers, they shall die,

*sempre marcato*

*sfz*

*ff* *ff* 69

qui - a pec - ca - to - res  
But all e - vil do - ers,

*f. ff* *ff*

qui - a pec - ca - to - res  
But all e - vil do - ers,

*ff* *ff*

*ff* *ff*

*ff* *sfz* *sfz* *sfz* *sfz*

pe - ri bunt. \_\_\_\_\_  
 they shall die. \_\_\_\_\_

pe - ri bunt, pe - ri bunt.  
 they shall die, shall pe - rish.

pe - ri bunt. \_\_\_\_\_  
 they shall die. \_\_\_\_\_

pe - ri bunt, pe - ri bunt.  
 they shall die, shall pe - rish.

*sfz* *sfz* *sfz* *ritard.*

70 *f*

I - ni - mi - ci ve - ro Do - mi - ni,  
 He shall cast out all his en - e - mies,

I - ni - mi - ci  
 He shall cast out

*f*

I - ni - mi - ci ve - ro Do - mi - ni  
 He shall cast out all his en - e - mies,

*a tempo con molto fuoco*

I - ni - mi - ci  
 He shall cast out

*sfz* *sfz* *sfz* *sfz*

*ff* I - ni - mi - ci ve - ro Do - mi - ni *f* mox ut  
*He shall cast out* all his en - e - mies, they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut  
 all his en - e - mies, *He shall cast out* all his en - e - mies, they shall

I - ni - mi - ci ve - ro Do - mi - ni mox ut  
*He shall cast out* all his en - e - mies, they shall

ve - ro Do - mi - ni I - ni - mi - ci ve - ro Do - mi - ni mox ut  
 all his en - e - mies *He shall cast out* all his en - e - mies, they shall

71

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -  
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,  
 van - ish at the mo - ment they have ris'n,

ho - no - ri - fi - ca - ti fu - e - rint, et ex - al -  
 van - ish at the mo - ment when they have been raised to

ho - no - ri - fi - ca - ti fu - e - rint,  
 van - ish at the mo - ment they have ris'n,

*meno f e poco largamente*



ta - ti, de - fi - ci - en - tes, quem - ad - mo - dum  
 hon - or proudly ex - al - ted, as in smoke they

et ex - al - ta - ti de - fi - ci - en - tes, quem - ad - mo - dum  
 have ris'n to hon - or, proudly ex - al - ted, as in smoke they

ta - ti, de - fi - ci - en - tes, quem - ad - mo - dum  
 hon - or proudly ex - al - ted, as in smoke they

et ex - al - ta - ti, de - fi - ci - en - tes, quem - ad - mo - dum  
 have ris'n to hon - or proudly ex - al - ted, as in smoke they

fu - mus de - fi - ci - ent, quem - ad - mo - dum *ff*  
 shall be con - sum'd a - way, as in smoke they

fu - mus de - fi - ci - ent quem - ad - mo - dum  
 shall be con - sum'd a - way, as in smoke they *ff*

fu - mus de - fi - ci - ent, de - fi - ci - ent.  
shall — be con - sum'd a - way, con - sum'd a - way.

fu - mus de - fi - ci - ent de - fi - ci - ent.  
shall — be con - sum'd a - way, con - sum'd a - way.

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, featuring a bass line with triplet figures and a treble line with chords and melodic fragments.

72 *più animato* *ff*

Quo - ni - am qui ma - li -  
Woe to them, all e - vil

*ff*

Quo - ni - am qui ma - li -  
Woe to them, all e - vil

*ff*

*più animato*

*stffz* — *ff* *stffz*

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The system begins with a tempo change to *più animato* and a dynamic marking of *ff*. The piano accompaniment features a bass line with a rhythmic pattern and a treble line with chords and melodic fragments.

gnan - tur, ex - ter - mi - na -  
do - ers, they shall be a -

gnan - tur ex - ter - mi - na  
do - ers they shall be a -

The first system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand.

8.....

The piano accompaniment for the first system is shown in two staves. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and eighth-note accompaniment. A first ending bracket labeled '8.....' spans the final two measures of the system.

bun - - - tur.  
curs - - - ed.

bun - - - tur.  
curs - - - ed.

The second system consists of four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and chords in the left hand. The system concludes with a double bar line.

8.....

The piano accompaniment for the second system is shown in two staves. The right hand has a melodic line with eighth-note patterns and slurs. The left hand provides harmonic support with chords and eighth-note accompaniment. A first ending bracket labeled '8.....' spans the final two measures of the system. The system concludes with a double bar line.

Allegro molto, quasi presto

73 *f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-  
 Woe to them, all e-vil do-ers they shall be a-

*ff*

*f* *cresc. molto*

Quo-ni-am qui ma-li-gnan-tur ex-ter-mi-na-  
 Woe to them, all e-vil do-ers they shall be a-

*ff*

Allegro molto, quasi presto *cresc. molto*

*f*

*ff*

*ff*

bun - - - - - tur,  
 curs - - - - - ed,

*ff*

bun - - - - - tur,  
 curs - - - - - ed,

*ff*

*ff*

*ff*

74

ex - ter -  
they shall

ex - ter -  
they shall

*stffz*

- mi - na - bun - tur.  
be a - curs - ed.

- mi - na - bun - tur.  
be a - curs - ed.

*fff* *dimin. sempre*

*poco a poco ritenuto*

*sf*

*f* *mf*

75 *Lento e lamentoso*

*a tempo* *mf* *sfz*

*Job* *f* *poco agitato*

*ritard.* *p* *col voce* *sfz > p*

At-ten-di-te me, et ob-stu-pe-sci-te,  
 Now harken to me, and be-as-ton-ish-ed,

*mf* *f*

et su - per - po - ni - te di - gi - tum o - ri ve - stro;  
and let your fin - ger - tips lie on your mouth for won - der;

*sfz > p* *sfz > p* *sfz > p*

76

et e - go, quan - do  
and mark me, when I

*sfz > mf* *ritard.* *a tempo sfz > p* *col voce*

*f* *p*

re - cor - da - tus fu - e - ro per - tim - es - co, et  
do be - think me how it is, I am fear - ful, my

*sfz > p*

*f* *mf* *sfz* *ritard.* *p*

con - cu - tit car - men me - um tre - mor.  
bo - dy is sha - ken with its trembling.

*sfz > mf*

77 *mf* *più agitato* *poco a poco cresc.*

Qua - re er - go im - pi - i vi - vunt, sub - le - va - ti sunt,  
 Where - for do the im - pi - ous flourish, why are they up - held,

*p* *poco a poco cresc.*

con - fir - ma - ti - que di - vi - ti - is? Do - muse - o - rum se - cu - rae sunt, et  
 how do they come to pros - pe - ri - ty? Safe are their hous - es and free from harm, and

non est vir - ga De - i su - per il - los.  
 God holds not his rod of wrath a - bove them.

*ff*

*f cresc. ed accel. molto*

*ff ritard.* *fff*

The musical score is written in G major and 3/4 time. It consists of a vocal line and a piano accompaniment. The piano part features a prominent triplet pattern in the right hand and a more active bass line. Dynamics range from piano (p) to fortissimo (fff). Performance instructions include 'più agitato', 'poco a poco cresc.', and 'ff ritard.'.



78 *mf*

Quis mi - hi tri - bu -  
 Who would be - lieve it

at so, ut sim jux - ta men - ses pris -  
 that but yes - ter - day were the

ti - nos se - cun - dum di - es, qui - bus De - us  
 old days, the months de - part - ed, when the Lord held

cus - to - di - e - bat me, quan - do splen  
 me in his might - y hand. days when the

79

de - bat lu - cer - na e - jus su - per ca - put  
 flame — of his splen - dor spread its bright - ness all — a -

me - um, et ad lu - men e - jus am - bu -  
 bout me, and be - neath his light I walk'd in

la - bamin te - ne - bris?  
 safe - ty thro' the dark - ness?

*f* *mf* *poco rit.* *p*

80 *mf*  
 si - cut fu - i in di - e - bus ad - o - le -  
 e - ven so my way was light - ed thro' all the

*a tempo*

scen - ti - ae me - ae quan - do  
 days of my ripe - ness, when the

e - rat Om-ni-po-tens me - cum  
 Lord in his mer-cy was with me,

et in cir - cu - i - tu me - o pu - e - ri  
 and in a cir - cle my chil - dren gath - er'd a -

me - i.  
 bout me.

81 *p*

Ju - sti - ti - a \_\_\_\_\_ in - du - tus  
*In right - eous - ness \_\_\_\_\_ I wrap my -*

*espress.*

sum: \_\_\_\_\_ et ve - sti - vi me, si-cut  
*self: \_\_\_\_\_ I have cloth - ed me with the*

ve - sti - men - to et di - a - dem - a - te ju - di - ci - o  
*robe of jus - tice, it is a di - a - dem, a gar - ment a -*

me - o.  
*bout me.*

*ritard.*

82 *The Woman*

*Job mp sosten e cantabile*

Di - ce - bam - que: in ni - du - lo me - o mo - ri - ar,  
 Then I said, I shall die in the nest that shel - ters me,

*The Friend*

*Small Chorus*

*pp sempre*

Be - a - ti om - nes, qui ti - ment Do - mi - num,  
 Bless - ed, thrice bless - ed, are they who fear the Lord,

*pp sempre*

*L'istesso tempo ; tranquillo molto*

*pp*

*p*  
Be-  
Thrice

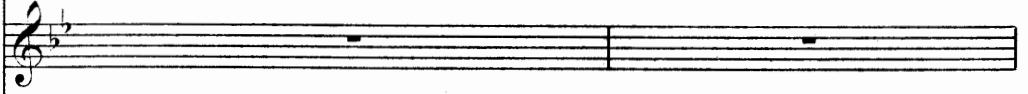
et si - cut pal - ma      mul - ti - pli - ca - bo di - es.  
and like the palm - tree      number my days full ma - ny.

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver.

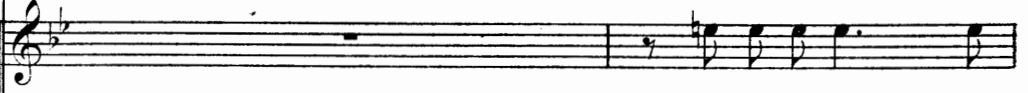
*pp sempre*  
Be - a - ti om - nes qui ti - ment  
Bless - ed, thrice bless - ed, are they who



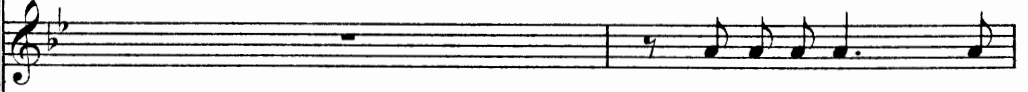
a - ti om-nes, qui ti - ment Do - mi - num,                      qui am - bu - lant in  
*bless-ed are they who fear God al - might - y,                      who fol - low in his*



Be - a - ti om-nes, qui ti - ment Dominum,  
*Thrice blessed are they who fear God al - mighty,*

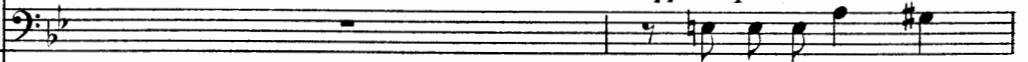


qui ti - ment Do - mi -  
*are they who fear the*

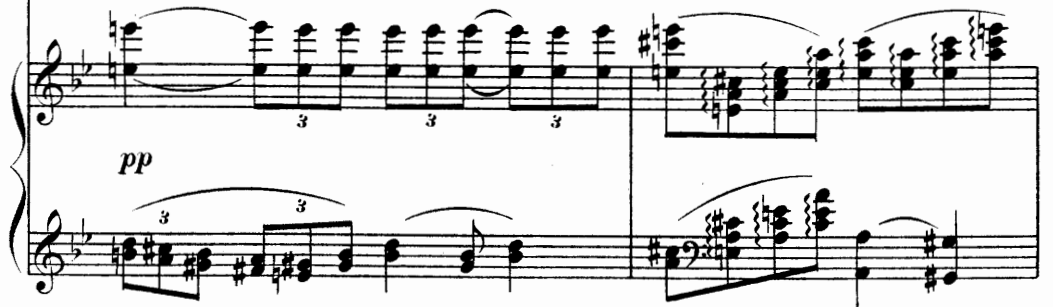


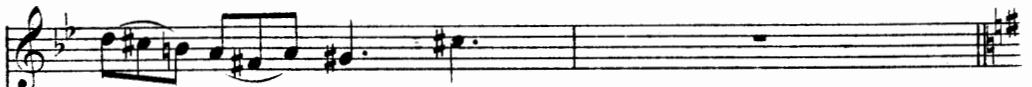
Do - mi - num, \_\_\_\_\_                      qui ti - ment Do - mi -  
*fear the Lord, \_\_\_\_\_                      are they who fear the*

*pp sempre*

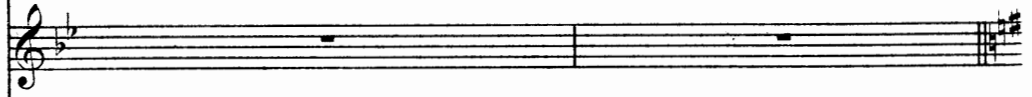


qui ti - ment Do - mi -  
*are they who fear the*

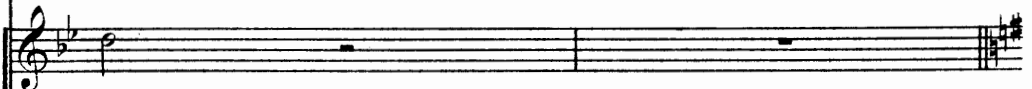




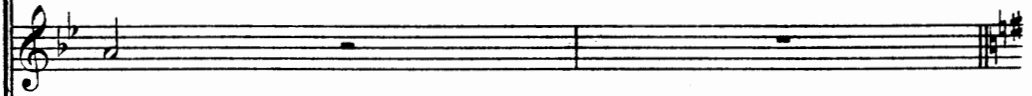
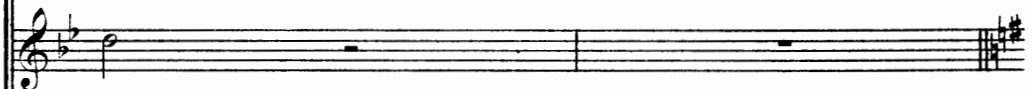
vi - is e - jus.  
way for - e - ver.



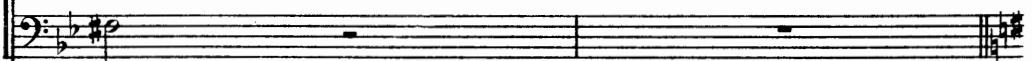

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver.



num.  
Lord.

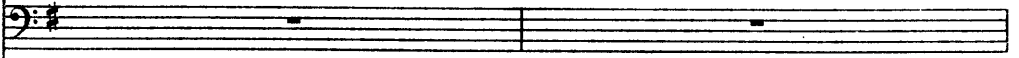
num.  
Lord.







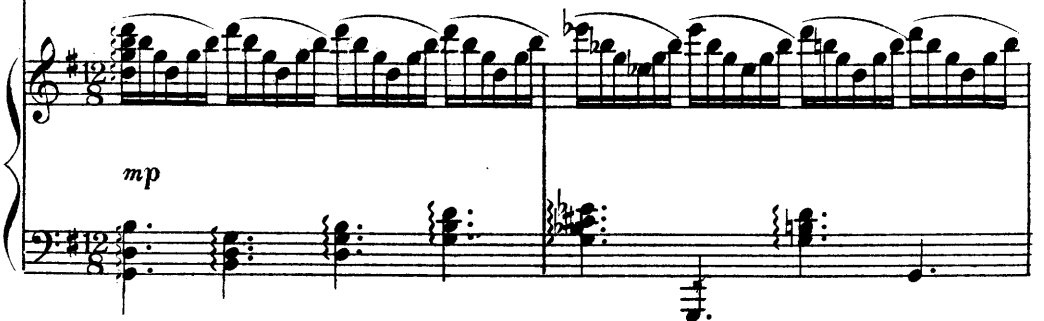
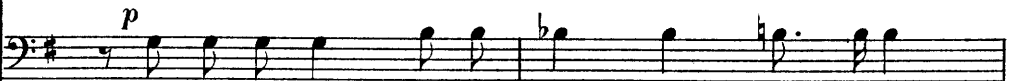

Ra - dix me - a a - per - ta est se - cus a - quas  
Then my roots were un - cov - er'd be - side the wa - ters,



Be - a - ti om - nes qui ti - ment Do - mi - num,  
Bless - ed, thrice bless - ed, are they who fear the Lord,



Be - a - ti om - nes qui ti - ment Do - mi - num,  
Bless - ed, thrice bless - ed, are they who fear the Lord,



*mf*

Be-  
Thrice

et ros mo-ra - bi-tur in mes - si - o - ne me - a  
and dew from night to morn - ing lay up-on my branch - es

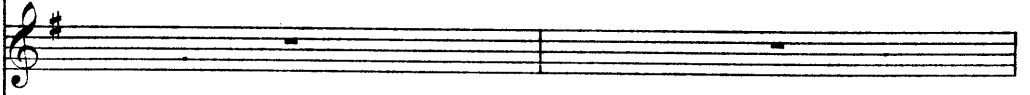
qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver,

qui am - bu - lant in vi - is e - jus.  
who fol - low in his ways for - e - ver,



a - ti om-nes qui ti - ment Do-mi-num,  
*blessed are they who fear God al-might-y,*

qui am - bu-lant in  
*who fol - low in his*



Be-a - ti om-nes qui ti - ment Do-mi-num,  
*Thrice blessed are they who fear God al - might - y,*

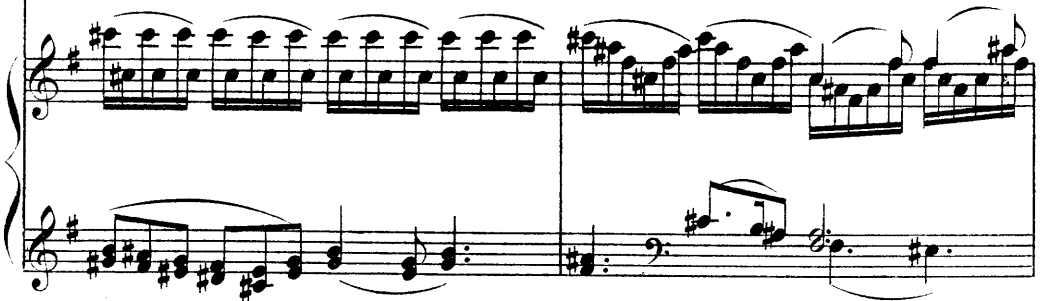
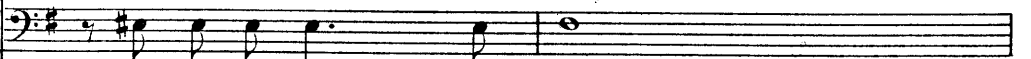
qui  
*who*



qui ti - ment Do - mi - num.  
*all they who fear the Lord.*

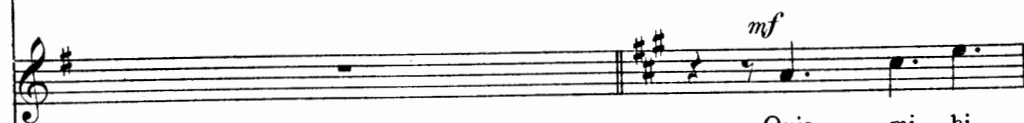


qui ti - ment Do - mi - num.  
*all they who fear the Lord.*





vi - is e - jus.  
ways for e - ver.

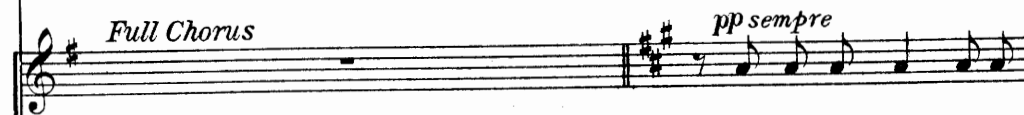


Quis mi - hi  
Who would be -

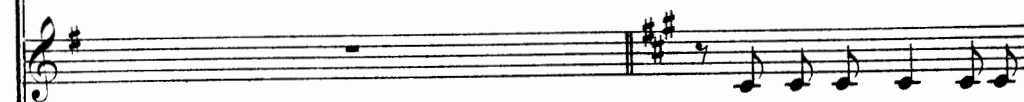


am - bu - lant in vi - is e - jus  
fol - low in his ways for e - ver.

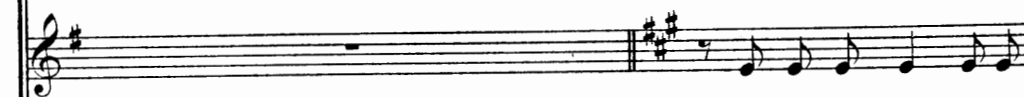
*Full Chorus*



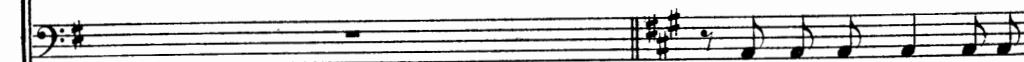
Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are



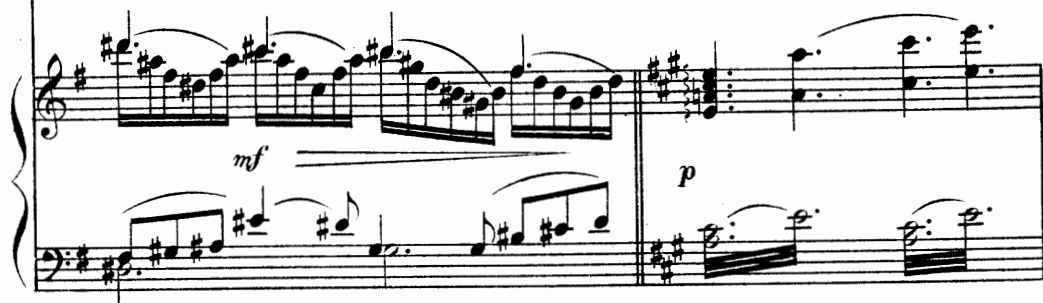
*pp sempre*



Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are

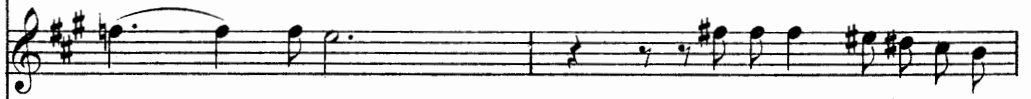


*pp sempre*

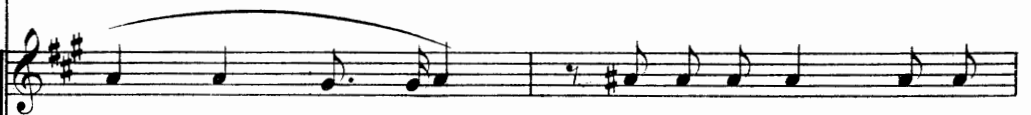
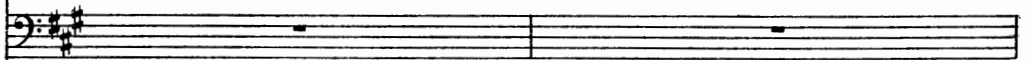




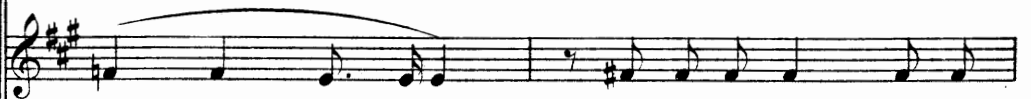
La - bo - res ma - nu - um tu - a - rum qui a man - du -  
 For what thine hands produce by la - bor, thou shalt con -



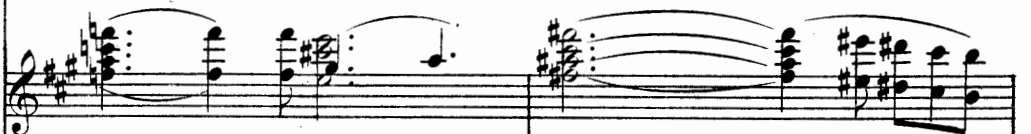
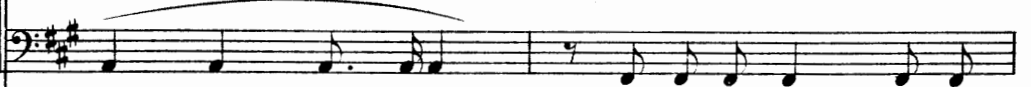
tri - bu - at ut sim jux - ta menses pris -  
 lieve ——— it so, that but yes - ter - day were the



ti - ment Do - mi - num, Be - a - ti om - nes, qui  
 they who fear the Lord. Bless - ed, thrice bless - ed, are



ti - ment Do - mi - num, Be - a - ti om - nes, qui  
 they who fear the Lord. Bless - ed, thrice bless - ed, are



ca - bis:  
sume it:

ti - nos se - cun - dum di - es, qui - bus De - us cus - to - di - e - bat  
old days, the months de - part - ed, when the Lord held me in his might - y

*mf*  
be - a - tus es, et be - ne ti - bi  
and bless - ed be, thou shalt be call - ed

ti - ment Do - mi - num, qui am - bu - lant in vi - is  
they who fear the Lord, who fol - low in his ways for -

ti - ment Do - mi - num, qui am - bu - lant in vi - is  
they who fear the Lord, who fol - low in his ways for -

85

Ux - or tu - a, si-cut vi - tis a - bun - dans in la -  
*And be-side thee, as a vine that is la - den, shall the*

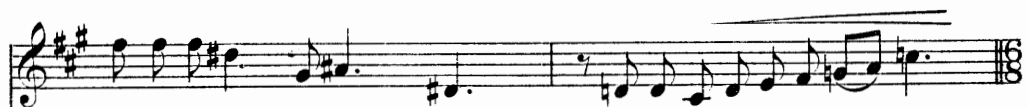
me,  
*hand:* quan-do splen - de - bat lu - cer - na e - jus  
*days when the flame — of his splen-dor spread its*

e - rit.  
*hap - py.* Ux - or tu - a  
*And be - side thee*

e - - jus. Be - a - ti om - nes, qui  
*e - - ver. Bless - ed, thrice bless - ed, are*

e - - jus. Be - a - ti om - nes, qui  
*e - - ver, Bless - ed, thrice bless - ed, are*

*mf > p*



te - ri - bus do - mus tu - ae.  
*wife of thine house be fruit - ful*

Ec - ce, sic be - ne - di - ce - tur  
*Lo, how the man shall be bless - ed*



su - per ca - put me - um, et ad lu - men e - jus am - bu -  
*brightness all a - bout me, and be - neath his light I walk'd in*



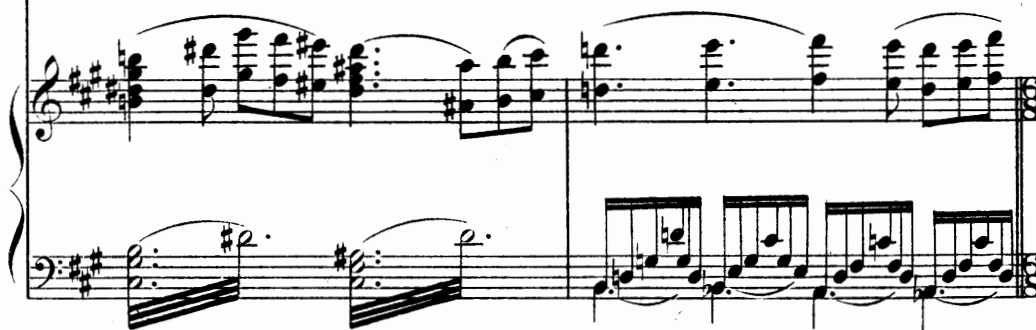
si - cut vi - tis a - bun - dans in la - te - ri - bus -  
*as a vine that is la - den shall the wife of thy*



ti - ment Do - mi - num, qui am - bu - lant in  
*they who fear the Lord, who fol - low in his*



ti - ment Do - mi - num, qui am - bu - lant in  
*they who fear the Lord, who fol - low in his*





*f* *pp*

ho - mo qui ti - met Do - mi - num.  
who walketh in the fear of God.

*f* *pp*

la - bam in te - ne - bris?  
safe - ty thro' the dark - ness?

*f* *pp*

do - mus tu - ae.  
house be fruit - ful

*mf* *p* *pp*

vi - is e - jus.  
ways for - e - ver.

*mf* *p* *pp*

vi - is e - jus.  
ways for - e - ver.

*mf* *p* *pp*

vi - is e - jus.  
ways for - e - ver.

*mf* *p* *pp*

vi - is e - jus.  
ways for - e - ver.

*f* *p* *pp*

86

*mf*

Be - a - ti  
Bless - ed, thrice

*mf*

Be - a - ti om - nes, qui  
Bless - ed, thrice bless - ed, are

*p una corda*

*ped.*

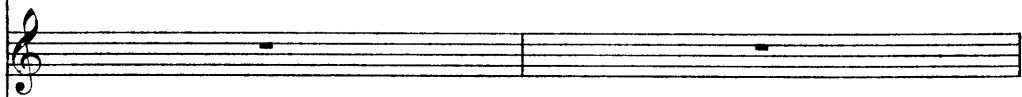
\* *ped.*

\* *ped.*

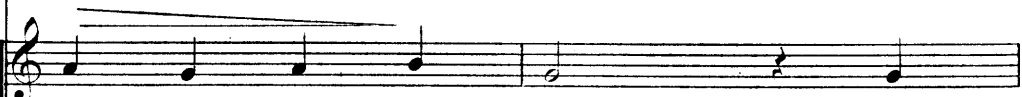
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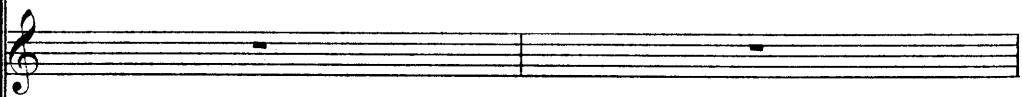
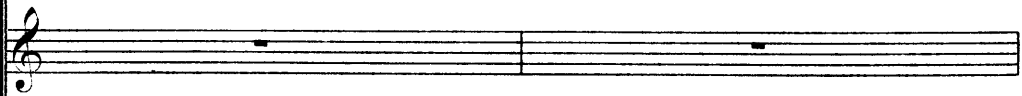
om - nes, qui ti - ment Do - mi - num,  
 bless - ed, are they who fear the Lord



Be - a - ti om - nes qui  
 Bless - ed, thrice bless - ed, are



ti - ment Do - mi - num, qui  
 they who fear the Lord, who



Be - a - ti  
 Bless - ed, thrice



*Ped.* \* *Ped.* \* *Ped. simile*

qui — am - bu - lant in  
 who — fol - low in his

ti - ment Do - mi - num,  
 they who fear the Lord,  
 qui am - bu - lant in  
 who fol - low in his

am - bu - lant in vi - is e - jus  
 fol - low in his ways — for - e - ver

Be - a - ti  
 Bless - ed, thrice

om - nes qui ti - ment Do - mi - num qui  
 bless - ed are they who fear the Lord, who

*poco a poco cresc.*

vi - is e - jus.                      Ec - ce sit      be - ne - di - ce - tur  
ways for - e - ver.                      Lo, how that      man shall be e - ver

*poco a poco cresc.*

vi - is e - jus.                      Ec - ce sit  
ways for - e - ver.                      Lo, how that

*mf poco a poco cresc.*

Be - a - ti om - nes, qui ti - ment  
Bless - ed, thrice bless - ed, are they who

om - nes, qui ti - ment Do - mi - num,                      qui  
bless - ed, are they who fear the Lord,                      who

*mf poco a poco cresc.*

Be - a - ti  
Bless - ed, thrice

*poco a poco cresc.*

am - bu - lant in vi - is e - jus  
fal - low in his ways \_\_\_\_\_ for - e - ver

*tre corde poco a poco cresc.*

am - bu - lant in vi - is e - jus  
fal - low in his ways \_\_\_\_\_ for - e - ver

*f*

ho - mo qui ti - met Do - mi - num  
bless - ed, who walk - eth in fear of God

*f*

be - ne - di - ce - tur ho - mo, qui ti - met Do - mi - num  
man shall be e - ver bless - ed, who walk - eth in fear of God

*f*

Do - mi - num, qui am - bu -  
fear the Lord who fol - low

*f*

am - bu - lant in vi - is, qui  
fol - low in his ways who

*f*

om - nes qui ti - ment Do - mi - num, qui  
bless - ed are they who fear the Lord, who

*f*

qui am - bu - lant in vi - is e - jus  
who fol - low in his ways for - e - ver

*f*

*ff*

Ec-ce, sit be - ne - di - ce - tur ho - mo,  
Lo, how bless - ed shall he be for - e - ver,

*ff*

Ec-ce sit be - ne - di - ce - tur ho - mo,  
Lo, how bless - ed shall he be for - e - ver,

*ff*

lant in vi - is e - jus  
in his ways for - e - ver

*ff*

am - bu - lant in vi - is e - jus  
fol - low in his ways for - e - ver

*ff*

am - bu - lant in vi - is e - jus  
fol - low in his ways for - e - ver

*ff*

qui am - bu - lant - in vi - is e - jus  
who fol - low in his ways for - e - ver

*ff*

87 *f*

qui ti - met Do - mi - num.  
who walketh in the fear of God.

*f*

qui ti - met Do - mi - num.  
who walketh in the fear of God.

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*

Ec - ce sit be - ne - di -  
Lo, how that man shall be

*p*



Empty musical staves for vocal parts, including treble and bass clefs.

*f* *ritard.* *ff* *mf*

ce - tur ho - mo, qui ti-met Do - mi - num. —  
 ev - er bless - ed, who fear-eth God, our Lord. —

*f* *ff* *mf*

ce - tur ho - mo, qui ti-met Do - mi - num. —  
 ev - er bless - ed, who fear-eth God, our Lord. —

*f* *ff* *mf*

ce - tur ho - mo, qui ti-met Do - mi - num.  
 ev - er bless - ed, who fear-eth God, our Lord.

*f* *ff* *mf*

ce - tur ho - mo qui ti-met Do - mi - num. —  
 ev - er bless - ed, who fear-eth God, our Lord. —

*ritard.*

Empty musical staves for piano accompaniment, including treble and bass clefs.

88 *meno mosso e tranquillo molto*

*a tempo* *p* *pp*

Be - a - ti om - nes, qui ti - ment  
 Bless - ed, thrice bless - ed, are they who

*a tempo* *pp*

Be - a - ti om - nes,  
 Bless - ed, thrice bless - ed,

*meno mosso e tranquillo molto*

*pp*

Do - mi - num.  
fear the Lord.

*pp*  
qui ti - ment Do - mi - num.  
are they who fear the Lord.

*pp* *ppp*  
qui ti - ment Do - mi - num. \_\_\_\_\_  
are they who fear the Lord. \_\_\_\_\_

*pp* *ppp*  
qui ti - ment Do - mi - num. \_\_\_\_\_  
are they who fear the Lord. \_\_\_\_\_

*dimin.* - - - *ppp*

## 89 Allegro molto e agitato

*ff*

*sfz*

Job *ff* recit.

Quis mi - hi tri - bu - at au - di - to - rem, ut de - si -  
 O, would that I had one who should hear me: O, my de -

*molto meno mosso*

*sfz col voce* *sfz > mf*

## Tempo giusto, moderato

de - ri - um me - um  
 sire is deep with - in me:

*mf* *cresc. sempre*

*sempre piu animato*

au - di - at Om - ni - po - tens.  
hear thou me al - might-y God.

Per sin - gu-los  
And I will de-

The first system features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The piano part includes triplets and dynamic markings *sffz* and *f*. The instruction *marcato il basso* is written below the bass staff.

gra - dus me - os  
clare my reasons,

pro - nun - ti - a - bo il - lum,  
yea one by one . . . pro - nounce them,

The second system continues the vocal and piano parts. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include *ff* and *col s'ra basso* is written below the bass staff.

90

*sffz piu animato*

The third system shows the piano accompaniment with a treble clef staff and a grand staff. It features a dense texture with triplets and dynamic markings *sffz*.

*sffz*

The fourth system continues the piano accompaniment with a grand staff. It includes dynamic markings *sffz* and numerical figures 3, 4, and 6.

8

*sffz**accel.**sffz*

The fifth system shows the piano accompaniment with a grand staff. It features dynamic markings *sffz* and *accel.* along with numerical figures 3 and 4.

8

*fff* rallent.  
*Largamente*

Job *ff* recit. *molto largamente* *fff*

et qua - si prin - ci - pi of - fe - ram e - um.  
and as to a prince will I come be - fore — thee.

*fff* col voce *sfz* — *fff*

91 *Moderato, ma agitato* *poco a poco cresc. ed accel.*

*pp una corda*

First system of musical notation, featuring a grand staff with treble and bass clefs. The bass line contains a complex sixteenth-note passage with fingerings 5 and 6. The treble line features a melodic line with a slur and a fermata.

Second system of musical notation. The treble line has a melodic line with a slur and a fermata. The bass line has a melodic line with a slur and a fermata. Dynamics include *mf tre corda*, *f*, and *sfz > mf*.

Third system of musical notation. The bass line has a melodic line with a slur and a fermata, marked *mf*. The treble line has a melodic line with a slur and a fermata. Dynamics include *cresc. molto e stringendo*. A *Red.* marking is present in the bass line.

Fourth system of musical notation. The treble line has a melodic line with a slur and a fermata. The bass line has a melodic line with a slur and a fermata. A *\** marking is present in the bass line.

Fifth system of musical notation. The treble line has a melodic line with a slur and a fermata. The bass line has a melodic line with a slur and a fermata.

8 92

Allegro strepitoso  
*sfz*

This system contains the first two staves of music. The upper staff features a melodic line with a long slur and a fermata over measures 8 and 92. The lower staff provides harmonic accompaniment with chords and some rhythmic patterns.

*sfz* *sfz* *sfz*

This system contains the next two staves. Both staves are marked with *sfz* (sforzando) and feature a variety of rhythmic patterns and chordal textures.

8 *f cresc.*

This system contains the next two staves. The upper staff has a melodic line with a slur and a fermata. The lower staff is marked with *f cresc.* (forte crescendo) and features a steady rhythmic accompaniment.

8 93 *fff*

This system contains the next two staves. The upper staff has a melodic line with a slur and a fermata, marked with measure numbers 8 and 93. The lower staff is marked with *fff* (fortissimo) and features a rhythmic accompaniment with accents.

8 *fff* *ff ritard.*

This system contains the final two staves. The upper staff has a melodic line with a slur and a fermata, marked with measure numbers 8 and 93. The lower staff is marked with *fff* and *ff ritard.* (fortissimo ritardando) and features a rhythmic accompaniment with accents.



*meno mosso*

94 *ff* recit.

Quis est is - te  
Who is this man

*a tempo*

The first system of the musical score features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Quis est is - te" and "Who is this man". The piano accompaniment consists of arpeggiated chords in the right hand and a more active bass line in the left hand. Dynamic markings include *sfz* and *mf*. There are also triplets indicated by a '3' over the notes.

*Tempo giusto Mod<sup>to</sup>*

in - vol -vens sen - ten - ti - as ser - mo - ni - bus im - pe - ri - tis?  
who thus darkens coun - sel, speaking words that are vain and fool - ish?

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics "in - vol -vens sen - ten - ti - as ser - mo - ni - bus im - pe - ri - tis?" and "who thus darkens coun - sel, speaking words that are vain and fool - ish?". The piano accompaniment features a more rhythmic bass line with dynamic markings of *mf* and *p*.

*poco animato, e con fuoco*

ac - cin - ge si - cut  
now sum - mon up thy

The third system shows the vocal line and piano accompaniment. The vocal line has the lyrics "ac - cin - ge si - cut" and "now sum - mon up thy". The piano accompaniment is more active, with a prominent bass line and dynamic markings of *f*, *p*, and *sfz*.

vir tu - os lum -  
cour - age to hear

The fourth system concludes the vocal line and piano accompaniment. The vocal line has the lyrics "vir tu - os lum -" and "cour - age to hear". The piano accompaniment features a strong bass line with dynamic markings of *mf* and *f*. There are also some numerical markings (6, 7) above the piano accompaniment notes.

\* Note. It is suggested that when conditions make it possible, the part of "The Voice of Jehovah" be sung in unison by ten or more concealed singers.

*f*

bos: in - ter - ro - ga - bo te,  
me: I will de - mand of thee,

*s/fz* *p*

95 *mf cresc.*

et res - pon - de mi - hi. U - bi e - ras,  
and thou shalt an - swer me. Where wert thou when

*p* *cresc.*

*ff*

quan - do po - ne - bam fun - da - men - ta  
I made the earth and laid its deep foun -

*ff*

*f*

ter da - rae? in - di - ca mi - hi,  
da - tions? an - swer and tell me,

*s/fz*

si ha-bes in - tel - li - gen - ti - am.  
if thou hast true un - der - stand - ing.

96 *f* *piu cantabile*

Quis po - su-it men - su-ras e - jus si  
If thou dost know, who hath de - ter - mined its

nos - ti? vel quis te - ten - dit  
meas - ures? or who hath laid the

su - per e - am lin - e - am? Su-per  
line and mark'd the boun - da - ries? How are

*risoluto*

quo ba - ses il - li - us so - li - da - tae  
made the foun - da - tion walls, and where do they

sunt? stand? Aut Or quis de - mi - sit  
who laid down the

la - pi - dem an - gu - la - rem e - jus, cum me lau -  
cor - ner - stone where - on it is found - ed, when all the

97 *poco meno mosso e largamente*

da - rent si - mul as - tra ma - tu - ti na, et  
stars of morn - ing praised me and sang for joy, when

*ff* *mf* *misterioso*

ju - bi-la - rent om - nes fi - li - i De - - i? Num - quid in -  
 all the sons of God up - lift - ed their voic - - es. Hast thou ex -

*sf*

98

gres - sus es pro -  
 plored the sea e - ven the

*p*

fun - da ma - ris, et in no -  
 deep - est wa - ters, in - to the

vis - si - mis a - bys - si de - am - bu -  
 ut - ter - most a - byss hast thou gone to

las - ti?  
search it?

*mf*  
Num - quid a - per - tae sunt ti - bi por - tae  
For have the gates of death o - pened out be -

mor - tis et os - ti - a te - ne  
fore thee, and hast thou be - held the

bro - sa vi - di - sti?  
sha - dow - y por - tals?

99

*f*

Num - quid nos - ti  
Dost thou know how

or di - nem coe - li, et  
Heav'n is ap - point - ed and

po - nes ra - ti - o - nem  
canst thou set on earth an

e - jus in ter - ra?  
heav'n - ly do - min - ion?

*ff*

100

num - quid e - le - va - bis in ne - bu - la vo - cem tu - am, et  
 For canst thou then lift up thy voice, canst thou raise it to the clouds, and

*mf*

im - pe - tus a - qua - rum o - pe - ri - et te?  
 will the flood of wa - ters a - bun - dant - ly flow?

*mf cresc.*

num - quid mit - tes ful - gu - ra,  
 Canst thou send the light - 'ning flash,

*sfz*

*sempre piu animato* *f* *ff*

et i - bunt, et re - ver - en - ti - a  
 and run - ning be - fore thee will it o -

*f*





in - ter - re - ga - bo te,  
 I will de - mand of thee

*sfz*

et in - di - ca mi - hi.      Num-*quid* ir - ri - tum fà - ci - es  
 and thou shalt give ans - wer.      Wilt thou make mine au - thor - i - ty

*dimin.*      *p*      *cresc.*

ju - di - ci - um me - um      et con - dem -  
 a scorn and a by - word?      Wilt thou con -

*f*      *sfz*

na - bis me      ut tu jus - ti - fi - ce - ris?  
 demn my law,      that thou may - est be right - eous?

*sfz*

103 *f* *ff*

Et si ha - bes bra - chi - um si - cut De - us,  
For hast thou an arm as strong as the Lord's arm,

*f* *ff*

et si vo - ce si - mi - li to - nas?  
and a voice as strong as his thun - der?

*molto ritard.*

*molto largamente e sostenuto*

104 *f*

Cir - cum - da - ti - bi de - co - rem,  
En - fold thy - self in all hon - or

*a tempo*

et in sub - li - me e - ri - ge - re,  
and raise thy - self to high ex - cellence,

et es - to glo - ri - o - sus, et spe - ci - o - cis in -  
and be thou full of glo - ry, and find thou beau - ti - ful

The first system of the musical score consists of a vocal line on a bass clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a half rest, followed by a quarter note 'et', a quarter note 'es - to', a quarter note 'glo - ri - o - sus,', a quarter note 'et spe - ci - o - cis in -', and a quarter note 'and find thou beau - ti - ful'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

du - e - re ve - sti - bus: dis - per - ge su - per - bos  
gar - ments to cov - er thee. Now scat - ter the might - y

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'du - e - re ve - sti - bus:', a quarter note 'gar - ments to cov - er thee.', a quarter note 'dis - per - ge su - per - bos', and a quarter note 'Now scat - ter the might - y'. The piano accompaniment continues with similar rhythmic patterns.

in fu - ro - re tu - o, et re -  
with thy voice of an - ger; then be -

*mf* *dimin. sempre*

The third system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'in fu - ro - re tu - o,', a quarter note 'with thy voice of an - ger;', a quarter note 'et re -', and a quarter note 'then be -'. The piano accompaniment includes a trill in the right hand. The dynamic marking '*mf* *dimin. sempre*' is placed above the piano part.

spi - ci - es om - nem ar - ro - gan - tem hu -  
hold - ing the proud and haugh - ty teach them hu -

*poco rall.*

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'spi - ci - es om - nem ar - ro - gan - tem hu -', a quarter note 'hold - ing the proud and haugh - ty teach them hu -', and a quarter note 'hu -'. The piano accompaniment includes a trill in the right hand. The dynamic marking '*poco rall.*' is placed above the piano part.

105 *pp*

mi - li - a.  
mil - i - ty.

*pp una corda*

*ppp*

*ppp*

*poco meno mosso*

*a tempo*

*pppp*

*mf*

*tre corda*

106

*Job* *mf recit.*

Un - de er - go sa - pi - en - ti - ae ve - nit?  
Where then shall I seek the source of all wis - dom?

*p col voce*

*p*

*f*

*cresc.*

*ff*

et quis est lo - cus in - tel - li - gen - ti - ae?  
Who is the au - thor of un - der - stand - ing?

*mf*

*sfz*

## The Woman

107

Andante con moto

De - us in - tel - li - git vi - am e - jus, et  
 God on - ly un - derstandeth what is the way there - of,

*mf* *p*

ip - se no - vit lo - cum il - li - us, et  
 he on - ly know - eth where is the place there - of, and

dix - it ho - mi - ni: Ec - ce  
 he saith un - to man: Lo, all

*f* *f*

*cresc. sempre*

ti - mor Do - mi - ni ip - se est sa - pi -  
 wis - dom, this it is, that man should live in

*mf* *cresc. sempre*

*ff* en - ti - a, et re - ce - de - re a  
fear of him, and to cast a - way all

*f*

ma - - lo, in - tel - li - gen - ti - a.  
e - - vil is un - der - stand - ing.

*ff*

108 Job *mf*  
Sci - o qui - a om - ni - a po - - tes, et  
I know thou canst do all things, and

*sffz* *p cantabile sempre*

nul - la te la - tet co - gi - ta - ti - o.  
noth - ing can be with - hold - en from thy sight.

*f cresc. sempre*

Au - di - tu au - ris                      au - di - vi te,  
 With mine own hear - ing                      I heard of thee,

*mf cresc. sempre*

nunc au - tem o - cu - lus me - us      vi - det te.  
 but now the eye of my head be - hold - eth thee.

*sf*

Id - cir - co                      ip - se me re - pre - hen - do  
 And there - fore                      mine own lips do con - demn me,

*sfz*

109

et a - go                      pae - ni - ten - ti - am  
 and I am                      low in pen - i - tence,

*sfz*



## Lento e lamentoso

*mf*

in fa-vil - la et ci - ne-re.  
dust and ash - es do cov - er me.

*fff* *p*

## The Woman

110 Moderato con moto

*mf* Di - li - gam te, Do - mi - ne, for - ti - tu - do me - a:  
I will love thee Lord my God, my strength and my re - deem - er.

*pp* *poco a poco cresc.*

*f*

Lau - dans in - vo - ca - bo Do - mi - num et ab - i - ni - mi - cis me - is  
I will call up - on him, praising him, and from my en - e - mies I shall

*f* *f* *mf* *f* *mf*

sal - vus e - ro. Do - lo - res in - fer - ni  
find sal - va - tion. The sorrows of dark - ness

*f* *mf*

## The Woman

*f*  
 Lau - dans in - vo - ca - bo Do - mi - num.  
 I - will call up - on him prais - ing him.

## The Friend

cir - cum - de - de - runt me;  
 fold - ed me round a - bout:

prae - oc - cu - pa - ve - runt me —  
 the snares and deceits of death —

Job *f* 111 *largamente*

In tri - bu - la - ti - o - nem  
 In an - guish and in tri - bu -

la - que - i mor - tis.  
 fast - en'd up - on — me.

me - a.  
 la - tion.

in - vo - ca - vi Do - mi - num, et ad  
 did I call up - on the Lord, and to

The Woman  
*mf cresc.*

Lau - dans  
 I will

De - um me - um cia - ma - vi. Et ex - au - di - vit de tem - plo  
 God al - might - y I cried out, and he gave ear from his ho - ly

in - vo - ca - bo Do - mi - num.  
 call up - on him prais - ing him.

sanc - to su - o vo - cem me - am et cla - mor me - us in con -  
 tem - ple, to my voice he harken - ed, my lam - en - ta - tion came be -

spec - tu fore his e - jus pres - ence, and he in - tro i - vit in au - res  
 o - pen'd his ears to

*The Woman*

*f* Job

e - jus.  
hear me.

*The Friend*

*mf*

Com-  
The

112 *poco piu mosso*  
*mf*

Com - mo - ta est et com - tre - mu - it  
The earth then shook, and the frame of it

Com - mo - ta est et con -  
The earth then shook and the

mo - ta est et con - tre - mu - it ter - ra:  
earth then shook and the frame of it trem - bled:

ter - ra: fun - da - men - ta  
trem - bled: on their deep foun -

tre - mu - it ter - ra:  
frame of it trem - bled:

fun - da - men - ta mon - ti - um  
on their deep foun - da - tions the

*col sva basso*

*cresc. sempre, poco a poco*

mon - ti - um con - tur - ba - ta sunt, et com -  
da - tions the hills and moun - tains swayed, and they

*f*  
fun - da - men - ta mon - ti - um con - tur -  
on their deep foun - da - tions the hills and

con - tur - ba - ta sunt et com - mo - ta sunt,  
hills and moun - tains swayed and they shook with fear,

*cresc. sempre poco a poco*

*sfz > f*

8.....

mo - ta sunt, quo - ni - am i -  
 shook with fear, for the Lord was

ba - ta sunt et com - mo - ta sunt,  
 moun - tains sway'd and they shook with fear,

quo - ni - am i - ra - tus est e - is  
 for the Lord was an - gered a - gainst them

8.....

ra - tus est e - is.  
 an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.  
 for the Lord was an - gered a - gainst them.

quo - ni - am i - ra - tus est e - is.  
 for the Lord was an - gered a - gainst them.

*sfz* *f*

8.....

113 *The Woman*  
*ff largamente*



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:



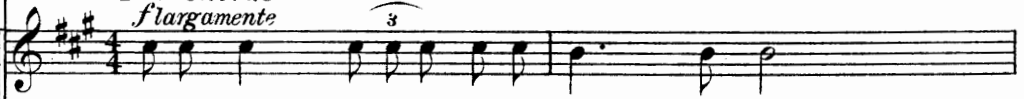
Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:

*The Friend*



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:

*Full Chorus*  
*ff largamente*



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:



Be - ne - dic, a - ni - ma me - a, Do - mi - no:  
Praise the Lord, praise him for - e - ver, O my soul:



*largamente*



*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*f* *ff cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the

*cresc.*

Do-mi-ne De-us me-us, mag-ni-fi-ca-tus es ve-he-  
 Lord our God, e-ver-last-ing, how art thou mag-ni-fied in the



men - ter. Con-fes-si -  
high - est. How art thou

men - ter. Con-fes-si -  
high - est. How art thou

men - ter. Con-fes-si -  
high - est. How art thou

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

men - ter. \_\_\_\_\_  
high - est. \_\_\_\_\_

*ff* *ff* *ff* *dimin.*

114



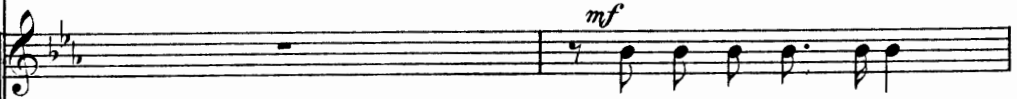
o - - nem et de - co - rem in - du - is - ti,  
clo - - thed in thy ma - jes - ty and hon - or.



o - - nem et de - co - rem in - du - is - ti,  
clo - - thed in thy ma - jes - ty and hon - or.



o - - nem et de - co - rem in - du - is - ti,  
clo - - thed in thy ma - jes - ty and hon - or.



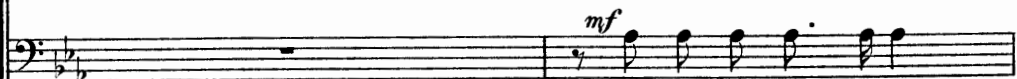
*mf*  
a - mic - tus lu - mi - ne  
Thou dost put on the light,



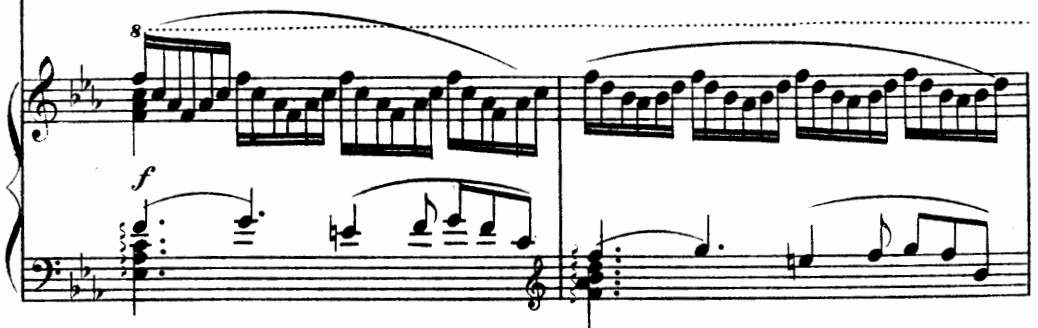
*mf*  
a - mic - tus lu - mi - ne  
Thou dost put on the light,



*mf*  
a - mic - tus lu - mi - ne  
Thou dost put on the light,



*mf*  
a - mic - tus lu - mi - ne  
Thou dost put on the light,



*cresc.* *poco rit.*

Do - mi - ne De - us  
 Lord, our God e - ver -

*cresc.* *poco rit.*

Do - mi - ne De - us me - us.  
 Lord our God e - ver - last - ing.

*cresc.* *poco rit.*

Do - mi - ne De - us me - us.  
 Lord our God e - ver - last - ing.

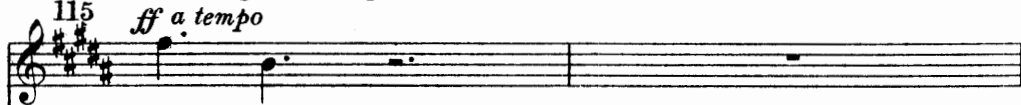
si - cut ve - sti - men - to:  
 as it were a gar - ment.

si - cut ve - sti - men - to:  
 as it were a gar - ment.

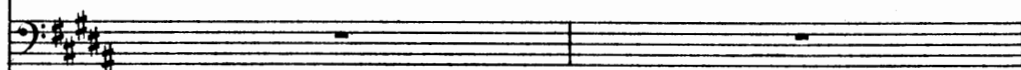
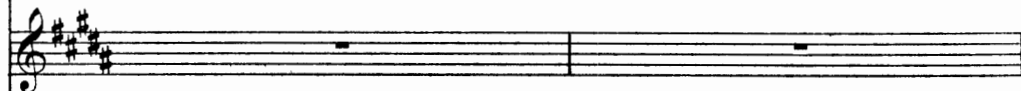
*cresc.* *poco rit.*

*molto largamente e grandioso*

115

*ff a tempo*

me - us .  
last - ing.

*f a tempo*

Be - ne - dic, — a - ni - ma me - a  
Praise the Lord, praise him for - e - ver

*a tempo*

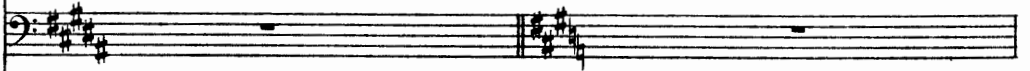
Be - ne - dic, — a - ni - ma me - a  
Praise the Lord, praise him for - e - ver

*molto largamente e grandioso**ff a tempo*

116



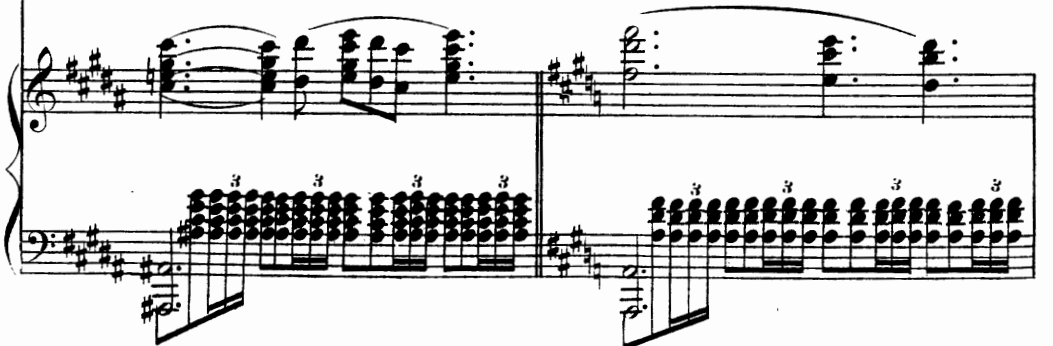
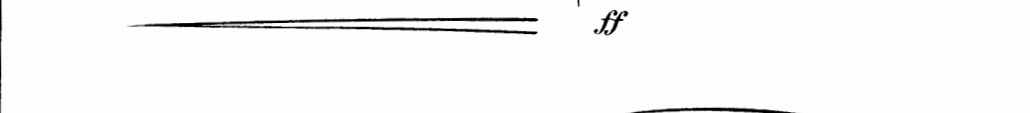
Do-mi-ne De-us  
Lord our God, e-ver -



Do - mi - no, Do - mi - ne  
O my soul: Lord our God,



Do - mi - no, Do - mi - ne  
O my soul: Lord our God,



*poco a poco piu mosso* *f*

Do-mi-ne De - us  
Lord our God, e - ver -

*ff* *f*

me - us mag - ni - fi - ca - tus es ve - he -  
last - ing, how art thou mag - ni - fied in the

*f*

Do-mi-ne De - us  
Lord our God, e - ver -

*f* *cresc. sempre*

De - us me - us. Be - ne - dic, a - ni - ma  
e - ver - last - ing. Praise the Lord, praise him for -

*f* *cresc. sempre*

De - us me - us. Be - ne - dic, a - ni - ma  
e - ver - last - ing. Praise the Lord, praise him for -

*poco a poco piu mosso*

*animato* *f*

me - us. Do - mi - ne De - us  
last - ing. Lord our God, e - ver -

men - ter. Do - mi - ne De - us  
high - est. Lord our God, e - ver -

me - us. Do - mi - ne De - us  
last - ing. Lord our God e - ver -

me - a. Be - ne - dic — a - ni - ma  
e - ver, Praise the Lord — praise him for -

*f cresc. sempre*

Be - ne - dic, — a - ni - ma me - a.  
Praise the Lord, praise him for - e - ver,

me - a. Be - ne - dic — a - ni - ma  
e - ver, Praise the Lord, — praise him for -

*f cresc. sempre*

Be - ne - dic, — a - ni - ma me - a.  
Praise the Lord, praise him for - e - ver.

*sfz > f animato*  
*marcato il basso*

me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

me - us. Do-mi - ne De - us  
last - ing. Lord our God, e - ver -

me - a. Be - ne - dic, a - ni - ma me - a,  
e - ver. Praise the Lord, praise him for - e - ver,

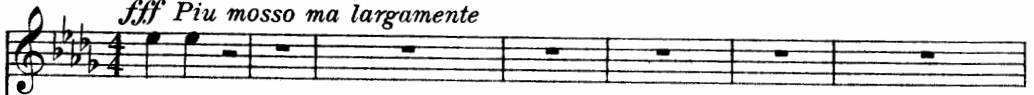
Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,  
Praise the Lord, praise him for - e - ver, praise him for - e - ver,

me - a. Be - ne - dic, a - ni - ma me - a,  
e - ver. Praise the Lord, praise him for - e - ver,

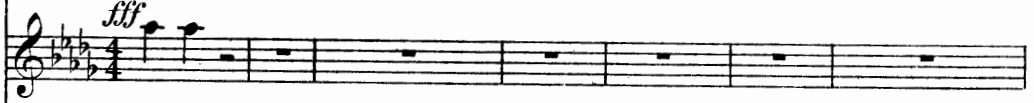
Be - ne - dic, a - ni - ma me - a, a - ni - ma me - a,  
Praise the Lord, praise him for - e - ver, praise him for - e - ver,



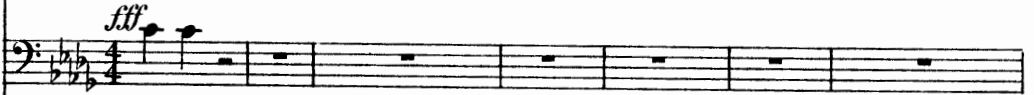
117

*fff Piu mosso ma largamente*

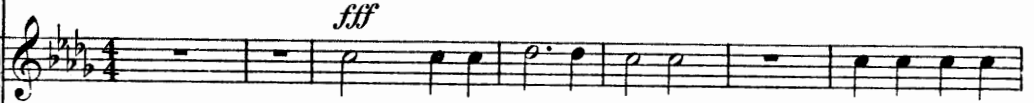
me - us.  
lasting.



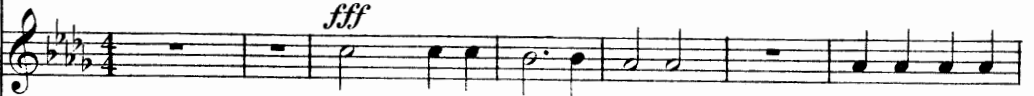
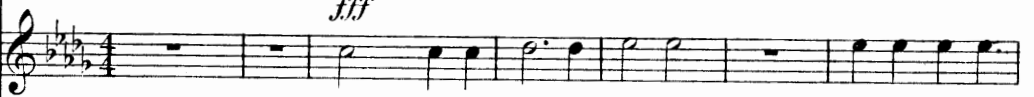
me - us.  
lasting.



me - us.  
lasting.

*fff*

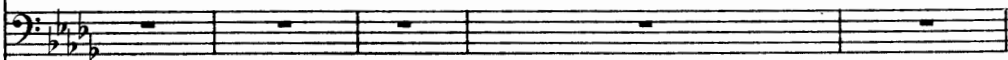
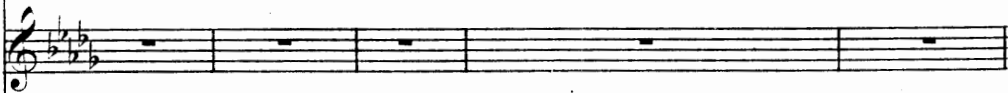
Do - mi - ne De - us me - us,                      qui fun - da - sti  
Lord our God e - ver - lasting.                      Thou the earth hast

*fff**fff*

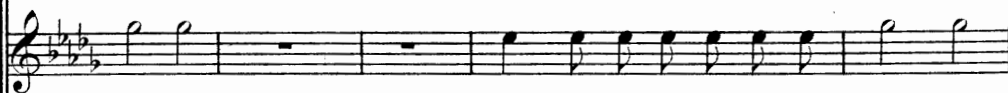
Do - mi - ne De - us me - us,                      qui fun - da - sti  
Lord our God e - ver - lasting.                      Thou the earth hast

*fff**Piu mosso ma largamente*

*fff*



ter - ram                      su - per sta - bil - i - ta - tem    su - am:  
*founded                      stead - fast up - on its firm foun - da - tions,*



ter - ram                      su - per sta - bil - i - ta - tem    su - am:  
*founded                      stead - fast up - on its firm foun - da - tions,*



non in-cli - na - bi-tur in sae - cu-lum sae - cu -  
 that it shall not be mov'd, but shall en-dure e - ver -

non in-cli - na - bi-tur in sae - cu-lum sae - cu -  
 that it shall not be mov'd, but shall en-dure e - ver -

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

li. —  
more. —

li. —  
more. —

This section of the score consists of six staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) and the bottom three are piano accompaniment. The music is in a key with two sharps (F# and C#) and a common time signature. The vocal lines feature a melodic phrase starting with a dotted quarter note, followed by a half note, and then a series of rests. The piano accompaniment provides a harmonic and rhythmic foundation for the vocal lines.

**Allegro molto e con fuoco**

*f cresc.*

This section is a piano solo in a key with two sharps (F# and C#). It begins with a dynamic marking of *f cresc.* and a tempo marking of **Allegro molto e con fuoco**. The music is characterized by rapid, intricate passages, including several triplet figures in both the right and left hands. The right hand features a melodic line with many slurs and accents, while the left hand provides a rhythmic accompaniment with similar triplet patterns. The overall texture is dense and energetic.

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*f cresc.* *ff*

Lau - da - te Do - mi-num om-nes gen - tes:  
 Praise ye our Lord on high, all ye na - tions.

*sfz* *sfz* *ff*

*con molto fuoco*

First system of musical notation, including vocal staves and piano accompaniment. The piano part features a series of chords in the right hand and a bass line in the left hand.

*ff*  
 Lau - da - te Do - mi - num.  
 Praise ye our Lord — on high,

Second system of musical notation, including vocal staves and piano accompaniment. The piano part continues with chords and a bass line, featuring triplets in the right hand.

*ff*  
*ff*  
 Lau - da - te Do - mi - num.  
 Praise ye our Lord — on high,

*con molto fuoco*  
 Piano

Third system of musical notation, focusing on the piano part. It includes a grand staff with chords and triplets. Dynamics include *ff* and *stffz*.

Organ *con molto fuoco*

Organ part of the third system, featuring a grand staff with chords and triplets. Dynamics include *ff* and *Full Organ*.

Final system of musical notation at the bottom of the page, including a bass line.

Lau - da - te Do - mi - num. Lau -  
 Praise ye our Lord on high, O

Lau da - te Do - mi - num. Lau -  
 Praise ye our Lord on high, O

Musical score for piano accompaniment, featuring triplets and dynamic markings such as *fff*.

da - te om - nes gen - tes:  
all \_\_\_\_\_ ye na - tions praise him: *fff*

om - nes  
na - tions *fff*

da - te om - nes gen - tes:  
all \_\_\_\_\_ ye na - tions praise him: *fff*

om - nes  
na - tions *fff*

*fff* *ff*

*fff*





Lau - da - te e - um om - nes po - pu - li .  
 praise ye our Fa - ther, praise him, praise the Lord .

Lau - da - te e - um om - nes po - pu - li .  
 praise ye our Fa - ther, praise him, praise the Lord .

*ff* *fff* *ritard.*

*ff* *fff* *ritard.*

*ff* *fff* *ritard.*

Quasi Presto  
a tempo

122

123

*ff*

Lau - da - te Do - mi - num  
 Praise ye our Lord on high

Lau - da - te Do - mi - num om - nes gen - tes  
 Praise ye our Lord on high all ye na - tions

Lau - da - te Do - mi - num.  
 Praise ye our Lord on high

*ff* Lau - da - te  
 Praise ye our

Lau - da - te  
 Praise ye our

Quasi Presto

*fff* > *f* a tempo

*sffz*

Quasi Presto

a tempo

Do - mi - num, om - nes gen - tes: Lau -  
 Lord — on high, all ye na - tions. Praise

Lau - da - te Do - mi - num. Lau -  
 Praise ye our Lord on high. Praise

Do - mi - num, om - nes gen - tes:  
 Lord — on high, all ye na - tions.

Lau - da - te Do - mi - num  
 Praise ye our Lord on high.

*sfz* *sfz*

*f cresc. molto*

*cresc. f molto*

*prestissimo* *ff* <sup>2</sup> <sup>2</sup>

Lau - da - te Do mi -  
Praise ye the Lord on

Lau - da - te Do - mi - num  
Praise ye the Lord on high

*ff* <sup>2</sup> <sup>2</sup>

Lau - da - te  
Praise ye the

*ff*

da - te Do - mi - num  
ye our Lord on high

da - te Do - mi - num  
ye our Lord on high

*ff cresc.*

Lau - da - te, om - nes  
Praise ye God, praise him

*ff cresc.*

Lau - da - te, om - nes  
Praise ye God, praise him

*fff prestissimo*

*fff prestissimo*

125 *fff*

num, om - nes gen - tes.  
 high, all ye na - tions.

om - nes gen - tes.  
 all ye na - tions.

Do - mi - num, om - nes gen - tes.  
 Lord on high, all ye na - tions.

om - nes po - pu - li.  
 praise him, praise the Lord.

po - pu - li.  
 praise the Lord.

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