

№ 3. SOLILOQUY.

Andante quasi Recit.

BASS SOLO.

p

Tru - ly the light is sweet, And a pleasant thing it is to behold the

sun. But if a man live ma - ny years,

p *pp*

31

— and re-joice in them all; yet — let him re-mem-ber the days of

pp

pp

dark-ness for they shall be man - y. All that com-eth is

va - -ni - ty.

(pp)

Tranquillo.

p

I have seen all the tra - vail which God hath

sotto voce

giv - en to the sons of men to be ex - er - ci - sed in it. He hath made

e - verything, e - very - thing beau - ti - ful in his time: Al - so He hath

(pp)

8

set the world in their heart so that no man, no

8

— man can find out the work that God maketh from the beginning to the

33

tempo perduto
sotto voce

end. The fool hath said in his heart: there is no God.

a tempo

34

a tempo
espress.
pp

mp

The great God that form - ed all things both re-ward-eth the

fool and re-ward - eth trans-gres - sors.

Più mosso. *mf* *cresc.*

Though a sin-ner do e - vil an hundred times, and his days be pro-

35 *allarg.*

- long - ed, Yet sure-ly I know that

— it shall be well with them — that fear — God, which fear be - fore Him;

But it shall not be well with the sin-ner, nei-ther shall he pro - long his days which are as a

36

sha - dow be - cause he fear - eth not be - fore God.

p rit *pp*

pp ed espress.

sempre Ad.

Mistico.

tempo perduto
sempre sotto voce

The eye is not sa-tis-fied with see-ing,

pp

a tempo

nor the ear filled with hear - ing.

a tempo
sempre pp
sf
pp

tempo perduto

He that loveth silver shall not be satisfied with silver: He that loveth pleasure shall be a poor man.

pp

37 *a tempo*

a tempo
mf
p
pp

Red. *

tempo perduto

There is a way that seemeth right un-to a man, but the end there-of are the ways of death.

p

a tempo

a tempo accel. e cresc.

38 *ff*

No man hath power in the day of death: There is

f

12

12

Red.

no discharge in that war Nei-ther shall wick - - ed - ness de-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "no discharge in that war Nei-ther shall wick - - ed - ness de-". The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a complex texture with many sixteenth and thirty-second notes, including arpeggiated chords and rapid runs. There are dynamic markings like *v* and *f*, and some notes are marked with slurs and fingerings (e.g., 12, 8).

-li-ver those that are given to it.

The second system continues the vocal and piano parts. The vocal line has the lyrics "-li-ver those that are given to it." The piano accompaniment continues with its intricate texture, featuring many sixteenth and thirty-second notes. There are dynamic markings like *v* and *f*, and some notes are marked with slurs and fingerings (e.g., 12, 8).

39 Andante espressivo.

tempo perduto

p There was a lit-tle ci - ty and few men with-in it;

The third system begins with a piano introduction marked *p* (piano). The piano part features a series of chords and arpeggiated figures. The vocal line enters with the lyrics "There was a lit-tle ci - ty and few men with-in it;". The key signature remains three sharps and the time signature is common time.

And there came a great king a - gainst it, and be - sieg-ed it, and built great

The fourth system continues the vocal and piano parts. The vocal line has the lyrics "And there came a great king a - gainst it, and be - sieg-ed it, and built great". The piano accompaniment continues with its intricate texture, featuring many sixteenth and thirty-second notes. There are dynamic markings like *v* and *f*, and some notes are marked with slurs and fingerings (e.g., 12, 8).

a tempo

bulwarks against it. Now there was found in it a

a tempo *pp*

cresc. *pp*

poor wise man, And he by his wis-dom — de - li - ver - ed the ci - ty; Yet

cresc.

40

no — man, no man re - mem - bered that same poor man.

pp *pp*

SEMI-CHORUS.

pp Soprano.
He was in the world, and the world was made by Him, and the world knew Him not:

pp Alto.
He was in the world, and the world was made by Him, and the world knew Him not:

pp Tenor.
He was in the world, and the world was made by Him, and the world knew Him not:

pp Bass.
He was in the world, and the world was made by Him, and the world knew Him not:

41

He came— un-to His own— And His own re-ceived Him not.
He came— un-to His own— And His own re-ceived Him not.
He came— un-to His own— And His own re-ceived Him not.
He came— un-to His own— And His own re-ceived Him not.

41

42