

Vanity of Vanities

Ecclesiastes 1: 2-11

Sven-David Sandström

$\text{♩} = 48$

pp *mp* *ppp*

Soprano 1
Van - i - ty, of van - i - ties, saith the Preach-er...

pp *mp* *ppp*

Soprano 2
Van - i - ty, of van - i - ties, saith the Preach-er...

pp *mp* *ppp*

Alto
Van - i - ty, of van - i - ties, saith the Preach-er...

Tenor

Bass 1

Bass 2

Ecclesiastes 1: 2-11

Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity.

What profit hath a man of all his labor which he taketh under the sun?

One generation passeth away, and another generation cometh; but the earth abideth for ever.

The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose.

The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.

All the rivers run into the sea; yet the sea is not full: unto the place from whence the rivers come, thither they return again.

All things are full of labor; man cannot utter it: the eye is not satisfied with seeing, nor the ear filled with hearing.

The thing that hath been, it is that which shall be; and that which is done is that which shall be done: and there is no new thing under the sun.

Is there any thing whereof it may be said, See, this is new? it hath been already of old time, which was before us.

There is no remembrance of former things; neither shall there be any remembrance of things that are to come with those that shall come after.

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4

pp *f*

S1 Van - i - ty of van - i - ties; all is van - i -

pp *f*

S2 Van - i - ty of van - i - ties; all is van - i -

pp *f*

A Van - i - ty of van - i - ties; all is van - i -

pp *f*

T Van - i - ty of van - i - ties; all is van - i -

pp *f*

B1 Van - i - ty of van - i - ties; all is van - i -

pp *f*

B2 Van - i - ty of van - i - ties; all is van - i -

For Perusal Only

S1 *ppp*
solo m
 8
 ty. What pro-fit hath a man of all his

S2 *ppp*
solo m
pp *ppp*
 ty. m

A *ppp*
solo m
pp *ppp*
 ty. m

T *ppp*
 ty. Van - i - ty.

B1 *ppp*
 ty. Van - i - ty.

B2 *ppp*
 ty. Van - i - ty.

For Perusal Only

14

S1
van - i - ties; all is van - i -

S2
van - i - ties; all is van - i -

A
van - i - ties; all is van - i -

T
van - i - ties; all is van - i -

B1
van - i - ties; all is van - i -

B2
van - i - ties; all is van - i -

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solo m *ppp* **accel.** -----

S1 *ty.*

S2 *solo m* *ppp*

A *solo m* *ppp* *pp* ³
ty. Pas - seth a -

T *ppp*

B1 *ppp* *pp*
ty. One ge - ne

B2 *ppp* *pp* ³
ty. One gen - er - a - tion pas - seth a -

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The image shows a musical score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The score is in G major (one sharp) and 4/4 time. It begins at measure 17. The lyrics are: 'ty. Pas - seth a - One ge - ne One gen - er - a - tion pas - seth a -'. Performance markings include 'solo m', 'ppp' (pianissimo), 'pp' (piano), and 'accel.' (accelerando). A large red watermark 'For Perusal Only' is overlaid on the score. A triplet of notes is marked with a '3' above it in measures 20 and 21.

♩ = 72 **rit.**

19

S1 *pp* pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

S2 *pp* pas-seth a - way, pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

A way pas-seth a - way, pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

T *pp* One gen - er - a - tion pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

B1 ra - tion pas-seth a - way, pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

B2 way pas-seth a - way, pas-seth a - way _____ and an - oth - er _____ gen - er - *f*

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23 *mp* *pp* **accel.** *pp* $\text{♩} = 72$ *f* **rit.**

S1 bid-eth for-ev - er. The sun al - so a - ri - seth and the

S2 bid-eth for-ev - er. The sun al - so a - ri - seth and the

A bid-eth for-ev - er. The sun al - so a - ri - seth and the

T bid-eth for-ev - er. The sun al - so a - ri - seth and the

B1 bid-eth for-ev - er. The sun al - so a - ri - seth and the

B2 bid-eth for-ev - er. The sun al - so a - ri - seth and the

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The musical score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The music is in a key with one flat (B-flat) and a 4/4 time signature. The score begins at measure 23. The first part of the score (measures 23-24) is marked *mp* and *pp*. The second part (measures 25-26) is marked **accel.** and *pp*. The tempo is indicated as $\text{♩} = 72$. The score concludes with a **rit.** marking and a *f* dynamic. The lyrics are: "bid-eth for-ev - er. The sun al - so a - ri - seth and the". The vocal lines feature various rhythmic patterns, including eighth and sixteenth notes, and triplet markings (indicated by a '3' over a group of notes). A large red watermark "For Perusal Only" is overlaid across the center of the page.

♩ = 48

26

pp *mp*

S1
sun goeth down, and has-teth to his place where he a - rose

pp *mp*

S2
sun goeth down, and has-teth to his place where he a - rose

pp *mp*

A
sun goeth down, and has-teth to his place where he a - rose

pp *mp*

T
sun goeth down, and has-teth to his place where he a - rose

pp *mp*

B1
sun goeth down, and has-teth to his place where he a - rose

pp *mp*

B2
sun goeth down, and has-teth to his place where he a - rose

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ppp *f* *solo m* *ppp*

30

S1
all is van - i - ty.

S2
all is van - i - ty.

A
all is van - i - ty.

T
all is van - i - ty.

B1
all is van - i - ty.

B2
all is van - i - ty.

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accel. poco a poco

pp cresc. poco a poco

34

S1
The wind goeth toward the south and tur-neth a - bout in - to the

S2
pp cresc. poco a poco
The wind goeth toward the south and tur-neth a -

A
pp cresc. poco a poco
The wind goeth toward the south

T
pp *p* *mp*
m

B1
p *mp*
m

B2
mp
m

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Detailed description of the musical score: The score is for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The music is in a key with one sharp (F#) and a common time signature. The tempo and dynamics markings are 'accel. poco a poco' and 'pp cresc. poco a poco'. The lyrics are 'The wind goeth toward the south and tur-neth a - bout in - to the'. The score includes a large red watermark 'For Perusal Only' across the Tenor part. Performance markings include accents and slurs over notes, and dynamic markings like 'pp', 'p', and 'mp'. A '3' above a triplet of notes is present in the Soprano parts. The Tenor and Bass parts have a 'm' marking below the first measure.

36

S1

north _____ it whirl-eth a - bout, it whirl-eth a-bout, it whirl-eth a -

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A

and turn-eth a-bout in - to the north _____ it whirl-eth a -

T

(m) _____

B1

(m) _____

B2

(m) _____

$\text{♩} = 72$
f

38

S1
 bout con - tin - u - al - ly and the wind re - tur - neth a - gain ac - cord - ing to his

S2
 bout con - tin - u - al - ly and the wind re - tur - neth a - gain ac - cord - ing to his

A
 bout con - tin - u - al - ly and the wind re - tur - neth a - gain ac - cord - ing to his

T
f *pp*
 m m

B1
f *pp*
 m m

B2
f *pp*
 m m

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40 *ppp*

S1 cir - cuits.

S2 *ppp*
cir - cuits.

A *ppp*
cir - cuits.

T *ppp* *pp* *p*
(m) All the ri - vers run

B1 *pp* *p*
(m) All the ri - vers run

B2 *pp*
(m) All the ri - vers

For Perusal Only

The musical score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The key signature has two sharps (F# and C#), and the time signature is common time (C). The score begins at measure 40. S1, S2, and A all sing the word 'cir - cuits.' with a *ppp* dynamic. The Tenor (T) part has lyrics '(m) All the ri - vers run' with dynamics *ppp*, *pp*, and *p* respectively. The Bass 1 (B1) and Bass 2 (B2) parts also have lyrics '(m) All the ri - vers run' with dynamics *pp* and *p* for B1, and *pp* for B2. A large red watermark 'For Perusal Only' is overlaid across the Tenor part.

44

S1 *pp*

S2 *pp*

A *pp*

T *pp*

place from whence the ri - vers come, thi - ther they re - turn a - gain.

B1 *pp*

place from whence the ri - vers come, thi - ther they re - turn a - gain.

B2 *pp*

place from whence the ri - vers come, thi - ther they re - turn a - gain.

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rit. $\text{♩} = 48$

45 *p* *pp* *pp*

S1 (m) All things are full of la - bor, man

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pp

T All things are full of la - bor, man can-not

pp

B1 All things are full of la - bor, man can-not

pp

B2 All things are full of la - bor, man can-not

48

pp *mf* rit.

S1 can-not ut - ter it. The eye is not sat - is - fied with

S2 can-not ut - ter it. The eye is not sat - is - fied with

A can-not ut - ter it. The eye is not sat - is - fied with

T ut - ter it. The eye is not sat is - fied with

B1 ut - ter it. The eye is not sat - is - fied with

B2 ut - ter it. The eye is not sat - is - fied with

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

pp *mf*

a tempo

51

S1 *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

S2 *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

A *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

T *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

B1 *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

B2 *pp* *mp* *pp* *P* *pp* *ppp*
 see - ing, nor the ear filled with hear - ing. all

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f *solo m* *ppp*

S1
55
is van - i - ty.

f *solo m* *ppp*

S2
is van - i - ty.

f *solo m* *ppp*

A
is van - i - ty.

f *ppp*

T
is van - i - ty.

f *ppp*

B1
is van - i - ty.

f *ppp*

B2
is van - i - ty.

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58 *ppp* *ppp*

S1 Van - i - ty, van - i -

S2 *ppp* *ppp*
Van - i - ty, van - i -

A *ppp* *ppp*
Van - i - ty, van - i -

T *p*
The thing that hath been, it is that which shall be and

B1 *pp* *ppp*
m

B2 *pp*
m

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61

ppp *pp*

S1 ty m There is no new

S2 ty m There is no new

A ty m There is no new

T that which is done is that which shall be done. There is no new

pp *ppp* *pp*

B1 m There is no new

pp *ppp* *pp*

B2 m There is no new

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The musical score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The piece begins at measure 61. The lyrics are: 'ty m There is no new' for S1, S2, and A; 'that which is done is that which shall be done. There is no new' for T; and 'm There is no new' for B1 and B2. Dynamic markings include *ppp* (pianissimo) and *pp* (piano). The score features long melismas for the Soprano and Alto parts, and a large red watermark 'For Perusal Only' is overlaid on the Tenor part.

rit. a tempo

64 *mp* *ppp* *p*

S1 thing un-der the sun. See,

mp *ppp* *p*

S2 thing un-der the sun. where-of it may be said,

mp *ppp* *p*

A thing un-der the sun. Is there a-ny-thing

mp *ppp* *pp*

T thing un-der the sun. m

mp *ppp* *pp*

B1 thing un-der the sun. m

mp *ppp* *pp*

B2 thing un-der the sun. m

For Perusal Only

68

S1
this is new?

S2
p
it hath been al-read-y of old time,

A
p
which was be-fore us.

T
(m)

B1
(m)

B2
(m)

For Perusal Only

The image shows a musical score for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The score is in a common time signature and features a key signature of one flat. The lyrics are: S1: 'this is new?'; S2: 'it hath been al-read-y of old time,'; A: 'which was be-fore us.'; T: '(m)'; B1: '(m)'; B2: '(m)'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). A large red watermark 'For Perusal Only' is overlaid on the Tenor part.

72

pp *ff*

S1 van - i - ty of van - i - ties; all is

pp *ff*

S2 van - i - ty of van - i - ties; all is

pp *ff*

A van - i - ty of van - i - ties; all is

pp *ff*

T van - i - ty of van - i - ties; all is

pp *ff*

B1 van - i - ty of van - i - ties; all is

pp *ff*

B2 van - i - ty of van - i - ties; all is

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75

S1 *ppp* *pp*
solo m
 van - i - ty. There is no re-mem-brance of

S2 *ppp* *pp*
solo m
 van - i - ty. There is no re-mem-brance of

A *ppp* *pp*
solo m
 van - i - ty. There is no re-mem-brance of

T *ppp* *pp*
solo m
 van - i - ty. There is no re-mem-brance of

B1 *ppp* *pp*
 van - i - ty. There is no re-mem-brance of

B2 *ppp* *pp*
 van - i - ty. There is no re-mem-brance of

For Perusal Only

The image shows a musical score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The score is in a key with two flats (B-flat major or D-flat minor) and a common time signature. It begins at measure 75. Each voice part has a melodic line with lyrics underneath. The lyrics are 'van - i - ty.' followed by 'There is no re-mem-brance of'. Dynamics are indicated as *ppp* (pianissimo) and *pp* (piano). The Soprano and Tenor parts include a triplet of eighth notes in the first measure of the first phrase. The Alto and Bass 2 parts have a long note with a fermata in the first measure of the first phrase. A large red watermark 'For Perusal Only' is overlaid across the center of the page.

78 *p*

S1 for-mer things, There is no re - mem - brance nei - ther shall there be a - ny re -

pp

S2 for-mer things, nei-ther shall there be a - ny re-mem - brance of

pp

A for-mer things, nei-ther shall there be a - ny re-mem - brance of

pp

T for-mer things, nei-ther shall there be a - ny re-mem - brance of

pp

B1 for-mer things, nei-ther shall there be a - ny re-mem - brance of

pp

B2 for-mer things, nei-ther shall there be a - ny re-mem - brance of

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81

S1 mem - brance of things that are to come with those that shall come af - ter.

S2 things that are to come with those that shall come m

A things that are to come with those that shall come m

T things that are to come with those that shall come m

B1 things that are to come with those that shall come m

B2 things that are to come with those that shall come m

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rit. al fine

84

ppp ————— *pp* ————— *ppp*

S1 van - i - ty, van -

ppp ————— *pp* ————— *ppp*

S2 van - i - ty, van -

ppp ————— *pp* ————— *ppp*

A van - i - ty, van -

ppp ————— *pp* ————— *ppp*

T van - i - ty, van -

ppp ————— *pp* ————— *ppp*

B1 van - i - ty, van -

ppp ————— *pp* ————— *ppp*

B2 van - i - ty, van -

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87 *pp* *ppp* *pp* niente

S1 i - ty, van i - ty.

S2 i - ty, van i - ty.

A i - ty, van i - ty.

T i - ty, van i - ty.

B1 i - ty, van i - ty.

B2 i - ty, van i - ty.

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About the composer

Swedish composer Sven-David Sandström has to his credit over 450 compositions, including operas, oratorios, both intimate and massive choral works, chamber music, church music, music for the ballet, and film music. His orchestral works have been performed by leading orchestras under the batons of such conductors as Helmuth Rilling, Pierre Boulez, and Herbert Blomstedt. His choral works have been performed by many of the finest choirs in Europe.

Retired from teaching at the Royal College of Music in Stockholm, he currently is a visiting professor of composition at Indiana University in Bloomington.

Review the extensive bio of this renowned composer at www.svendavidsandstrom.com.