

General changes:  
\*Less unisons and unison 4ths/5ths  
\*Embellish indiv. lines  
\*Fewer white-note keys

# "The Prophet"

W.I.P. September 9, 2010

Music by Ben Tibbetts  
Text by Khalil Gibran

$\text{♩} = 100$

SOPRANO

ALTO

TENOR

BASS

Piano

Harpisichord

Organ

Al - - mu - sta - fa, Al - - mu - sta - fa, \_

8

S. *Al - - mu - sta - fa, the cho - sen and be - lov - ed Pro - phet, who was a*

A. *Al - - mu - sta - fa, Al - mu - sta - fa, the cho - sen and be - lov - ed Pro - phet, who was a*

T. *mu - sta - fa, Al - - mu - sta - fa, Al - mu - sta - fa, the cho - sen and be - lov - ed Pro - phet, who was a*

B. *Al - - mu - sta - fa, Al - mu - sta - fa, the cho - sen and be - lov - ed Pro - phet, who was a*

Pno.

Hpsd.

Org.

12  $\text{♩} = 120$

S. *dawn\_ un-to his own day.*

A. *dawn\_ un-to his own day.*

T. *dawn\_ un-to his own day. had wait - ed twelve years for the ship that was to re - turn, and bear him*

B. *dawn\_ un-to his own day.*

Pno.

Hpsd.

Org.

20

S.

A.

T.  
8  
back to the isle of his birth, that was to re - turn and bear him back to the isle of his birth.

B.

Pno.

Hpsd.

Org.  
reuse this idea

29

S.

A.  
*and in the twelfth year he climbed the hill be-yond the ci - tywalls and looked sea -*

T.

B.

Pno.

Hpsd.

Org.

37

S. *And he be - held his ship com - ing with the mist.*

A. *ward, and\_ looked sea ward. And he be - held his ship com - ing with the*

T. *And he be - held his ship com - ing with the mist, he be - held\_ his*

B. *And he be - held his ship com - ing with the mist, he be - held\_ his*

Pno.

Hpsd.

Org.

44  $\text{♩} = 128$

S. *Then the gates, the gates of his heart were flung o - pen,*

A. *Then the gates, the gates of his heart were flung o - pen,*

T. *ship com-ing with the mist. Then the gates, the gates of his heart were flung o - pen, flung*

B. *ship com-ing with the mist. Then the gates, the gates of his heart were flung o - pen, flung*

Pno.

Hpsd.

Org.

50

S. *and his joy flew far o - ver the sea, And his joy*

A. *and his joy flew far o - ver the sea.*

T. *o - pen, and his joy flew far o - ver the sea.*

B. *o - pen. and his joy flew far o - ver the sea.*

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score, page 8, starting at measure 50. It features six staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line has lyrics underneath. The lyrics are: "and his joy flew far o - ver the sea, And his joy" for Soprano; "and his joy flew far o - ver the sea." for Alto; "o - pen, and his joy flew far o - ver the sea." for Tenor; and "o - pen. and his joy flew far o - ver the sea." for Bass. The vocal lines include musical notation with treble clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. There are several triplet markings (indicated by a '3' over a bracket) in the vocal parts. The fifth staff is for Piano (Pno.), with both treble and bass clefs. It contains accompaniment for the vocal lines, including triplet figures. The sixth staff is for Harpsichord (Hpsd.), with both treble and bass clefs, and is mostly empty with rests. The seventh staff is for Organ (Org.), with both treble and bass clefs, featuring a complex accompaniment with many triplet figures and sixteenth-note patterns.



58

S. *flew far, flew far o - ver the sea, o - ver the sea, flew, far*

A. *And his joy flew far, flew far o - ver the sea, o - ver the sea,*

T. *And his joy flew far, flew far o - ver the sea,*

B. *And his joy flew far, flew far*

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score, page 9, starting at measure 58. It features six staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in G major and 4/4 time. The Soprano part has lyrics: "flew far, flew far o - ver the sea, o - ver the sea, flew, far". The Alto part has lyrics: "And his joy flew far, flew far o - ver the sea, o - ver the sea,". The Tenor part has lyrics: "And his joy flew far, flew far o - ver the sea,". The Bass part has lyrics: "And his joy flew far, flew far". There are triplets in measures 59 and 60 for the Soprano and Alto parts. The Piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. The Harpsichord and Organ parts are also present, with the Organ playing a rhythmic accompaniment of eighth notes in the right hand and a bass line in the left hand.

66  $\text{♩} = 96$

S. *o-ver the sea.*

A. *o-ver the sea.*

T. *o-ver the sea.* *But as he de-*

B. *o-ver the sea. and he closed his eyes and he prayed in the si-len-ces of his soul.*

Pno.

Hpsd.

Org.

76

S. *[Musical notation for Soprano]*

A. *[Musical notation for Alto]*

T. *[Musical notation for Tenor]*  
*scen-ded the hill a sad-ness came u - pon him, and he thought in his heart:*

B. *[Musical notation for Bass]*

Pno. *[Musical notation for Piano]*

Hpsd. *[Musical notation for Harpsichord]*

Org. *[Musical notation for Organ]*

Detailed description: This page of a musical score contains measures 76 through 83. It features five vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Piano, Harpsichord, Organ). The vocal parts are in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The lyrics for the Tenor part are: "scen-ded the hill a sad-ness came u - pon him, and he thought in his heart:". The instrumental parts provide accompaniment, with the Organ part featuring a melodic line in the right hand and a sustained bass line in the left hand. The score concludes with a double bar line and a key signature change to three sharps (F# major or C# minor).

88 ♩=100

S.

A.

T.

B.

Pno.

Hpsd.

Org.

96  $\text{♩} = 72$

S. *And as he walked he saw from a-far men and wo - men lea-ving their fields and their vine - yards*

A.

T. *And as he walked he saw from a-far men and wo - men lea-ving their fields and their vine - yards*

B.

Pno.

Hpsd. *tr*

Org.  $\text{♩} = 72$

104 ♩=116

S. *ha - sten - ha - sten - ing, ha - sten - ing,*

A. *ha - sten - ing, ha - sten - ing, ha - sten - ing,*

T. *ha - sten - ing, ha - sten - ing,*

B. *ha - sten - ing, ha - sten*

Pno.

Hpsd. *trm*

Org.

♩=116

108  $\text{♩} = 76$   $\text{♩} = 116$

S. *to the ci-ty gates.*

A. *to the ci-ty gates.*

T. *to the ci-ty gates.*

B. *ing, to the ci-ty gates.*

Pno.

Hpsd.

Org.  $\text{♩} = 76$   $\text{♩} = 116$

112 ♩.=76 ♩.=84

S. *And he heard their voi - - ces call - -*

A. *And he heard their voi - - ces call - -*

T. *And he heard their voi - - ces call - -*

B. *And he heard their voi - - ces call - -*

Pno.

Hpsd.

Org. ♩.=76 ♩.=84



124

S. *- ing his name,*

A. *- ing his name,*

T. *- ing his name,*

B. *- ing his name,*

Pno.

Hpsd.

Org.

132

S.

A.

T.

B.

Pno.

Hpsd.

Org.

This musical score page features seven staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), each with a treble clef. The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs). The sixth staff is for Harpsichord (Hpsd.), also with a grand staff. The seventh staff is for Organ (Org.), with a grand staff. The score is divided into two measures by a double bar line. The vocal parts have rests in both measures. The Piano part has a melodic line in the treble clef and a chordal accompaniment in the bass clef. The Harpsichord part has a chordal accompaniment in the bass clef. The Organ part has a chordal accompaniment in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4.

134

S. *And they were cry - ing out to him*

A.

T.

B.

Pno.

Hpsd.

Org.

137

S. *as with one voice:* *Suf-fer not yet our*

A. *Go not, go not yet a - way from us*

T. *Suf-fer not yet our*

B. *Go not, go not yet a - way from us*

Pno.

Hpsd.

Org. *3*

144  $\text{♩} = 108$

**S.** *eyes to— hun-ger for your face. And*

**A.** *But he an-swered them not. He on-ly bent his head.*

**T.** *eyes to— hun-ger for your face. And*

**B.** *But he an-swered them not. He on-ly bent his head.*

**Pno.**

**Hpsd.**

**Org.**  $\text{♩} = 108$

157

S. *those who stood near saw his tears.* *Then there came*

A. *They saw his tears fal-ling u-pon his breast.* *Then there came*

T. *those who stood near saw his tears.* *Then there came*

B. *They saw his tears fal-ling u-pon his breast.* *Then there came*

Pno.

Hpsd.

Org.

170

S. *out of the sanc-tu-a-ry a seer - ess. And he looked u - pon her with ex-cee-ding ten-der-ness For*

A. *out of the sanc-tu-a-ry a seer - ess.*

T. *out of the sanc-tu-a-ry a seer - ess.*

B. *out of the sanc-tu-a-ry a seer - ess.*

Pno.

Hpsd.

Org.

181 ♩=120

S. *it was she who had first sought and be-lieved in him. And she hailed him: Pro-phet of God!*

A. *And she hailed him: Pro-phet of God!*

T. *And she hailed him: Pro-phet of God!*

B. *And she hailed him: Pro-phet of God!*

Pno.

Hpsd.

Org.



187

S. In quest of the ut-ter most\_ long have you search ed\_ the dis-tan-ces for your ship.

A. In quest of the ut-ter most\_ long have you search ed\_ the dis-tan-ces for your ship.

T. in quest of the ut-ter most! And now your

B. in quest of the ut-ter most! And now your

Pno.

Hpsd.

Org.

Detailed description: This page of a musical score, numbered 187, features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Piano, Harpsichord, Organ). The music is in G major and 5/4 time, with a complex meter change from 5/4 to 3/4 and back to 5/4. The vocal lines include triplets and rests. The piano accompaniment features chords and triplets in the right hand, while the left hand has sustained chords. The harpsichord and organ parts are mostly rests, with the organ providing a bass line in the final measure.

194  $\text{♩}=72$   $\text{♩}=144$

S. *Yet this we ask ere you leave us:*

A. *Yet this we ask ere you leave us:*

T. *ship has come and you must needs go. — Yet this we ask ere*

B. *ship has come and you must needs go. — Yet this we ask ere*

Pno.

Hpsd.

Org.

200  $\text{♩} = 64$

S. *that you speak to us, that you give us of your truth, of your truth, of your truth. And we will*

A. *that you speak to us, that you give us of your truth, of your truth, of your truth. And we will*

T. *you leave us: that you speak to us, that you give us of your truth, of your truth, of your truth.*

B. *you leave us: that you speak to us, that you give us of your truth, of your truth, of your truth.*

Pno.

Hpsd.

Org.

211

S. *give it un - to our chil - dren, And we will give it un - to our chil - dren, and they un - to their chil - dren,*

A. *give it un - to our chil - dren, And we will give it un - to our chil - dren, and they un - to their chil - dren.*

T. *And we will give it un - to our chil - dren, And we will give it un - to our chil - dren, and they un - to*

B. *And we will give it un - to our chil - dren, And we will give it un - to our chil - dren, and they un - to*

Pno.

Hpsd.

Org.

221

S. *and they un - to their chil - dren. And it shall not per - ish. —*

A. *and they un - to their chil - dren. And it shall not per - ish. —*

T. *their chil - dren, and they un - to their chil - dren. And it shall not per - ish. —*

B. *their chil - dren. and they un - to their chil - dren. And it shall not per - ish. —*

Pno.

Hpsd.

Org.

Detailed description: This is a musical score for a SATB choir and three instruments. The score is in G major and consists of 12 measures. The first system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the Piano part. The second system contains the Harpsichord and Organ parts. The vocal parts have lyrics: 'and they un - to their chil - dren. And it shall not per - ish. —'. The Piano part is mostly rests. The Harpsichord part has a melodic line in the right hand and a bass line in the left hand. The Organ part has a sustained chordal accompaniment in both hands. The time signature changes from 4/4 to 3/4 at the end of the piece.

232

S. *And we will give it un-to our chil - dren, and we will give it un-to our chil - dren,*

A. *And we will give it un-to our chil - dren, and we will give it un-to our chil - dren,*

T. *And we will give it un-to our chil - dren, and we will give it un-to our chil - dren,*

B.

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score for a SATB choir and instruments. The page is numbered 30 at the top left and 232 at the top left of the score. The score is divided into several systems. The first system contains the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a staff with a treble clef (except for Bass, which has a bass clef). The lyrics are: "And we will give it un-to our chil - dren, and we will give it un-to our chil - dren,". The vocal parts are written in a style that suggests a hymn or a simple, declarative text. The instrumental parts include Piano (Pno.), Harpsichord (Hpsd.), and Organ (Org.). The Piano and Harpsichord parts are shown as empty staves with a bass clef. The Organ part is shown with a treble clef and a bass clef, with some notes and rests. The time signature changes from 4/4 to 3/4 and back to 4/4 throughout the piece. The overall style is that of a traditional hymn or a simple, declarative text.

245

S. *and they will give it un-to their chil - dren.*

A. *and they will give it un-to their chil - dren.*

T. *and they will give it un-to their chil - dren.* *And he*

B. *And \_\_\_ it \_\_\_ shall not per - ish. \_\_\_*

Pno.

Hpsd.

Org.

260

S.

A.

T.

B.

Pno.

Hpsd.

Org.

*an-swered her: "Of what can I speak?"*

*Then the seer-ess said, "Speak to us of Love." And he raised his head and*



272  $\text{♩} = 100$

S.

A. 

*looked u - pon the peo - ple, And there fell a still - ness u - pon them.*

T.

B.

Pno.

Hpsd.

Org.

281

S.

A.

T.

B.

Pno.

Hpsd.

Org.

When love beckons\_ to you, \_\_\_\_\_

Detailed description of the musical score: The score is for page 34, measures 281-287. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Piano, Harpsichord, Organ). The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano, Tenor, and Bass parts are mostly silent, indicated by rests. The Alto part has the lyrics 'When love beckons\_ to you, \_\_\_\_\_' starting in measure 284. The Piano and Harpsichord parts are also silent. The Organ part provides accompaniment with a rhythmic pattern of eighth notes and includes a triplet in measure 283 and trills in measures 283 and 286.

288

S. *Soprano*

A. *Alto*  
*You should fol - low him,*

T. *Tenor*

B. *Bass*

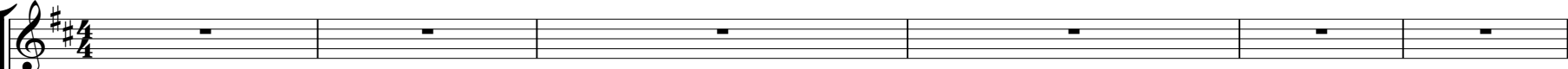
Pno. *Piano*

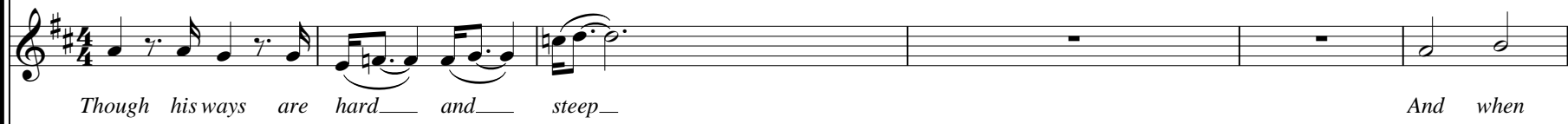
Hpsd. *Harpsichord*

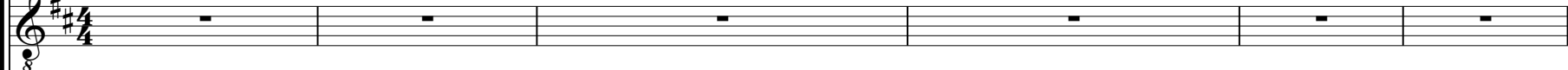
Org. *Organ*

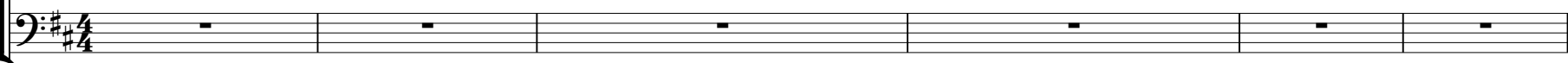
The musical score is written for a choir (Soprano, Alto, Tenor, Bass) and instrumental ensemble (Piano, Harpsichord, Organ). The key signature is one sharp (F#) and the time signature is 3/4. The score consists of 12 measures. The vocal parts (S, A, T, B) are mostly rests, with the Alto part having a melodic line in measures 2-4. The instrumental parts (Pno., Hpsd., Org.) provide accompaniment. The Organ part features several triplet figures and a trill in measure 5.

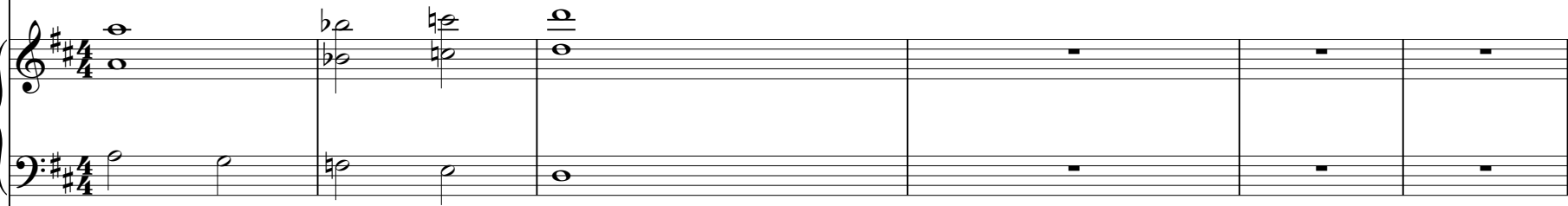
295

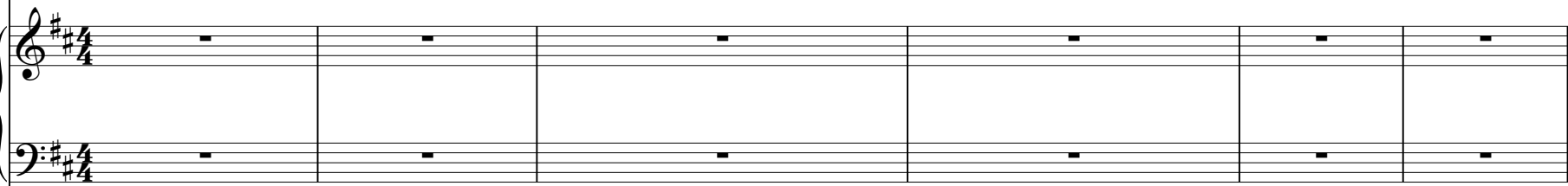
S. 

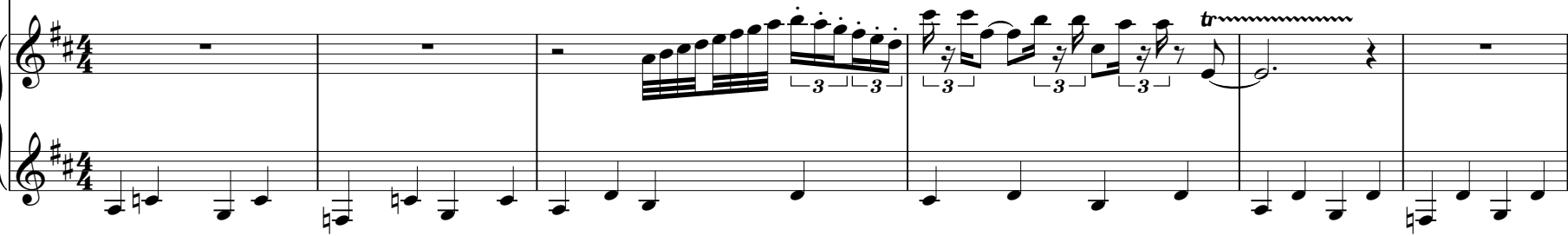
A.   
*Though his ways are hard— and— steep—* *And when*

T. 

B. 

Pno. 

Hpsd. 

Org. 

301

S.

A.  
*he speaks to you, \_\_\_*

T.

B.

Pno.

Hpsd.

Org.

*Be - lieve \_\_\_ in him,*

3 3 3 3

308 ♩=112

S.

A. *Though his voice my shat ter,— shat ter—your dreams.*

T.


B.


Pno.


Hpsd.


Org.

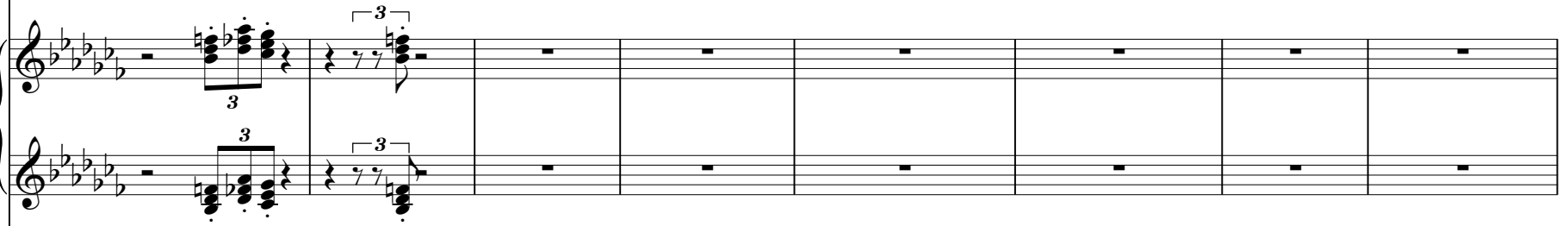
314

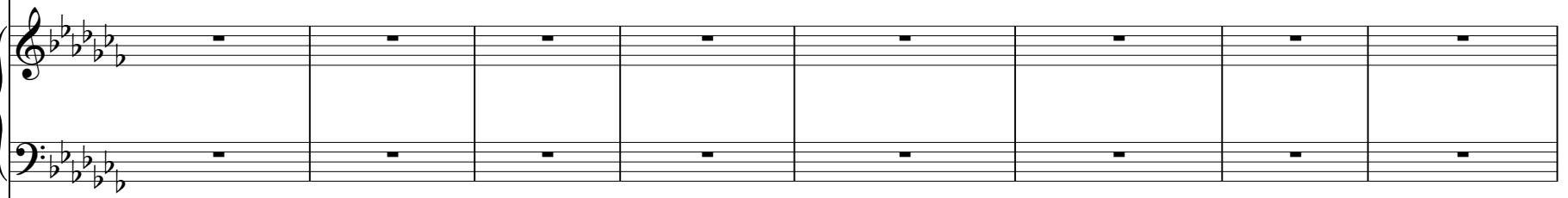
S. 

A.   
*For e-ven as lovæcrowns you, so shall he cru - ci - fy you, For e-ven as lovæcrowns you, so*

T. 

B. 

Pno. 

Hpsd. 

Org. 

322

S.

A.

T.

B.

Pno.

Hpsd.

Org.

shall he cru- ci - fy you. Ev-en as he as-cends to your height



330

S.  
A.  
T.  
B.  
Pno.  
Hpsd.  
Org.

and car-ress - es your ten - - der-est branch-es that qui - ver, that qui - ver

The musical score is arranged in a system with seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) are grouped together with a brace on the left. The piano accompaniment consists of Piano (Pno.), Harpsichord (Hpsd.), and Organ (Org.) parts, also grouped with a brace. The key signature is D major (two sharps). The Soprano part is mostly rests. The Alto part has lyrics: "and car-ress - es your ten - - der-est branch-es that qui - ver, that qui - ver". The Organ part features triplets in the right hand and sustained chords in the left hand.

339

S.

A.  
*in the sun, So shall he descend to your roots and*

T.

B.

Pno.

Hpsd.

Org.

348

S.

A.

T.

B.

Pno.

Hpsd.

Org.

shake — them, and shake — them, and shake them\_ in their cling - ing to the

353  $\text{♩} = 100$

S.

A. earth. Love has

T.

B.

Pno. *8va*

Hpsd.

Org. *tr* 3

359

S.  
A.  
T.  
B.

*no oth-er de - si - re - - - - - but to ful - fill it - self.*

Pno.

Hpsd.

Org.

Detailed description: This page of a musical score, numbered 359, features four vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Piano, Harpsichord, Organ). The vocal parts are in a key with two sharps (F# and C#). The Soprano and Tenor parts are mostly rests. The Alto part has the lyrics: "no oth-er de - si - re - - - - - but to ful - fill it - self." The Bass part is also mostly rests. The Piano part has a melodic line with a forte dynamic marking. The Harpsichord part is mostly rests. The Organ part has a rhythmic accompaniment with a trill marking.

366  $\text{♩} = 60$

S.

A.   
*Then a priest-ess said:—"Speak to us of rea-son and pas-sion." and he an-swered,*

T.

B.

Pno.

Hpsd.   
*tremolo*

Org.  $\text{♩} = 60$

373  $\text{♩} = 120$

S.

A. *say- ing:*

T.

B. *Your soul is of-ten times a bat-tle-field u-pon*

Pno.

Hpsd.

Org.

385

S.

A.

T.

B.

which your rea-son and your judg-ment wage war a-gainst your pas-sion and your ap-pe-tite

Pno.

Hpsd.

Org.

The musical score is arranged in a system with seven staves. The vocal staves (S., A., T., B.) are at the top, followed by the piano (Pno.) with two staves, harpsichord (Hpsd.) with two staves, and organ (Org.) with two staves. The key signature is one sharp (F#) and the time signature is 4/4, which changes to 2/4 in the second measure of each system. The bass line includes lyrics: "which your rea-son and your judg-ment wage war a-gainst your pas-sion and your ap-pe-tite". The piano part features a complex rhythmic accompaniment with triplets and a 7/4 time signature. The harpsichord and organ parts are rests.



396

S.

A.

T.

B.

Pno.

Hpsd.

Org.

*For rea-son rul-ling a-lone is a force con - fi - ning, For rea-son rul-ling a-lone is a force con - fi - ning,*

409

S.

A.

T.

B.

Pno.

Hpsd.

Org.

N.B.

and pas-sion un-at-ten-ded, and pas-sion un-at-ten-ded is a flame that burns

Detailed description: This page of a musical score, numbered 50, contains measures 409 through 414. The score is for a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Piano, Harpsichord, Organ). The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The vocal parts (S, A, T, B) have rests in measures 409-411. In measure 412, the Bass part begins with the lyrics 'and pas-sion un-at-ten-ded, and pas-sion un-at-ten-ded is a flame that burns'. The instrumental parts (Pno., Hpsd., Org.) provide accompaniment throughout. A 'N.B.' (Nota Bene) annotation is placed above the Bass line in measure 412. The score concludes in measure 414 with a final chord marked with a sharp sign (#).

421

♩=128

S.

A.

T.

B.

*to its own de-struction. I would have you con - si - der your judg - ment and your ap - pe - tite*

Pno.

Hpsd.

Org.

432

S.

A.

T.

B.

*e - ven as you would two loved guests. You would not ho - nor one guest a - bove the\_ oth - er, For*

Pno.

Hpsd.

Org.

Detailed description of the musical score: The score is for page 52, measures 432-435. It features a vocal quartet (Soprano, Alto, Tenor, Bass), Piano, Harpsichord, and Organ. The key signature is D major (two sharps). The time signature changes from 3/4 to 4/4 to 6/4 to 2/4. The vocal parts are mostly rests, with the Bass line having lyrics. The Piano part has a melodic line in the right hand and a bass line in the left hand. The Harpsichord and Organ parts are mostly rests.

442 ♩=120

S.

A.

T.

B.

Then a ma-son came forth and said,  
he who is more mind-ful of one *tr* lo-ses the love and faith of both.

Pno.

Hpsd.

Org.

451  $\text{♩} = 80$

S.

A.

T. *1st time only*  
"Speak to us of hou - ses." And he ans - wered: *2* Would the

B. *2* Your house is your larg - er bo - dy.

Pno.

Hpsd.

Org.  $\text{♩} = 80$  R.H. *2nd time only*

460

S.   
 A.   
 T.   
 B.   
 Pno.   
 Hpsd.   
 Org.

*val-leys were your streets, and the greenpaths were your al - leys, that you\_\_ might seek one a-noth- er,*

Detailed description: This is a page of a musical score, page 55, starting at measure 460. The score is in G major (one sharp) and 4/4 time. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Piano, Harpsichord, Organ). The vocal parts are mostly silent, with the Tenor part having lyrics. The Piano part has a complex texture with chords and moving lines. The Harpsichord and Organ parts are mostly silent.

468

S.

A.

T.  
8

B.

Pno.

Hpsd.

Org.

*one a-noth - er through vine - yards, - and come with the fra-grance of the earth in your*



474

S. *[Musical staff with rests]*

A. *[Musical staff with rests]*

T. *[Musical staff with notes]*  
gar - ments. But these things are not yet to be. In fear

B. *[Musical staff with notes]*  
In fear

Pno. *[Piano accompaniment with chords and arpeggios]*

Hpsd. *[Harpsichord staff with rests]*  
*tr* *[trill symbol]*  
2nd time only

Org. *[Organ staff with notes]*

482

S.

A.

T.  
your fore-fath - ers gath-ered you too\_ near\_ to-get - her, and that fear shall en-dure a lit - tle lon - ger.

B.  
your fore-fath - ers gath-ered you too\_ near\_ to-get - her, and that fear shall en-dure a lit - tle lon - ger.

Pno.

Hpsd.  
(tr) tr tr tr tr tr tr

Org.

489

S. *And tell me, you peo-ple of this great ci - ty, What is it you guard, what is — it you guard with fas-tened- doors?*

A. *What is it you guard, what is — it you guard with fas-tened- doors?*

T. *What is it you guard, what is — it you guard with fas-tened- doors?*

B. *What is it you guard, what is — it you guard with fas-tened- doors?*

Pno.

Hpsd. (tr)

Org.

Detailed description: This is a page of a musical score, page 59, numbered 489. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Piano, Harpsichord, Organ). The vocal parts have lyrics: "And tell me, you peo-ple of this great ci - ty, What is it you guard, what is — it you guard with fas-tened- doors?". The instrumental parts include a piano part with a melodic line in the right hand and a bass line in the left hand, a harpsichord part with a trill in the right hand, and an organ part. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The vocal parts are in treble clef, and the bass part is in bass clef. The piano part is in bass clef. The harpsichord and organ parts are in treble and bass clefs. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the vocal lines.

497

S. *Have you peace? Have you re- mem - br an- ces?*

A. *Have you peace? Have you re- mem - br an- ces?*

T. *Have you peace? Have you re- mem - br an- ces?*

B. *Have you peace? Have you re- mem - br-an- ces?*

Pno.

Hpsd.

Org.

503  $\text{♩}=80$   $\text{♩}=112$

S. *Have you beau - ty? Have you these in your hou - ses?*

A. *Have you beau - ty?*

T. *Have you beau - ty?*

B. *Have you beau - ty?*

Pno.

Hpsd.

Org.

511

S. Or have you on - ly com - fort, and the lust for com - fort?

A. The lust for com - fort, that stealth - y thing that en - ters

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score for a SATB choir and piano. The score is in G major and features complex time signature changes: 4/4, 3/4, 5/4, and 3/4. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The piano accompaniment is shown in grand staff notation. The organ and harpsichord parts are currently silent, indicated by whole rests in all staves.

518

S. *It lulls you to sleep, on-ly to stand by your bed.*

A. *the house a guest and then be-comes a host and then a mas - ter... and...*

T.

B.

Pno.

Hpsd.

Org.

525

S. *You dwell in tombs made by the*

A. *jeer at the dig-ni-ty, at the dig-ni-ty— of the flesh. You dwell in tombs made by the*

T.

B.

Pno.

Hpsd.

Org.



533

S. *dead.* You dwell in tombs for liv - ing.

A. *dead.* You dwell in tombs made by the

T.

B.

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features six staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in G major and 5/4 time. The Soprano and Alto parts have lyrics. The piano part includes complex rhythmic patterns with triplets. The harpsichord and organ parts are currently blank.

541

S.

A.

T.

B.

Pno.

Hpsd.

Org.

dead.

tr

5

Detailed description: This page of a musical score, numbered 66, contains measures 541 through 546. The score is for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts (S, A, T, B) are mostly silent, with rests in every measure. The Alto part has a 'dead.' marking under a half note in measure 541. The piano accompaniment (Pno.) features a complex rhythmic pattern in the left hand, including sixteenth and thirty-second notes, and chords in the right hand. The piano part includes a trill (tr) in measure 545 and a fingering '5' in measure 546. The harpsichord (Hpsd.) and organ (Org.) parts are also mostly silent, with some accompaniment in the Hpsd. part in measures 545 and 546. The score is in G major and features a complex meter change from 5/4 to 3/4 and back to 5/4.

548

S.  
A.  
T.  
B.

Pno.

Hpsd.

Org.

Ver-i-ly the lust for

3  
6

554

S. *com - fort mur - ders the pas - sion of your soul.*

A. *and then walks, walks grin - ning, grin - ning in the*

T.

B.

Pno.

Hpsd.

Org.

560

S. *Though its hands are silk-en, its heart is of i - ron.*

A. *fun er-al. Though its hands are silk-en, its heart is of i - ron.*

T.

B.

Pno.

Hpsd.

Org.

568

S. *Al- though its hands are silk - en.*

A. *Its heart\_\_\_ is of i - ron.*

T.

B.

Pno.

Hpsd.

Org.

578  $\text{♩} = 104$

S.

A.  
*Then a law-yer said, "Mas ter, \_ "Mas - ter, \_ "Mas ter, what of our laws? What of our laws?"*

T.

B.

*And he ans- wered:*


Pno.


Hpsd.


Org.

585  $\text{♩} = 135$

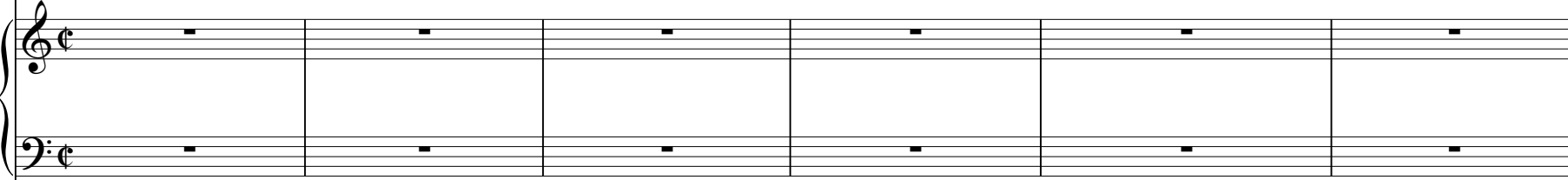
S. 

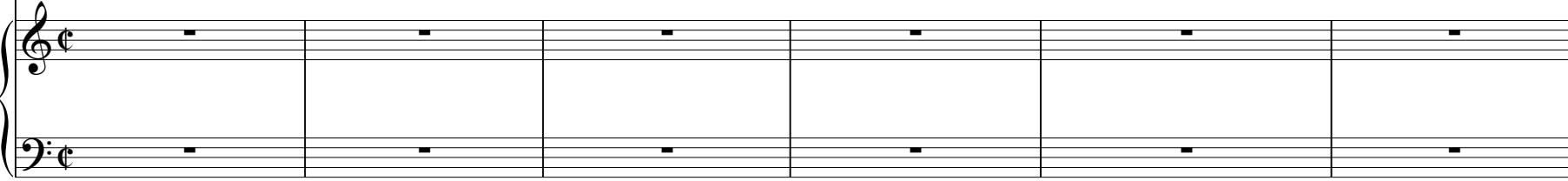
A. 

T. 

B. 

Pno. 

Hpsd. 

Org. 



591

S.  
You de - light in lay - ing, lay - ing, lay - ing, lay - ing down your laws,

A.  
You de - light in lay - ing, lay - ing, lay - ing, lay - ing down your laws,

T.  
You de - light in lay - ing, lay - ing, lay - ing, lay - ing down your laws,

B.  
You de - light in lay - ing, lay - ing, lay - ing, lay - ing down your laws,

Pno.

Hpsd.

Org.

599

S. You de - light in lay-ing, lay-ing, lay-ing, lay-ing

A. You de - light in lay-ing, lay-ing, lay-ing, lay-ing

T. You de - light in lay-ing, lay-ing, lay-ing, lay-ing

B. You de - light in lay-ing, lay-ing, lay-ing, lay-ing

Pno. Musical accompaniment for piano, featuring a complex rhythmic pattern in the right hand and a more rhythmic bass line in the left hand.

Hpsd. Musical staff for Harpsichord, currently empty.

Org. Musical staff for Organ, currently empty.

606

S.  
down your laws,

A.  
down your laws,

T.  
down your laws,

B.  
down your laws,

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score, page 75, starting at measure 606. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "down your laws,". The piano accompaniment consists of two staves (treble and bass clef) with a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal staves have a treble clef, and the piano staves have a bass clef. The piano part includes various musical notations such as slurs, ties, and dynamic markings.

613

S. *Yet you de - light in break - ing, break - ing, break - ing, break - ing these laws ev - en*

A. *Yet you de - light in break - ing, break - ing, break - ing, break - ing these laws ev - en*

T. *Yet you de - light in break - ing, break - ing, break - ing, break - ing these laws ev - en*

B. *Yet you de - light in break - ing, break - ing, break - ing, break - ing these laws ev - en*

Pno.

Hpsd.

Org.

620

S. *more, like chil - dren, play - ing, By the oc - ean*

A. *more, like chil - dren, play - ing, By the oc - ean*

T. *more, like chil - dren, play - ing, By the oc - ean*

B. *more, like chil - dren, play - ing, By the oc - ean*

Pno.

Hpsd.

Org.

628

S.

A.

T.

B.

Pno.

Hpsd.

Org.

who build sand to - wers with\_ con - stan - cy,

who build sand to - wers with\_ con - stan - cy,

636

S.

A.

T.  
who build sand to - wers with\_ con - stan - cy,

B.  
who build sand to - wers with\_ con - stan - cy,

Pno.

Hpsd.

Org.

645

S. *then de - stroy them, then de - stroy them with*

A. *then de - stroy them, then de - stroy them with*

T.

B.

Pno.

Hpsd.

Org. *tr*



653

S. *laugh - ter, with laugh - ter.*

A. *laugh - ter, with laugh - ter.*

T.

B.

Pno.

Hpsd.

Org.

659

S. *You de - light in lay - ing, lay - ing, lay - ing, lay - ing*

A. *You de - light in lay - ing, lay - ing, lay - ing, lay - ing*

T. *You de - light in lay - ing, lay - ing,*

B. *You de - light in lay - ing, lay - ing,*

Pno. *You de - light in lay - ing, lay - ing,*

Hpsd.

Org.

666

S. down your laws, yet you de - light in break-ing, break-ing, break - ing, break-ing

A. down your laws, yet you de - light in break-ing, break-ing, break - ing, break-ing

T. lay-ing, lay - ing down your laws, yet you de - light in break-ing, break-ing,

B. lay-ing, lay - ing down your laws, yet you de - light in break - ing, break-ing,

Pno.

Hpsd.

Org.

674 ♩ = 112

S. *these \_\_\_\_\_ laws ev - en\_ more. You shall be free in - deed,*

A. *these \_\_\_\_\_ laws ev - en\_ more. You shall be free in - deed,*

T. *break - ing, break ing these \_\_\_\_\_ laws ev - en\_ more. You shall be free in - deed,*

B. *break - ing, break - ing these \_\_\_\_\_ laws ev - en\_ more. You shall be free in - deed,*

Pno.

Hpsd.

Org.

683

S. *You shall be free in - deed, You shall be free in - deed, not when your days*

A. *You shall be free in - deed, You shall be free in - deed, not when your days*

T. *You shall be free in - deed, You shall be free in - deed, not when your days*

B. *You shall be free in - deed, You shall be free in - deed, not when your days*

Pno.

Hpsd.

Org.

Time signatures: 4/4, 3/4

696  $\text{♩} = \text{♩}$   $\text{♩} = \text{♩}$   $\text{♩} = 112$

S. are\_ with - out a care, nor when your nights are\_ with - out a grief

A. are\_ with - out a care, nor when your nights are\_ with - out a grief

T. are\_ with - out a care, nor when your nights are\_ with - out a grief less regular, more variety in texture/treatment

B. are\_ with - out a care, nor when your nights are\_ with - out a grief, but rath - er, when

Pno.

Hpsd.

Org.

706

S.

A.

T.

B.

Pno.

Hpsd.

Org.

*but rath- er, when these things, gir- dle,*

*these things, gir- dle, your life*

712

S. *And yet you*

A. *And yet you rise, and*

T. *your life but rath-er, when*

B. *but rath-er, when these things, gir-dle, your life*

Pno.

Hpsd.

Org.



718

S. *rise, and yet you rise, and*

A. *yet you rise, and yet you*

T. *these things, gir-dle, your life*

B. *but rath-er, when these things, gir-dle,*

Pno.

Hpsd.

Org.

724

S. *yet you rise, and yet you*

A. *rise, and yet you rise, and*

T. *but rath-er, when these things, gir-dle, your life*

B. *your life but rath-er, when*

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score, page 90, numbered 724. It features a SATB choir and three instrumental parts: piano (Pno.), harpsichord (Hpsd.), and organ (Org.). The score is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below their staves. The piano part consists of two staves with complex chordal textures. The harpsichord part is mostly silent, indicated by rests. The organ part consists of two staves with sustained chords and moving lines. The lyrics are: Soprano: "yet you rise, and yet you"; Alto: "rise, and yet you rise, and"; Tenor: "but rath-er, when these things, gir-dle, your life"; Bass: "your life but rath-er, when".

730

S. *rise, and yet you*

A. *yet you rise, and yet you*

T. *but rath-er, when these things, gir-dle,*

B. *these things, gir-dle, your life*

Pno.

Hpsd.

Org.

736

S. *rise a - bove them un - clothed and un bound \_\_\_\_\_ rise*

A. *rise a - bove them un - clothed and un bound \_\_\_\_\_ rise*

T. *your life*

B.

Pno.

Hpsd.

Org.

744

S. *a - bove them un-clothed and un-bound And yet*

A. *a - bove them un-clothed and un-bound And yet*

T. *And yet*

B. *And yet*

Pno.

Hpsd.

Org.

Detailed description: This is a page of a musical score for a SATB choir and piano/organ. The score is in G minor (three flats) and 4/4 time. It consists of seven systems. The first system contains the vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts have lyrics: "a - bove them un-clothed and un-bound And yet". The Tenor and Bass parts have the lyrics "And yet". The second system contains the piano accompaniment (Pno.) with a grand staff (treble and bass clefs). The third system contains the harpsichord (Hpsd.) part, also in a grand staff. The fourth system contains the organ (Org.) part, in a grand staff. The organ part features a prominent bass line with long, flowing notes. The piano part features a complex texture with many chords and melodic lines. The harpsichord part is mostly rests. The organ part has a steady accompaniment.

752

S.  
you rise a - bove them, un - clothed

A.  
you rise a - bove them, un - clothed

T.  
you rise a - bove them, un - clothed

B.  
you rise a - bove them, un - clothed

Pno.

Hpsd.

Org.

761  $\text{♩} = 108$

S. *and un - bound.*

A. *and un - bound.*

T. *and un - bound.*

B. *and un - bound.* *Then an old man, a keep-er of the inn, said,*

Pno.

Hpsd.

Org.

771  $\text{♩} = 104$

S.

A.

T.

B.

*"Speak to us of eat - ing and drink - ing." and he said:*

Pno.

Hpsd.

Org.  $\text{♩} = 104$



778

S. *Would that you <sup>2</sup> could live on the fra - - <sup>2</sup> grance,*

A.

T.

B.

Pno.

Hpsd.

Org.

784

S. *on the fra - grance of the earth, and be sus - tained*

A.

T.

B.

Pno.

Hpsd.

Org.

790

S. *by the light. But, since you must kill to eat, and rob the new-born of its mother's milk to*

A.

T.

B.

Pno.

Hpsd.

Org.

797 ♩=116

S. *quench your thirst, let it then be an act of wor - ship. By the same*

A. revise harmonies & etc.

T. revise harmonies & etc.

B. *When you kill a beast, say to him in your heart:*

Pno.

Hpsd.

Org. ♩=116

804

S. *pow - er that slays you, I too am\_ slain, and I too\_ shall be con - su - med, for the law that de-*

A.

T.

B.

Pno.

Hpsd.

Org.

The image shows a musical score for a choral and instrumental ensemble. It consists of seven staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are for instruments: Piano (Pno.), Harpsichord (Hpsd.), and Organ (Org.). The music is in G major and features complex time signature changes: 6/4, 4/4, 3/4, and 6/4. The lyrics are: "pow - er that slays you, I too am\_ slain, and I too\_ shall be con - su - med, for the law that de-". The piano part is mostly rests with some time signature changes. The harpsichord and organ parts are also mostly rests with time signature changes.

813

S. *li - vered you in - to my hand shall de - liv - er me in - to a might - i - er hand.*

A.

T.

B.

Pno.

Hpsd.

Org.

819  $\text{♩} = 88$   $\text{♩} = 116$

S. *Your seeds shall live in my bo - dy, and the buds of your to*

A. *this part's hard*

T. *And when you crush an ap-ple with your teeth, say to it in your heart:*

B. *And when you crush an ap-ple with your teeth, say to it in your heart:*

Pno.

Hpsd.

Org.

819  $\text{♩} = 88$   $\text{♩} = 116$

S. *Your seeds shall live in my bo - dy, and the buds of your to*

A. *this part's hard*

T. *And when you crush an ap-ple with your teeth, say to it in your heart:*

B. *And when you crush an ap-ple with your teeth, say to it in your heart:*

Pno.

Hpsd.

Org.

825

S. *mor-row shall blos-som in my heart. Your fra-grance shall be my breath, and to get her we shall re-joice, we shall re-joice, we shall re*

A. *?*

T. *?*

B. *?*

Pno.

Hpsd.

Org.



832  $\text{♩} = 128$

S. *joice through all the sea - sons.*

A.

T. *And an old priest said,*

B.

Pno.

Hpsd.

Org.  $\text{♩} = 128$

839 ♩=120

S. *Is not re-li-gion*

A. *Have I spo-ken this day of aught — else?*

T.

B. *'Speak to us of re - li - gion.'* *and he said:*

Pno.

Hpsd.

Org. ♩=120

847

S. *all deeds and all re - flec - tion? Who can sep - a - rate his faith from his*

A.

T.

B.

Pno.

Hpsd.

Org.

853

S. *actions?\_* *He who wears his mor - a - li - ty but as his best gar - ment would be bet - ter*

A.

T.

B.

Pno.

Hpsd.

Org.

actions?\_ He who wears his mor - a - li - ty but as his best gar - ment would be bet - ter

tr

tr

tr

3

3

3

3

3

3

860

S. *na - ked, and he who de - fines his con - duct by eth - ics im - pri - sons his song - bird*

A.

T.

B.

Pno.

Hpsd.

Org.

867

S. *in a cage.*

A.

T.

B.

Pno.

Hpsd.

Org.

The musical score for page 110, measures 867-870, is presented in a standard orchestral layout. It includes vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with instrumental parts for Piano (Pno.), Harpsichord (Hpsd.), and Organ (Org.). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 5/4 for measures 867-868 and changes to 6/4 for measures 869-870. The Soprano part has the lyrics "in a cage." under the first two measures. The Organ part features a complex texture with triplets and sustained chords.

♩.=116


872

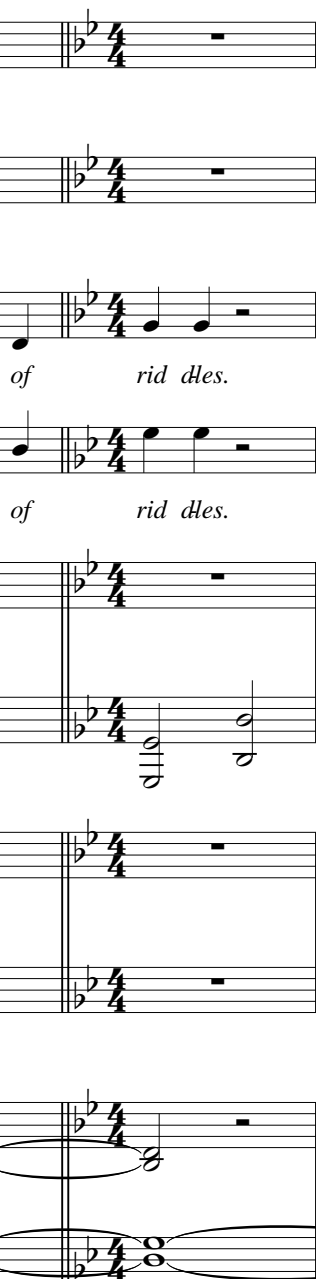
S. 

A. 

T.   
If you would know God, be not there - fore a sol - ver of rid dles.

B.   
If you would know God, be not there - fore a sol - ver of rid dles.

Pno. 

Hpsd. 

♩.=116

Org. 

no, not unisons.

878

S. *Rat - her look a - bout you; you shall*

A. *Rat - her look a - bout you; you shall*

T. *Rat - her look a - bout you; you shall*

B. *Rat - her look a - bout you; you shall*

Pno.

Hpsd.

Org.



884

The musical score consists of seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble clef, and the Bass staff is in bass clef. The piano accompaniment (Pno.) is in grand staff. The harpsichord (Hpsd.) and organ (Org.) parts are also in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: "see Him, see Him play - ing with your chil - dren. And". The organ part features a rhythmic pattern of eighth notes in the right hand and sustained chords in the left hand. The piano accompaniment includes chords and melodic lines in both hands.

S.  
see Him, see Him play - ing with your chil - dren.

A.  
see Him, see Him play - ing with your chil - dren.

T.  
see Him, see Him play - ing with your chil - dren. And

B.  
see Him, see Him play - ing with your chil - dren. And

Pno.

Hpsd.

Org.

889

S. *And look in - to space; you shall see Him walk-ing in the cloud, out -*

A. *And look in - to space; you shall see Him walk-ing in the cloud, out -*

T. *look in - to space; you shall see Him walk-ing in the cloud, out - stretch - ing his*

B. *look in - to space; you shall see Him walk-ing in the cloud, out - stretch - ing his*

Pno.

Hpsd.

Org.

895

S. stretch - ing his arms in the light - ning and<sup>2</sup> de - scen - ding in

A. stretch - ing his arms in the light - ning and de - scen - ding in

T. arms in the light - ning and<sup>2</sup> de - scen<sup>2</sup>-ding in rain, and de -

B. arms in the light - ning and<sup>2</sup> de - scen<sup>2</sup>-ding in rain, and<sup>2</sup> de -

Pno. *8va*

Hpsd.

Org.

Detailed description: This page of a musical score contains measures 895 through 900. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: 'stretch - ing his arms in the light - ning and de - scen - ding in rain, and de -'. The Soprano and Alto parts have a melodic line with a fermata at the end of measure 895. The Tenor and Bass parts have a more active line, with the Tenor part including a '2' above the notes in measure 896. The Piano (Pno.) part is divided into two staves, with the upper staff marked '8va'. It features a complex accompaniment with chords and moving lines. The Harpsichord (Hpsd.) part is a grand staff with two staves, both of which are empty. The Organ (Org.) part is a grand staff with two staves, featuring a steady accompaniment of chords and moving lines. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

899

S. rain, and<sup>2</sup> de - scen - ding in rain. You shall see Him smil - ing

A. rain, and<sup>2</sup> de - scen - ding in rain. You shall see Him smil -

T. scen - ding in rain. You shall see him smil - ing in flow -

B. scen - ding in rain. You shall see him

Pno.

Hpsd.

Org.

905  $\text{♩} = 100$  chords

S. *in flow ers, — then ri - sing and wa - ving His hands — in trees.*

A. *ing in flow - ers, then ri - sing and wa - ving His hands — in trees.*

T. *ers, sustain this then ri - sing and wa - ving His hands — in trees.*

B. *— smil - ing — in flow - ers, then ri - sing and wa - ving His hands — in trees.*

Pno.

Hpsd.

Org.  $\text{♩} = 100$

913  $\text{♩} = 92$

S. *Then the*

A.

T.

B.

Pno.

Hpsd.

Org.  $\text{♩} = 92$

Detailed description of the musical score: The page contains seven systems of music. The first system is for the vocal quartet (Soprano, Alto, Tenor, Bass), with lyrics 'Then the' under the Soprano line. The second system is for the Piano (Pno.), consisting of two staves. The third system is for the Harpsichord (Hpsd.), also consisting of two staves. The fourth system is for the Organ (Org.), with a tempo marking of quarter note = 92. The organ part has a triplet of eighth notes in measure 919. The score concludes with a double bar line and a key signature change to 2/4.

924  $\text{♩} = 80$   $\text{♩} = 52$

S. *seer-ess spoke a-gain say ing, 'We would ask now of Death.' And he said,*

A.

T.

B.

Pno.

Hpsd.

Org.

940

S.

A.

T.

3-part men's harmony

B.

*The owl whose nightboundeyes are blind un-to the day can - not un-veil the*

Pno.

Hpsd.

Org.



949

S.  
A.  
T.  
B.  
Pno.  
Hpsd.  
Org.

*mys - te - ry of light.*      *If you would in - deed be - hold the spi - rit of death,*      *op - en your heart*

*solo*      *3*      *3*      *3-part men's harmony*

Detailed description: This is a page of a musical score for a choir and instruments. It features seven staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in G major and 3/4 time. The instrumental staves (Piano, Harpsichord, Organ) are also in G major and 3/4 time. The Bass line includes lyrics and musical markings: 'solo', '3', and '3-part men's harmony'. The Organ part has a series of chords in the first few measures.

958  $\text{♩} = 60$  harmonies

S. For life and death are one,

A. For life and death are one,

T. For life and death are one,

B. *wide un-to the bo-dy of* life. For life and death are one,

Pno.

Hpsd.

Org.  $\text{♩} = 60$

966

S. ev - en

A. ev - en

T. For life and death are one,

B.

Pno.

Hpsd.

Org.

Detailed description: This page of a musical score, numbered 966, features five vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Piano, Harpsichord, Organ). The vocal parts are in a key with three flats and a common time signature. The Soprano and Alto parts have rests for the first four measures, followed by the lyrics 'ev - en'. The Tenor part has a melodic line with lyrics 'For life and death are one,'. The Bass part has rests. The Piano accompaniment consists of a right-hand part with arpeggiated figures and triplets, and a left-hand part with chords and triplets. The Harpsichord and Organ parts have rests for the first four measures, with the Organ part playing sustained chords in the final two measures.

971

S. as the ri - - ver and the sea are

A. as the ri - - ver and the sea are

T.

B. For life and death

Pno.

Hpsd.

Org.

974  $\text{♩} = 60$

S. one. For life and death are one.

A. one. For life and death are one.

T. For life and death are one.

B. are one, For life and death are one.

Pno.

Hpsd.

Org.  $\text{♩} = 60$