

Sentences from Montaigne

SATB

Matthew Guerrieri

While these pieces were conceived for a group of four solo voices, performances by larger groups are certainly possible, depending on the occasion and the prevailing acoustic. The number of singers may also vary from piece to piece within a given performance.

Tempi loosely orbit a gravitational center of 96 quarter notes per minute—some pieces more loosely than others (though the tempo within each piece should, unless otherwise indicated, remain steady). With only occasional exceptions (#17, for example), a natural and intelligible flow of the text is the goal.

Performers should feel free to select from and/or reorder the pieces as they see fit.

The voices may be amplified, or not. The voices may also be doubled by any reasonably homogeneous instrument or group of instruments (piano, organ, strings, &c.), but voices and texts should remain in the forefront.

Sentences from Montaigne

Michel de Montaigne,
trans. Charles Cotton

Matthew Guerrieri

1.

SOPRANO
ALTO

TENOR
BASS

mf

In plain truth, ly-ing is an ac-curs-ed vice. We are not

mf

men, nor have oth-er tie up-on a-noth-er, but

mp parlando *f*

by our word. If we did but dis-cov-er the hor-ror and gra-vi-ty of

mp parlando *f*

subito mp, dolce

it, we should pur-sue it with fire and sword.

subito mp, dolce

1/25/17

SOPRANO *mp parlando* 3 *mf*
 The par - ti - cu - lar er - ror first makes the pub - lic er - ror, —

ALTO *mf*
 first makes the pub - lic er - ror, —

TENOR *mp parlando* 3 *mp*
 The par - ti - cu - lar er - ror and af - ter - wards, in

BASS *mp*
 and af - ter - wards, in

3 *f* *p* *pp* *mp*
 the pub - lic er - ror makes the par - ti - cu - lar one, vast fab - ric goes form - ing and

f *pp* *mp*
 the pub - lic er - ror makes the par - ti - cu - one, — vast fab - ric goes form - ing and

f *pp* *mp*
 turn, pub - lic er - ror makes the par - one, all this vast fab - ric goes form - ing and

f *p* *mp*
 turn, pub - lic er - ror makes the par - ti - cu - lar and thus all this vast fab - ric goes form - ing,

8 *mf* *f* *mp parlando*

pil - ing it - self up from hand to hand, so that the re-mot-est wit-ness knows

mf *f* *mp parlando*

pil - ing it - self up from hand to hand, wit-ness knows

mf *f* *mp parlando*

pi - ling it - self up from hand to hand, so that the re-mot-est

mf *f*

pil - ing up from hand to hand,

11

more a - bout it and the last in - formed

more a - bout it and the last in - formed

mp

than those who were near - est, the last in - formed

mp

than those who were near - est, the last in - formed

13

is bet - ter per - suad - ed than the first.

is bet - ter per - suad - ed than the first.

is bet - er per - suad - ed than the first.

is bet - ter per - suad - ed first.

mf *chatty and brisk*

SOPRANO

What is it that makes ty-rants so san-gui-na-ry? 'Tis on-ly the so-

mp

ALTO

doo doo doo doo doo doo doo

mp

TENOR

doo doo doo doo doo doo doo doo

mf *mp* *mf*

BASS

doot doo doot

5

li - ci-tude for their own safe - ty, and that their faint hearts can fur-nish them with no

mf

dah ooh faint hearts can fur-nish them with no

mf *mp*

ah ooh faint hearts can foo

mf *mp*

ooh faint hearts can foo oh

10 *mf* chatty again

oth-er means of se - cur-ing them-selves than in ex - ter-mi - nat-ing those who may

oth-er mee ah ooh doo doo doo doo

ah ooh doo doo doo doo

oth-er mee ah ooh doo

14 *p* *parlando* *mf*

hurt them, e - ven so much as wo-men, for fear of a

ah for fear of a

ah e - ven so much as wo-men, for fear of a

ah for fear of a

18 *mf* *non vibrato*

scratch: Cunc - ta fe - rit, dum cunc - ta ti - met.

scratch: Cunc - ta fe - rit, dum cunc - ta ti - met.

scratch: Cunc - ta fe - rit, dum cunc - ta ti - met.

scratch: Cunc - ta fe - rit, dum cunc - ta ti - met. doot

("He strikes everything, because he fears everything." Claudian, *In Eutropium*, I.182)

SOPRANO *mp*
hmm_____hmm_____hmm_____hmm

ALTO *mp*
hmm_____hmm_____hmm_____hmm

TENOR *mf marcato, meccanico*
The ma-na-gers those can give ac-count they so,

BASS *mf marcato, meccanico*
best are who worst how are

7
hmm_____hmm_____hmm *p*
hmm

mf marcato, meccanico
the talk-ers, for most no-thing to pur-pose. *p*
hmm

mp
hmm_____hmm_____hmm *p*
hmm

while big-gest the part, do pur-pose. *p*
hmm

f with a groove *mf* *f*

SOPRANO
ALTO

If we do not take up of our- selves the rule of__ well - do - ing, if im-

f with a groove *mf* *f*

TENOR
BASS

7 *mf*

pu - ni - ty__ pass with us for jus- tice, to__ how__ ma - ny sorts of

12 *loud whisper* *mf* *loud whisper*

wic-ked-ness shall__ we__ ev - ery day__ a - ban-don our-selves?

loud whisper *mf* *loud whisper*

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6.

Solo ff

ALL VOICES

O - be-di-ence is nev-er pure nor calm in him who rea-sons and disputes.

5 *Tutti ff*

O - be-di-ence is nev-er pure nor calm in him who rea-sons and dis-putes.

repeat ad lib.

1/31/17

flexible, moving forward

Solemn *p* *mf*

SOPRANO
ALTO

TENOR
BASS

p *mf*

So the em-per-or, whose pomp and lus-tre so daz-zle you in

flowing, quasi recitative

mp

6

pub-lic: Sci-li-cet gran-des vi-ri-di cum lu-ce zma-rag-di Au-ro in-clu-dun-

mp

Au-ro in-clu-dun-

11

mf

te-ri-tur-que tha-las-si-na ves-tis Ad-si-du-e,—

tur,—

Ad-si-du-e,—

et Ve-ne-ris su-do-rem ex-er-

mf

te-ri-tur-que tha-las-si-na ves-tis Ad-si-du-e,—

tur,—

Ad-si-du-e,—

("With big, green-glowing emeralds set in gold, and rich sea-purple dress grown shabby with wear, soaked with the sweat of Venus' games." Lucretius, *De rerum natura*, IV.1126-28.)

suave, rhythmic

16 *mf*
ci - ta po - tat; do — but peep be-hind the cur-tain, and you will

20 see no-thing more than an or-di-nar-y man, and per-ad - ven-ture more con-temp-ti-ble than the

flowing, quasi recitative

25 *poco rall.* *mp*
mean - est of his sub - jects: *Il - le be - a - tus in - tror - sum est,*

29 *mf* *mp* *p*
is - ti - us brac - te - a - ta *fe - li - ci - tas* *est.*

SOPRANO *mf cantabile* *poco marcato*

But we are not, as we now-a-days do, to call peev-ish-ness and in-ward

ALTO *mp*

bum bum bum bum bum bum bum bum bum bum

TENOR

BASS *mp*

bum bum bum bum bum bum bum bum bum bum

4

dis-con-tent that spring from pri-vate in-terest and pas-sion, du-ty, nor a trea-cher-ous and ma-

bum bum in-terest and pas-sion, du-ty, bum bum ma-

that spring from pri-vate in-terest and pas-sion, du-ty, and ma-

bum bum in-terest and pas-sion, du-ty, bum bum bum ma-

7

p dolce *mp*

li - cious con - duct, cou - rage; bum bum bum

p dolce *mf marcato* 3 3 3

li - cious con - duct, cou - rage; they call their prone-ness to mis-chief and vio-lence

p dolce *mp*

8 li - cious con - duct, cou - rage; bum bum bum bum

p dolce *mf marcato* 3 3 3

li - cious con - duct, cou - rage; they call their prone-ness to mis-chief and vio-lence

10

f *mf* 3 3

zeal; they kin - dle and be - gin a war, — not be - cause it is

f *mf* 3 3

zeal; they kin - dle and be - gin a war, — not be - cause it is

f *mf* 3 3

8 zeal; they kin - dle and be - gin a war, — not be - cause it is

f *mf* 3 3

zeal; they kin - dle and be - gin a war, — not be - cause it is

12

mp *p*

just, but be - cause it is war. bum

mp

just, it is war.

mp *p*

8 just, it is war. bum

mp

just, it is war.

SOPRANO *mp*
There is no pas-sion that so much trans-ports men_ from their right judg-ment as

ALTO *p* *mp*
hoo hoo

TENOR *mf*
There is no pas-sion that

BASS *p* *mp*
hoo hoo

7 *mf*
an - ger._____ There is no pas-sion that so much trans-ports men_

mf
hoo

so much trans-ports men_ from their right judg-ment as an - ger._____

mf
hoo

13

from their right judgment as an - ger. There is no passion that

hoo passion that

so much trans - ports men_ from their right judgment as an - ger. passion that

hoo passion that

19

so much trans - ports men_ from their right judgment as an - ger.

so much trans - ports men_ from their right judgment as an - ger.

so much trans - ports men_ from their right judgment as an - ger.

so much trans - ports men_ from their right judgment as an - ger.

SOPRANO *ff*
 ALTO *mf*
 TENOR *ff*
 BASS *ff*

(stomp)[†] [r]^{**} (slap)[‡] [ɪ]^{*} (stomp) (slap) [r]

I see that

(stomp)[†] (slap)[‡] [ɪ]^{*} (stomp) (slap) [r]^{**} [ɪ]

[ɪ]^{*} [ɪ] (stomp)[†] [r]^{**} (stomp) (slap)[‡] [ɪ]

- * sharp "sh" (as loud as possible)
- † stomp foot heavily
- ** high rolled "r" (as loud and high as possible)
- ‡ slap hand forcefully on thigh

4

(stomp) [ɪ] [ɪ] (stomp) [ɪ] [ɪ] (stomp) (slap) (stomp) [ɪ]

I see ver-y well that men get an - gry,

(stomp) [ɪ] [ɪ] (stomp) [ɪ] (stomp) (slap) [r] [ɪ] (stomp) [ɪ]

(stomp) [ɪ] [ɪ] (stomp) [ɪ] [r] (stomp) (slap) [ɪ] (stomp) [ɪ]

9 *mf*

I am_ for-bid- den to doubt up - on pain of ex - e - cra-ble in - ju - ries;

(sigh) and that I am_ for-bid- den to doubt up - on pain of ex - e - cra-ble in - ju - ries;

mf *f*

(stomp) (slap) [f] (stomp) (slap) [f] (stomp) [r] (stomp)

mf *f*

(stomp) (slap) [f] (stomp) (slap) [f] (stomp) [r] (stomp)

13 *sprechstimme f*

a new way of per-suad - ing! (slap) (slap) [f] (stomp) (slap) [r] (stomp) (slap)

sprechstimme f

a new way of per-suad - ing! (stomp) *mf*

Thank

sprechstimme f *f*

a new way of per-suad - ing! (slap) [f] (stomp) (slap) [r] [f] (stomp) (slap)

sprechstimme f *f*

a new way of per-suad - ing! (slap) (stomp) [r] (stomp) (clap) [f] (stomp) (slap)

(stomp)

17

God, I am not to be cuffed in - to be - lief. [f]

(stomp)

(stomp)

2/7/17

SOPRANO *mf* When a-ny one con-tra-dicts me, *p* he rais-es my at-ten-tion, *f* when

ALTO *mf* con-tra-dicts me, *p* he rais-es my at-ten-tion,

TENOR *mf* When a-ny one con-tra-dicts me, *p* he rais-es my at-ten-tion, *f* when

BASS *mf* con-tra-dicts me, *p* he rais-es my at-ten-tion,

5 *mf* a-ny one con-tra-dicts me, he rais-es my at-ten-tion, not my an-ger:—

mf he rais-es my at-ten-tion, not my an-ger:—

mf a-ny one con-tra-dicts me, he rais-es my at-ten-tion, not my an-ger:—

mf he rais-es my at-ten-tion, not my an-ger:— *mf* I

9 *mf* *p*

I ad- vance towardshim who con-tro-verts, who in-structs me; the cause of truth ought to

mf *p*

I ad- vance towardshim who con-tro-verts, who in-structs me; the cause of truth ought to

mf *p*

8 I ad-vance towardshim who con-tro-verts, who in-structs me; the cause of truth ought to

ad - vance towardshim who con-tro-verts, who in-structs me; the cause of truth ought to

15 *f* *mf*

be the com-mon cause both of the one and the oth - er. an- swer?

f *mf*

be the com-mon cause both of the one and the oth - er.

f *mf*

8 be the com-mon cause both of the one and the oth - er. What will the an-gry man—

f *mf*

be the com-mon cause both of the one and the oth - er.

21 *p* *mp* *mf* *f* *p*

Pas-sion has al-read-y con-found-ed his judg-ment; a-gi - ta-tion has u-surped the place of rea - son.

mp *mf* *f*

con-found-ed his judg-ment; a-gi - ta-tion has u-surped

p *mp* *mf* *f* *p*

8 Pas-sion has al-read-y con-found-ed his judg-ment; a-gi - ta-tion has u-surped the place of rea - son.

mp *mf* *f*

con-found-ed his judg-ment; a-gi - ta-tion

SOPRANO *mp dolce* 3 3 3 3 3
What a mean and ri - di - cu - lous thing it is for a man to stu - dy his

ALTO *mp dolce* 3 3 3 3 3
What a mean and ri - di - cu - lous thing it is for a man to stu - dy his

TENOR *p*
ah, _____

BASS *p*
ah, _____

4 *mf* 3 *p* *mp* 3 3
mo - ney, in hand - ling and tell - ing it o - ver

mf *mp* 3 3 3 3
mo - ney, to de - light in hand - ling and tell - ing it o - ver and

mf *p* 3
mo - ney, ah, _____ in

mf *p*
mo - ney, ah, _____

7

mf *f* *mp*

and o - ver and o - ver, and o - ver and o - ver a - gain! What a

mf *f* *mf*

o - ver, and o - ver o - ver and o - ver, and o - ver and o - ver a - gain! What a

8

hand-ling and tell-ing it o - ver and o - ver, and o - ver and o - ver a - gain!

mf *f*

(ah) _____ and o - ver _____ a - gain!

11

mf *f* *pp*

mean and ri-di-cu- lous thing it is for a man to stu-dy his mo- ney.____

mf *f* *pp*

mean and ri-di-cu- lous thing it is for a man to stu-dy his____ mo- ney.____

p *f* *pp*

8 ah, _____ stu-dy his mo- ney.____

p *f* *pp*

ah, _____ stu-dy his mo- ney.____

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f *sostenuto*

It

SOPRANO
ALTO

TENOR
BASS

It is in the power of chance to make a hun-dred breach-es of

5

po-ver-ty through the great-est strength of our rich- es— there be-ing ver - y of - ten no

9

ff *mf* *pp*

mean be-twixt the high-est and low-est for - tune: — For -

14

tu - na vit - re - a est: tum cum splen-det, fran - gi - tur.

("Fortune is like glass: just when it glitters most, it breaks." Publilius Syrus, *Sententiae*.)

SOPRANO *p*

ALTO *p*

TENOR *mf*

BASS *p*

doot doot doot doot doot doot doot doot doot doot doot doot doot

doot doot doot doot doot doot doot doot doot doot doot doot doot

This age where-in we live, in our part

doot doot doot doot doot doot doot doot doot doot doot doot doot

5

doot doot doot doot doot doot doot doot doot doot doot doot doot

doot doot doot doot doot doot doot doot doot doot doot doot doot

— of the world at least, is grown so stu - pid, that not on - ly the ex - er - cise,

doot doot doot doot doot doot doot doot doot doot doot doot doot

9 *f* *mf*

but the ver-y i - ma - gi-na-tion of vir-tue -fec-tive, and_ seems to be no oth-er than

but the ver-y i - ma - gi-na-tion of vir-tue -fec-tive, and_ seems to be no oth-er than

8 but the ver-y i - ma - gi-na-tion of vir-tue is de - fec-tive, and_ seems to be no oth-er than

but the ver-y i - ma - gi-na-tion of vir-tue -fec-tive, and_ seems to be no oth-er than

15 *p*

col-lege jar - gon: *Vir-tu-tem ver-ba pu-tas*

col-lege jar - gon: *et lu - cum*

8 col-lege jar - gon: *Vir-tu-tem ver-ba pu-tas* *lig - na.*

col-lege jar - gon: *et lu - cum lig - na.*

("To think virtue is only words, and a sacred grove only firewood."
Horace, *Epistles*, 1.6.31-32.)

SOPRANO
ALTO

f sputacchiante

Who - ev - er ex - pects pu - nish - ment al - read - y suf - fers it, and who -

TENOR
BASS

f sputacchiante

7

ev - er has de - served it ex - pects it. Wick - ed - ness con - trives tor - ments a -

14

Meno
p legatissimo

gainst it - self: Ma - lum con - si - li - um con - sul - to - ri pes - si - mum—

p legatissimo

("Bad advice is worst for the one who gives it." Aulus Gellius, *Noctes Atticae*, IV. 5.)

Tempo I°

21 *f*

as the wasp stings and hurts a-no-ther, but most of all it-self, for it there los-es its

f

28 *Meno p legatissimo*

sting and its use for - ev - er, A-ni-mas-que in vul-ne-re po- nunt._

p legatissimo

("And leaves its life in the wound." Virgil, *Georgics*, IV. 238.)

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SOPRANO
ALTO

mp legato *mf marcato*

TENOR
BASS

mp legato *mf marcato*

That which is_____ re-marked for rare in Per - seus, king of Ma - ce - don, "that his

6

mind, fix - ing it - self to no one con - di - tion, re - pre - sent - ed man - ners so wild and er -

his mind, fix - ing it - self to no con - di - tion, re - pre - sent - ed man - ners so wild and er -

12

ra - tic that it was nei - ther known to him - self or an - y oth - er

17

mp legato **rit.**

what kind of man he was," seems al - most to fit all the world._____

mp legato 2/16/17

(as fast as possible)

SOPRANO

ALTO

TENOR

BASS

hmm_ I I I I I do not know what

hmm_ I I I I I what ad-

hmm_ I I I I I

* handclaps (or footstomps)

7

by by by by e - ter - nal - ly coun - ter -

by by by by e - ter - nal - ly

van - tage men by by by by coun - ter -

men pre - tend to by by by by

13

mp *f*

and if ____ (f) if ____ (f) if ____ (f)

mp *f*

and if ____ (f) if ____ (f) if ____ (f)

8

feit - ing and if ____ (f) if ____ (f) if ____ (f)

and dis - semb - ling if ____ (f) if ____ (f) if ____ (f)

17

ff

to be when they the truth. I

ff

not ne - ver when they speak the truth. I

ff

8

to be be - lieved speak the truth. I

ff

be - lieved speak the truth. I

W e pray only by custom and for fashion's sake; or rather, we
 read or pronounce our prayers aloud, which is no better than an hypocri-
 ti-cal show of devo-tion; *segue*

SOPRANO *mp sostenuto*
 and I am scan - dal-ised to see a man cross him-self

ALTO *mp sostenuto*
 and I am scan - dal-ised to see a man cross him-self

TENOR *mp sostenuto*
 and I am scan - dal-ised to see a man cross him-self

BASS *mp*
 and as of - - -

thrice at the Be - ne - dic - tus, and as of - ten at Grace,

thrice at the Be - ne - dic - tus, and as of - ten at Grace,

thrice at the Be - ne - dic - tus, and as of - ten at Grace,

ten at _____ Grace, *segue*

SOPRANO
ALTO

mf

and to dedicate all the other hours of the day to acts of malice, ava - rice, and in - justice.

TENOR
BASS

pp cresc. poco a poco (p)

SOPRANO
pro - fit and e - mol - u -

mf espressivo

ALTO
But what shall we say of those who set-tle their whole course of life up-on the

mp

TENOR
what shall we say what shall we say what shall we say

mp

BASS
what shall we say who set-tle their up-on the

5 *(mp)* *mf*

- ment of sins, which they know to be

pro - fit and e - mol - u - ment of sins, which they know to be

what shall we say what shall we say what shall we say

what e - mol - u - ment what shall we say know to be *mf*

9 *f* *mp espressivo*

mor - tal? How man - y trades and vo - ca - tions have

f *mp espressivo*

mor - tal? How man - y trades and vo - ca - tions have

f *mp*

mor - tal? How man - y trades How man - y trades How

f *mp*

mor - tal? How How man - y trades How man - y trades

13

we ad - mit - ted coun - te - nanced a - mongst us,

we ad - mit - ted and coun - te - nanced a - mongst us,

man - y trades and coun - te - nanced a - mongst us,

How man - y trades and coun - te - nanced

16 *f*

whose ve - ry es - sence is vi - cious?

f

whose ve - ry es - sence is vi - cious?

f

whose ve - ry es - sence is vi - cious?

f *pp*

whose ve - ry es - sence is vi - cious? What shall we say?

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f *solenissimo*

SOPRANO
ALTO

TENOR
BASS

He who calls God to his as - sist - ance whilst in a course of vice, —

9

does as if a cut-purse should call a ma - gi - strate to help him,

17 *mp* *f* *mp*

or like those who in - tro - duce the name of God to the at - tes - ta - tion of a lie:

25 *p*

Ta - ci - to ma - la vo - ta su - sur - ro Con - ci - pi - unt. —

("Sinful prayers are framed in stealthy whisper." Lucan, *Pharsalia*, V.104-5.)

SOPRANO *p* *simile*
 ALTO *p* *simile*
 TENOR *p* *simile*
 BASS *mf con moto* *3*

oh oh oh oh oh oh

oh oh oh oh oh oh

oh oh oh oh oh oh

There is no hos - ti - ty so ad - mi - ra - ble as the Chris - tian.

7 *mp*
mp
mp
3 *3* *3* *3*

oh oh oh oh oh oh

oh oh oh oh oh oh

oh oh oh oh oh oh

Our zeal per - forms won - ders, when it se - conds our in - cli - na - tions to

13 *mf*
mf
mf
f *3* *3*

oh oh oh oh oh oh

oh oh oh oh oh oh

oh oh oh oh oh oh

hat - red, cruel - ty, am - bi - tion, a - va - rice, de - trac - tion and re - bel - lion: but when it moves, a -

19

oh oh oh oh oh oh by some

oh oh oh oh oh oh by some

oh oh oh oh oh oh by some

against the hair, towards boun-ty, be-nign-i-ty, and tem-per-ance, un-less, by some mi-ra-cle,

25

mi-ra-cle, ah prompts us to it,

mi-ra-cle, ah prompts us to it,

mi-ra-cle, ah prompts us to it,

some rare and vir-tu-ous dis-po-si-tion prompts us to it,

29

oh oh oh oh oh oh

oh oh oh oh oh oh

oh oh oh oh oh oh

we stir nei-ther hand nor foot.

SOPRANO *mp risonante*
 Truth ought to have a like and u - ni - ver - sal vis-age; if man could

ALTO *mp risonante*
 Truth ought to have a like and u - ni - ver - sal vis-age; if

TENOR *mp risonante*
 Truth ought to have a like and u - ni-ver - sal vis-age;

BASS *mf*
 Truth ought to have

7 *mf*
 know e-quit - y and jus-tice that had a bo - dy and a true being, he

man could know, truth ought to have a like and u - ni - ver - sal vis-age;

8 if man could know e - quit - y and jus-tice that had a bo - dy and a true

a bo - dy and a true being;

14

mp

would not fet-ter it to the con - di-tions of this count-ry or that. What kind of

mf

would know the con - di-tions this count-ry or that, or that.

mf

8 being, he would not fet-ter it to — this count-ry or that, or that.

mp

What kind of vir - tue

21

mf

vir - tue is that which I see one day in re - pute, and that to - mor-row shall be

mp

mf

What kind of vir - tue is one day in re - pute, and that to - mor-row shall be

mp

mf

8 What kind of vir - tue is that which to - mor-row shall be

is that which to - mor-row be

27

rall.

(niente)

in none,

(niente)

in none,

(niente)

in none,

f

pp

and which the cross-ing of a ri - ver makes — a crime?

f staccato e marcato

SOPRANO

ALTO

TENOR

BASS

f staccato e marcato

This of is formed os-ten-ta-tion: are puffed with

world ours on-ly for os-ten-ta-tion: men on-ly up with

4

wind, This of is formed os - ten - ta - tion:

f staccato e marcato

This world of ours is on - ly formed for os - ten - ta - tion:

f staccato e marcato

This world of ours is on - ly formed for os - ten - ta - tion:

wind, world ours on - ly for os - ten - ta - tion:

7

are puffed with wind, and ban - died and

men are on - ly puffed up with wind, and are ban - died to and

men are on - ly puffed up with wind, and are ban - died to and

men on - ly up with wind, are to

9

like ten - nis - balls, ten - nis - balls.

fro like ten - nis - balls, ten - nis - balls.

fro like ten - nis - balls, ten - nis - balls.

fro ten - nis - balls, ten - nis - balls.

SOPRANO *mf*
The The The The things are not so pain-ful and dif-fi-cult of them-selves,

ALTO *mp* *mf*
The things____ The things are not so pain-ful and

TENOR *mf*
The The The things are not so pain-ful and dif-fi-cult of them-selves,

BASS *mp* *mf*
The The things____ The things are not so pain-ful and

5
The things are not so pain-ful and dif-fi-cult of them-selves, The things are not so pain-ful and

dif-fi-cult of them-selves, things are not so pain-ful and dif-fi-cult of them-selves, but our weak - ness

The things are not so pain-ful and dif-fi-cult of them-selves, The things are not so pain-ful and

dif-fi-cult of them-selves, things are not so pain-ful and dif-fi-cult of them-selves, but our weak - ness

9

dif-fi-cult of them-selves, The things are not so, but our weak-ness and cow-ar-dice makes them

and cow-ar-dice makes them so. but our weak-ness and cow-ar-dice makes them

dif-fi-cult of them-selves, The things are not so, but our weak-ness and cow-ar-dice makes them

and cow-ar-dice makes them so. but our weak-ness and cow-ar-dice makes them

Meno mosso, cantabile

14

so. To judge of great, and high mat-ters re-quires a suit-a-ble soul;

To judge of great, and high mat-ters re-quires a suit-a-ble soul;

so. To judge of great and high re-quires a soul, oth-er -

so. To judge a soul

Tempo I°

18

oth-er - wise_ we at - tri-bute the vice to them which is real - ly our own.

oth-er - wise_ we at - tri-bute the vice to them which is real - ly our own.

wise_ we at - tri-bute the vice to them which is real - ly our own.

wise_ we at - tri-bute the vice to them which is real - ly our own.

SOPRANO *mf*
There is a kind of, I know not what, that gives us an in-ward sa-tis-fac-

ALTO

TENOR *mf*
con - gra-tu-la-tion in well - do-ing that gives us an in-ward sa-tis-fac-

BASS

6
tion, that ac - com-pa-nies a good con-science: a soul da-ring-ly vi-cious

mf and a ge-ne-rous bold-ness ac - com-pa-nies a good con-science: a soul da-ring-ly vi-cious

tion, that ac - com-pa-nies a good con-science: a soul da-ring-ly vi-cious

mf and a ge-ne-rous bold-ness ac - com-pa-nies a good con-science: a soul da-ring-ly vi-cious

11
may, per-ad-ven - ture, arm it - self with se - cu - ri - ty, but it can - not sup - ply it - self

may, per-ad-ven - ture, arm it - self with se - cu - ri - ty, can - not sup - ply it - self

may, per-ad-ven - ture, arm it - self with se - cu - ri - ty, can - not sup - ply it - self

may, per-ad-ven - ture, arm it - self with se - cu - ri - ty, can - not sup - ply it - self

Molto meno mosso
mp *sonore*

15 *f*
with this com-pla-cen-cy and sa-tis-fac-tion. 'Tis no lit-tle sa-tis-fac-tion to feel one's

f
with this com-pla-cen-cy and sa-tis-fac-tion. 'Tis no lit-tle sa-tis-fac-tion to feel one's

f
with this com-pla-cen-cy and sa-tis-fac-tion. 'Tis no lit-tle sa-tis-fac-tion to feel one's

f
with this com-pla-cen-cy and sa-tis-fac-tion. 'Tis no lit-tle sa-tis-fac-tion to feel one's

22
self pre-served from the con-ta-gion of so de-praved

self pre-served from the con-ta-gion of so de-praved

self pre-served from the con-ta-gion of so de-praved

self pre-served from the con-ta-gion of so de-praved

**Very still and distant, as if an echo of
another group of singers altogether**

29 *niente* *ppp* *niente*
an age. the cause of truth ought to be the com-mon cause both of the

niente *ppp* *niente*
an age. the cause of truth ought to be the com-mon cause both of the

niente *ppp* *niente*
an age. the cause of truth ought to be the com-mon cause both of the

niente *ppp* *niente*
an age. the cause of truth ought to be the com-mon cause both of the