

Job the Just

1. Rich Man Job

Simon Hancock

Rhythmic ♩ = 160

Long

5
time a - go in the land of Uz a rich and fa - mous man there was,

9
hous - es he had half a doz, and that man's name was Job. Yes,

13
lux - ur - y is where he was at, he was a real Old Test - a - ment plu - to - crat, his

17

hair was thin, his bod - y was fat, and that man's name was Job. But

21

ne-ver-the less— he was a gen-er-ous man,— he gave to the poor with a cov-en-ant plan, and he

25

prayed to the Lord as much as an - y-one can,— and that man's name was Job.

29

Now the

33

de-vil said to God, "I've been look in'a - round and in all the earth— the on - ly man I've found— whose

mp

37

life is pure and mo - ral - ly sound is this your ser - vant Job." He

41

said to the Lord, "I'll make a bet with you — that if you take a - way the good things you've

44

treat - ed him to, his ox - en and his cam - els and his child - ren too, — he'll

47

curse you to your face." The Lord said "Go then,

50

do your worst, — he won't be the on - ly man I've cursed, but

53

don't hurt him with-out tell-ing me first,— keep your hands off Job." So the

57

De-vil went on his way say-ing"Job, you're gon-na make my day."— and

61

molto rit.

soon the ser-vants came to say— that there was bad news for Job...

2. Disaster!

65

Very agitated ♩=108

GROUP 1

71 *f* (breathless)

Mast - er there's been a dis - ast - er and I've come

76

mf cresc.

to let you know your ox-en and ass-es were graz-ing

81

all of them out in the field, when the Sa-be-ans came and stole them a-way and all of the herds-men were

86

f

killed, and I a-lone have e-scaped to tell the tale!

Mast - er
GROUP 2 (breathless)

90

there's been a dis - ast - er and I've come to let you

95 *mf cresc.*

know there was thun-der and light-ning from heav-en the sheep were all out on the

100

hill, a thun-der bolt struck all the flocks down and killed them and burned up the shep-herds as

104 *f* GROUP 1 Mast-er there's been a dis-ast-er

well, and I a-lone have e-scaped to tell the tale!

110 *mp*

and I've come to let you know the

115 *mp*

ca-mels were out by the road-side the dri-vers sat i-dle and bored when

119 *cresc.* *f*

three bands of Chal-de - ans raid - ed the ca - mels and put all the men to the sword, and

cresc. *f*

123 *f* tale!

I a - lone have e - scaped to tell the Ma - ster there's been a dis -

f **GROUP 2** *mf*

127 *mf*

as - ter and I've come to let you know

mf

132 *mp cresc.* *f* *p*

your child - ren all were feast - ing in the house of your eld - est

mp cresc. *f* *p*

136

son when a whirl-wind blew up from the des-ert and swept a-way eve - ry -

140

GROUP 1

and I a - lone have e - scaped, and

one, and I a - lone have e - scaped, and I a - lone have e -

144

I a - lone, and I a - lone have e - scaped to tell the

scaped, and I a - lone have e - scaped to tell the

Poco meno mosso

147

tale! _____

tale! _____

f

3

150

molto rit.

pesante

3/4

3. Job's patience and the Devil's challenge

NARRATOR: Then Job stood up and tore apart his cloak; then he shaved his head and fell down on the ground, saying:

154 **Flowing** ♩=100 *p*

Na - ked I came from the womb,

p
con Ped.

159 *mp*

na - ked I shall re - turn whence I came. The

mp

164 *cresc.*

Lord gives and the Lord takes a - way,

168 *dim.* **poco rit.**

blest be the name of the Lord.

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 154-158) is marked 'Flowing' with a tempo of ♩=100 and a dynamic of *p*. The piano accompaniment is marked *p* and *con Ped.*. The second system (measures 159-163) is marked *mp*. The third system (measures 164-167) is marked *cresc.*. The fourth system (measures 168-172) is marked *dim.* and **poco rit.**. The score ends with a double bar line and a 4/4 time signature.

172 $\text{♩} = 120$

NARRATOR: And throughout all this, Job did not sin.

f *mp*

175

So the De-vil went back to God and said "So far you

sempre stacc.

179

win, but there's no-thing a man won't do to save his skin,

183

Strike him down with boils, a reall - y nast - y

f *mf*

187

case, and then you'll see he'll curse you to your

190

SOLO *f* freely

face." "So be it" said the Lord, "but spare his

193

life." NARRATOR: So the Devil smote Job from head to foot with running sores:

f *poco lento*

196

but throughout all this, Job did not sin.

accel. *sf*

4. The Comforters

NARRATOR: When Job's three friends heard what had happened to him, they left their homes and came along to see him, to comfort him.

200 **Lively, with bounce** ♩=132

p *f*

203

We can

206

see you're in a mess and it is - n't hard to guess what's the cause of all your suff- er - ings;

209

— when a man com- mits a sin then the state you find him in shows the

212

con - se - quen - ces e - vil_ brings_ Now we know what for

215

you is_ best_ at least in this one iss - ue_ if you

218

give your wick - ed_ ways a rest_ then God won't pun - ish_ you_

221

GROUP 1

'cos you must have done some- thing_ wrong_ yes, you

GROUP 2

you must have done some- thing_

224

must have done some thing_ wrong_ yes, you must have done some-thing_ wrong_ wrong you must have done some thing_ wrong

227

to wind up like_ this.

230

Did you mur-der an - y-bod - y, did you

233

steal from an - y- one, did you dis - o-bey your mum and_ dad,_ did you

236

make a gra - ven im - age, did you wor - ship oth - er gods, 'cos you

238

know that's some - thing reall - y bad. Did you work up - on the

241

Sabb - ath day, did you co - vet your neigh - bour's wife? Did you in-

244

sult the Lord in an - y way, did you live a reall - y wick - ed life? 'cos you

GROUP 1
subito p

subito p

248

must have done some-thing_ wrong_ yes, you must have done some-thing_ wrong

GROUP 2
p

you must have done some-thing wrong you

251

— yes, you must have done some-thing_ wrong_ to wind up like_

sub.f

must have done some-thing_ wrong to wind up like_

sub.f

254

this. Job_____ you're in trou-ble, —

mf

this.

258

Job_____ on the dou ble_

mf

Job_____ we can see you're in pain_

262

turn to the Lord a - gain!— You're feel - ing sorr - y for your-self, you're not

turn to the Lord a - gain!— You're feel - ing sorr - y for your-self, you're not

mp *mp* *mp* *lightly* *8va*

265 (GROUPS 1&2)

in the best of health, but you must-n't let it get you_ down,— God re-

(8)

268

wards a man who's cheer - y, and what's sure to make him wear - y is the

(8)

270

man with a per-pet - ual_ frown— Now don't think we've got it

273

in for_ you_ 'cos you know that's not the_ case, we want to

276

see you do -ing what you used to_ do_ and back in your right- ful_ place, but you

280

must have done some-thing_ wrong_ yes, you must have done some-thing_ wrong
you must have done some-thing wrong you

283

yes, you must have done some-thing_ wrong_ to wind up
must have done some-thing_ wrong to wind up

286 *ff* *pp*

to wind up like this! Yeah!

to wind up like this! Yeah!

ff *pp*

289 $\text{♩} = 116$ *colla voce*

mf

NARRATOR: But Job knew that he had not sinned; and he prayed to the Lord:

5. Job's Lament

293 *Flowing* $\text{♩} = 116$ *mp*

Lord, I have done no wrong; why do you

p

con Ped.

298

hurt me and fill me with pain? Lord, do you hear my

mp

303

cry? Heal me and bring me your bless - ing a -

308 *mf*

gain. Once I was hap - py, pro - tect - ed, re - spect - ed,

313

men in au - tho - ri - ty bowed down to me;

317 *p*

now I am friend - less, ne - glect - ed, re - ject - ed,

321 *mp*

why won't the Lord state his case a - gainst me?

*poco rit.**a tempo*

325

mp

Lord, I have

p

con Ped.

329

done no wrong;

why do you hurt me and

334

fill me with pain? Lord, do you hear my cry?

mp

339

poco rit.

Heal me and bring me your blessing again.

SOLO
f sternly

344

NARRATOR:
Then the Lord said to Job: Dare you quest-ion the Lord your God? Brace your-self and stand

349

up like a man; I will ask quest-ions and you shall ans- wer. Can you

GROUP 1
mp

6. Job's submission before the Omnipotence of God

Con moto ♩=108

353

make a new earth, _ can you make the sun rise, _

GROUP 2
mp

Can you form a new sea, _ set the

356

can you do__ what God can do?__ Can you
wind blow-ing free,__ can you do what God a-lone__ can

mp
mf
cresc.
mf
mp

359

sum-mon the clouds, can you make a storm rage,__
do? can you send down the rain,__ bring the

362

can you do__ what God a-lone__ can
sun out a-gain,__ can you do what God a-lone__ can

f
f

a little faster

mp

365

do? If you had pow - er to

do?

mp

368

curse or to bless, — if you could

cresc.

371

hum - ble man's pride or wick - ed - ness, —

cresc.

374

then to my mer - cy no long - er en - slaved

cresc.

377

f
by your own hand you could be saved

380

molto rit. *mp* *a tempo*
But you can't make a new earth, *mp*
you can't

383

you can't make the sun rise, *mp*
form a new sea, set the wind blowing free, you can't

386

f *mp*
f you can't do what God can do, you can't sum-mon the clouds, *mp*
do what God a-lone can do, you can't

389

you can't make a storm rage, -
 send down the rain, - bring the sun out a - gain, - you can't

392

f you can't do what
 do what God a - lone_ can do,

395

God a - lone_ can do, what God a - lone_
 you can't do what God a - lone_
dim.

398

rit. *p*
 can do.
 can do.
p

NARRATOR:

401

Then Job knew how powerless he was;

and he answered the Lord:

405

Calm ♩=100**SOLO***p*

I know _____ that you can do an - y - thing, I

Con Ped.

409

speak _____ of things I don't un der - stand, I see _____ you now as you real - ly are, - so

413

poco rit.

I re - pent, I melt a - way.

8va

7. God's blessing again

417 ♩=160 as No. 1

Musical notation for measures 417-420. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex texture with many beamed notes and rests.

8vb..1

421

Musical notation for measures 421-424. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex texture with many beamed notes and rests. The dynamic marking *f* is present.

Now the

425

Musical notation for measures 425-427. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex texture with many beamed notes and rests. The dynamic marking *mf* is present.

com - for - ters had put God in an an - gry mood, — he said "You did - n't speak a - bout me in the

428

Musical notation for measures 428-430. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex texture with many beamed notes and rests.

way you should, but there's a man who'll in - ter - cede for you if you're good, — and

431

Musical notation for measures 431-434. The score is in treble and bass clefs with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The music features a complex texture with many beamed notes and rests. The dynamic marking *mp* is present.

that man's name is Job." So Job asked God not to pu - nish his friends, — and the

435

Lord said "It's time for me to make a - mends, and this is where the tri - bu-

438

la - tion ends for my faith - ful ser - vant Job." And

441

by the pow - er of the Lord Job's wealth and health were soon re - stored, and

445

ten more child - ren were God's re ward to his pa - tient ser - vant Job. And with

449

all his prob - lems solved he lived to be ex - tremely old now

453

poco rit.

that's our he - ro's sto - ry told, — and that man's name was...

This musical system covers measures 453 to 456. It features a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line consists of quarter notes with lyrics: "that's our he - ro's sto - ry told, — and that man's name was...". The piano accompaniment includes chords and a bass line with a slur under the first four measures.

457

Slower

(shout)

JOB!

This musical system covers measures 457 to 460. The vocal line has a rest for the first three measures, followed by a single note on the fourth measure with the lyric "JOB!". The piano accompaniment starts with a forte (*ff*) dynamic and features a complex chordal texture in the right hand and a bass line. The system concludes with a double bar line.