

II. Veiled in My Immemorial Being

2

words of Bahá'u'lláh (1817-1892)

David E. Poole

freely ♩ = 56

The musical score is written for Tenor (T) and Bass (B) voices. It consists of three systems of staves. The first system (measures 1-3) shows the Tenor and Bass parts with lyrics: 'in the an-cient e - ter-ni - ty of My es-sence,' and 'Veiled in My im-me-mor-i - al be-ing, in the an-cient e - ter-ni - ty of My es-sence,'. The second system (measures 4-6) continues with lyrics: 'I knew My love,' and 'I knew My love, I knew My love, My love for thee;'. The third system (measures 7-10) concludes with lyrics: 'I have cre - a - ted thee Mine i - mage and re - vealed, re - vealed My beau - ty. Thou art My'. The score includes various musical notations such as dynamics (pp, p, mf, ff, mp, f), articulation (accents), and phrasing slurs. The time signature changes from 6/4 to 4/4 and back to 6/4.

Tenor: in the an-cient e - ter-ni - ty of My es-sence,
Bass: Veiled in My im-me-mor-i - al be-ing, in the an-cient e - ter-ni - ty of My es-sence,

T: I knew My love,
B: I knew My love, I knew My love, My love for thee;

T: and re - vealed My beau - ty. Thou art My
B: veiled, re - vealed My beau - ty. Thou art My

Veiled in My Immemorial Being

12

T
8

lamp and My light is in thee. — Get — thy ra - diance — and

B
8

lamp, My light is in thee, — Get thou from it thy ra - diance — and

14

T
8

seek none o - ther than — Me. *mf* I have cre - a - ted thee

B
8

seek none o - ther than — Me. I have cre - a - ted thee

17

T
8

mp rich, have boun - ti - fully shed My fa - vor up - on thee. *mp*

B
8

mp rich, have boun - ti - fully shed fa - vor on thee. *mp*

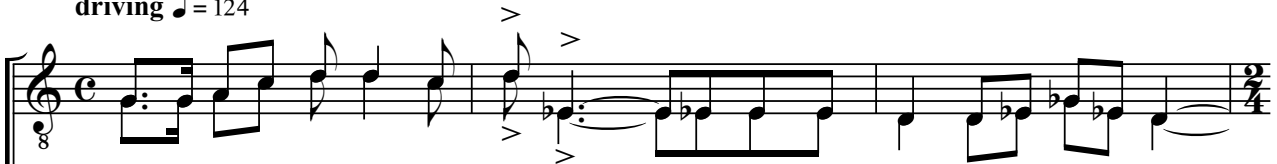
III. Even as the Swiftmess of Lightning

words of Bahá'u'lláh (1817-1892)

David E. Poole

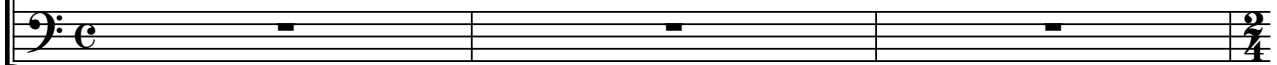
driving ♩ = 124

Tenor




f E - ven as the swift-ness of light - ning — ye have passed by the Be lov ed One, —

Bass




T



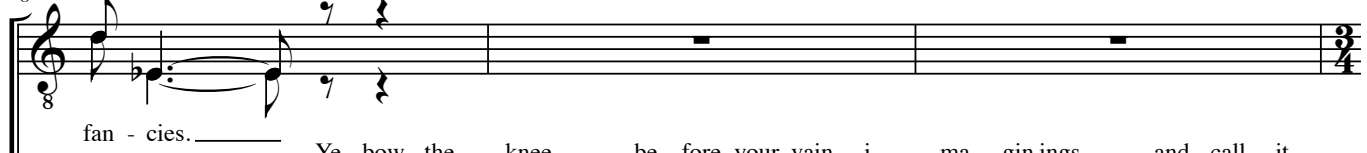
set your hearts, set your hearts — on sa - tan - ic

B




And have set your hearts, — set your hearts, set your hearts — on sa - tan - ic

T




fan - cies. — Ye bow the knee be - fore your vain i - ma - gin - ings and call it

B




fan - cies. — Ye bow the knee — and call it

T



truth. Ye turn your eye toward the thorn and name it — a

B



truth. name it — a

flow'r.

14

T

8

flow'r.

subito mp Not a pure breath have ye breathed, *mf* nor the breeze of de-tach-ment been

B

flow'r.

18

T

8

ff

waf - - - ted from the mea-dows, the mea dows of your heart. *mf* You have

B

ff

21

T

8

cres. poco a poco

cast to the winds the lov-ing coun-sels of the be-lov-ed and have ef-faced them

cres. poco a poco

B

mf to the winds, to the winds _____ and have ef-faced them

24

T

8

ff

ut - ter - ly, _____ from the tab-let of your hearts, *mf* E - ven as the beasts of the

ff ut - ter - ly _____ from the

B

ff

ff ut - ter - ly from _____ your hearts.

27
T field, *mp* ye move and have your be - ing, *mf* move and have your be - ing,
B

30 *f* *ff*
T1 move and have your be - ing in the pas - - - - - tures of de -
T *f* *ff* move and have your be - ing in the pas - tures, the pas - tures of de
B *f* *ff* the pas - tures of de -

32 *no rit.*
T1 sire. _____
T sire. _____
B *no rit.* sire, _____ the pas - tures of de - sire. _____

IV. Blind Thine Eyes

words of Bahá'u'lláh (1817-1892)

David E. Poole

chant-like ♩ = 50

Tenor

Bass

unison mp Blind thine eyes that thou may'st behold My beau-ty;
mp Stop thine ears that thou may'st heark-en,

T

B

hear - ken to My voice; — Emp - ty thy - self of all
heark - en to the sweet mel - o - dy of my voice; Emp - ty all

T

B

learn - ing and par - take, par - take of my know - ledge;
learn - ing and par - take, par - take of my know - ledge;

T

B

mf Sanc-ti - fy thy-self from rich - es and ob - tain a last - ing share from the
Sanc-ti - fy thy-self from rich - es and ob - tain a share from the

Blind Thine Eyes

12

T *f* o - cean of my e - ter - nal wealth. Blind thine eyes to all save My beau - ty;

B O - cean of wealth. Blind thine eyes to all save beau - ty;

16

T stop thine ears to all save My word; Emp - ty thy - self of all

B stop thine ears to all save My word; Emp - ty all

19

T learn - ing *mf* save the know - ledge, the know - ledge of Me

B learn - ing save the know - ledge, the know - ledge of Me that

22

T *mf* a pure heart, an at - ten - tive ear *p* thou may'st

B with a vi - sion clear, — an at - ten - tive ear

25

T en - ter the courts of My hol - i - ness.

B en - ter, en - ter, en - ter.

Upon the Tree of Effulgent Glory

words of Bahá'u'lláh (1817-1892)

David E. Poole

richly ♩ = 56

Tenor: U-pon the tree, the tree of ef-ful-gent glo-ry I have hung for thee the choi-cest

Bass: U-pon the tree, the tree of glo - ry I hung for thee choi-cest,

T: fruits. choi - cest fruits. Where - fore hast thou turned a - way, Where - fore turned a - way and con -

B: U-pon the tree, the tree of glo - ry I hung for thee choi - cest fruits where - fore a - way, where - fore a - way, and con -

T: ten - ted thy - self with that less good? Re -

B: ten - ted thy - self with that which is less good? Re -

The musical score is written for Tenor (T) and Bass (B) voices. It begins with a tempo marking 'richly' and a quarter note equal to 56 (♩ = 56). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three systems. The first system contains the first two lines of music. The second system contains the next two lines. The third system contains the final two lines. The lyrics are written below the notes, with some words hyphenated across lines. There are several triplets (groups of three notes) marked with a '3' above them. The Tenor part has a '7' above the first measure of the third system, and the Bass part has an '8' above the first measure of the third system. The lyrics for the Tenor part in the third system are: 'ten - ted thy - self with that less good? Re -'. The lyrics for the Bass part in the third system are: 'ten - ted thy - self with that which is less good? Re -'.

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T 1 re-turn then, _____ re-turn then, _____

T turn then un-to that which is bet-ter; _____ re - - - turn then un-to that which is

B turn then, re - - - turn then, re - - - turn then, re -

12

T 1 _____ re - turn then, _____ re - turn _____

T bet - ter; _____ re - - - turn then un - to that which is bet - ter, _____

B turn then, re - - - turn then, re - - - turn, re -

15

T 1 _____ re - turn. _____

T bet - ter for thee, bet - ter in the realm on high. _____

B turn, re - - - - - turn, _____ re - turn.