

SCENE III.

NARRATOR.

Now when Job's friends heard of all this e - vil that was come on him, they came ev - 'ry one from his

own place, to com - fort and mourn with him. And when they lift - ed up their

eyes a - far off, and knew him not, they lift - ed up their voi - ces, and wept.

*Poco più mosso.*

*Poco più mosso.*

And none spake word un - to him :

for they saw . . . that his grief was ve - ry great. Then Job o -

pen - ed his mouth, and curs - ed his day. And Job spake, and said,

THE LAMENTATION OF JOB.

*Maestoso,*

*f*

Detailed description: This block contains the piano introduction. It consists of two staves in common time (C). The music is marked 'Maestoso' and begins with a forte (*f*) dynamic. The melody is characterized by a series of eighth-note patterns with accents, creating a somber and rhythmic atmosphere.

Job. *f* *p*

Let the day per-ish where-in I was

Detailed description: This block shows the first line of the vocal melody and its piano accompaniment. The vocal line starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment continues the rhythmic patterns from the introduction, with a forte (*f*) dynamic. The lyrics are 'Let the day per-ish where-in I was'.

born, and the night in which it was said, There is a man child con-

*mf* *p* *p*

Detailed description: This block shows the second line of the vocal melody and its piano accompaniment. The vocal line continues with a mezzo-forte (*mf*) dynamic and then softens to piano (*p*). The piano accompaniment features a change in meter to 3/4 time. The lyrics are 'born, and the night in which it was said, There is a man child con-'.

A

- ceiv-ed. Let dark-ness and the sha-dow of

*mf* *f* *p*

Detailed description: This block shows the third line of the vocal melody and its piano accompaniment. The vocal line begins with a mezzo-forte (*mf*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The piano accompaniment continues with a mezzo-forte (*mf*) dynamic. The lyrics are '- ceiv-ed. Let dark-ness and the sha-dow of'.

death stain it; let a cloud dwell up-on it; let the blackness of the day

*cres.* *f*

Detailed description: This block shows the fourth line of the vocal melody and its piano accompaniment. The vocal line features a crescendo (*cres.*) leading to a forte (*f*) dynamic. The piano accompaniment also builds in intensity, ending with a forte (*f*) dynamic. The lyrics are 'death stain it; let a cloud dwell up-on it; let the blackness of the day'.

ter - ri - fy it. *f* Let the stars of the twilight thereof be dark;

let it look for light, but have none; *f* nei - ther let it see the

dawn - ing of the day. *f* *mf*

*p* Why died I not from the womb? *B* For now . . . should I have lain

still and been qui - et, *pp* *Più lento.* I should have slept. *Più lento.* Where the *p*  
*dolce.*

wicked cease from troubling ; and the wea-ry are at rest. There the pri-son-ers rest to-ge-ther ;

they hear not the voice of the op-press-or. The small and the great are there ; and the

servant is free from his master. *Più mosso. p* Where-fore is light giv'n to him that is in

mi - se - ry, and life . . un - to the bit - ter in soul ; Which

long for death, but it com - eth not ; and dig for it more than for hid

*rit.* *f* *p rit.*

treasures ; Which re-joice ex-ceeding-ly, and are glad, when they can find the

*Lento come lmo.*

grave.

*Lento come lmo.*

*mf*

*Allegro maestoso.*

*f*

How should a man be just with God?

*Allegro maestoso.*

*f*

*dim.*

*mf*

If he will con-tend with Him, he can-not answer Him one of a thousand.

*cres.* *mf* *f*

*f*

He is wise in heart, and migh-ty in strength, who hath hardened himself against Him, and

*mf*

C

prospered?

He re - moveth the mountains, and they know not, and o - ver -

The first system of music features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The piano part includes dynamic markings *sf* and *p*, and contains several triplet figures. The vocal line begins with a *f* dynamic and includes accents and slurs.

- turn - eth them in His an - ger.

He shaketh the earth out of her place, and the

The second system continues the vocal and piano parts. The piano accompaniment features prominent triplet patterns in both hands. The vocal line includes a triplet of eighth notes.

pillars there-of tremble.

He com - mandeth the sun, and it

The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *mf*. The vocal line has a triplet of eighth notes.

ris - eth not; and seal-eth up the stars.

The fourth system continues the musical setting. The piano accompaniment features a *ff* dynamic marking. The vocal line includes a triplet of eighth notes.

He a - lone spread-eth the heavens, and tread-eth the waves of the sea.

The fifth system concludes the page. The piano accompaniment includes dynamic markings *p* and *sf*. The vocal line features a triplet of eighth notes and a *cres.* marking.

He do-eth great things past find-ing out, and wonders without num-ber.

*ff Allargando.* *p*

Lo, He go-eth by me, and I

*p* *crec.* *p*

see Him not, He pass-eth on al-so, but I per-ceive . . . Him not.

*mf* *p*

My soul is wea-ry of my life; I will

*p* *p*

leave my complaint up-on my-self; I will speak in the bit-terness of my

*Lento.*

soul. *Lento.* I will say un-to God,

*espressivo.*

Do not condemn me; shew me wherefore thou con-tendest with me. Is it

*cres.*

good un-to thee that thou shouldest op-press, that thou shouldest de - spise . .

*f.* *mf*

*sf* *dim.*

. . . the works of thine hands, and shine up-on the coun - sel of the wick-ed?

*allargando.* *f* *p*

Thy hands have made me and fashioned me round a - bout; yet dost thou de -

*mf* *f*



strey me. Are not my days few? cease then, and let me a -

*dim.* *p*

- lone, that I may take comfort a lit-tle, Be-fore I go whence I shall not re -

*dim.*

- turn, e'en to the land of dark-ness and the shadow of death; Where

*p* *pp*

light is as darkness.

*p* *p*

*Lento espressivo.*

*p* *cres.* *f* *dim.*

*p*

Man that is born of wo-man is of few days, and full of trou-ble.

*p*

**G**

He cometh forth . . . like a flower, and is cut down: he

*cres.*

fle-eth al-so as a sha-dow, and con-tin-ueth not.

*p* *p* *cres.*

*p*

As the wa-ters fail from the

*f* *p*

sea, and the flood de-cay-eth and dri-eth up: So man li-eth down, and

ris-eth not : till the heavens be no more, they shall not a-wake, . . . nor be rais-

*cres.* *f*

*Allargando.*  
ed out of their sleep.

*Allargando.*

*sf* *pp* *p*

*Più mosso.*  
Oh that I were as in the months past.

*Più mosso.*

*f* *dim.* *p* *cres.*

*cres.* *mf*  
as in the days when God pre-serv-ed me ; When His can-dle shin-ed up-on my

*cres.* *mf*

*cres.* *f* *animando.*  
head, when by His light I walk-ed thro' the dark-ness ; When the Al-

*cres.* *cres.*

. migh - ty was yet with me, and my chil - dren were a - bout me ;

*f* *p* *mf*

I put on righteous - ness, and it cloth - ed me : and my

*mf* *p*

judg - ment was like a robe and di - a - dem. Un - to me men gave ear, and wait - ed,

and kept si - lence at my coun - sel. Af - ter my words they

*poco rit.* *a tempo.* *mf cres. e poco animando.*  
*poco rit.* *a tempo.* *f* *mf cres. e poco animando.*

spake not again ; and my spi - rit drop - ped up - on them. I chose out their way, and sat

*p rit. e dim.* *K a tempo.*  
 chief, as a king in the army, as one that comforteth the mourners.

*f* *p rit.* *mf a tempo.*

*cres. molto e stringendo.*

*Meno mosso* *f*  
 But now . . . my soul is poured out up - on me; the days . . .

*Meno mosso.* *f*

. . . of my af-flic-tion have tak-en hold up - on me.

*sf* *mf* *f* *Animando.*

*Sva.*

*Allegro agitato.* *f*  
 My bones are pierc-ed in me

*Allegro agitato.* *p* *cres.*

in the night sea-son : and my si - news take no rest.

*p*

He hath cast me in - to the mire, I am be - come like

*sf* *p* *p*

dust and ash - es. I cry un - to

*p* *cres. molto.* *sf* *f*

Thee, . . . but Thou dost not hear me :

*f* *p* *p* *cres.*

I stand up, . . . but Thou re - gard - est me not.

*sf* *p* *p*

Thou art be-come cru-el un-to me: . . . and with Thy strong hand . . .

*sf* *f*

. . . Thou op- pos- est Thy- self a- gainst me.

*p* *cres.*

*M* *maestoso.* For I know . . . that Thou shalt bring me un- to death, and to the

*sf maestoso.* *p*

house ap- point- ed for all living.

*p* *p*

*cres.* *f* *dim.* *dim.*

*f* *p*

*Segue.*