

for Tom Price.

# 1 Desire Communion with Thee

TEXT:  
BAHA ULLAH.  
HIDDEN WORDS  
(PERSIAN, #21)

MUSIC:  
GRAHAM MAJOR  
1991-93

## Motet

for unaccompanied 8-part chorus  
or 8 solo voices.

ANDANTE SEMPLICE (♩ = 76)

Handwritten musical score for an 8-part chorus or 8 solo voices. The score is written in G major (one flat) and 3/4 time. The tempo is Andante Semplice, with a quarter note equal to 76 beats per minute. The score is divided into four systems, each with two staves (Soprano and Alto, Tenor and Bass, and Piano accompaniment).

The lyrics are: "O, moving Form of Dust!, Form of Dust! - Form of Dust!, of Dust! - Form of Dust!, Form of Dust! - Form of Dust! -"

Dynamic markings include *pp*, *p*, *mf*, and *p*. The piano part includes a rehearsal mark: "ANDANTE SEMPLICE (♩ = 76) (for rehearsal only) *pp*".



*p* — *mp* *p* — *mp*

I de-sire com-mu-nion with thee,  
 I de-sire com-mu-nion with thee,  
 I de-sire com-mu-nion with thee,  
 I de-sire com-mu-nion with thee,  
 8-(Dust) (closed lips) ... but thou wouldst put no  
 -(Dust) (closed lips) ... but thou wouldst put  
 -(Dust) (closed lips) ... but thou wouldst put no  
 -(Dust) (closed lips) ... but thou wouldst put no

*p* *mp* *p* *mp*



*p* *mp*

Two empty musical staves, one in treble clef and one in bass clef, with a key signature of one flat.

Musical staff with a vocal line in treble clef. The lyrics are: "The sword of thy re-bel-lion hath felled the tree of thy". A slur covers the entire phrase, with a fermata over the final note. A handwritten "(1)" is above the second measure.

Musical staff with lyrics: "trust in Me. — (closed lips) Mm...". The staff contains a melodic line with a slur and a fermata over the final note.

Musical staff with lyrics: "no trust in Me. — (closed lips) Mm...". The staff contains a melodic line with a slur and a fermata over the final note.

Musical staff with lyrics: "trust in Me. — (closed lips) Mm... Mm...". The staff contains a melodic line with a slur and a fermata over the final note.

Musical staff with lyrics: "trust in Me. — (closed lips) Mm...". The staff contains a melodic line with a slur and a fermata over the final note.

Musical staff with piano accompaniment in bass clef. It features a series of chords and a melodic line. Dynamics *p* and *mp* are indicated. The staff concludes with a fermata.

*mf*

The  
The

I de-sire — com-mun — ion, — com-mu — nion with thee.

*hope.* (closed lips) *Mm...* *Mm...*

*Mm...* *Mm...*

the

*Mm...* *Mm...*

*Mm...* *Mm...*

*mf*



*f* *piu f*

S. sword- of - thy re-bel- lion hath felled... thy hope,

sword of - thy - re-bel- lion hath - felled the tree of thy hope,

A. the sword of thy re-bel- lion hath - felled the tree of - thy - hope,

the sword of thy re-bel- lion hath felled the tree of thy hope,

T. sword of - thy re- bel- lion hath - felled the tree of thy hope,

... thy re- bel- lion hath - felled the tree of - thy - hope,

B. ... hath felled the tree of thy hope,

... hath felled the tree of thy hope,

*f* *piu f*



*f*   *mp* *mf*   *mp*   *p*   *pp*   *ppp*

thy hope,   thy hope,   thy hope.

(hope) thy hope,   thy hope,   thy hope.

(hope) thy hope,   thy hope,   thy hope.

(hope) thy hope,   thy hope,   thy hope.

(hope) thy hope,   thy hope,   thy hope.

(hope) thy hope,   thy hope,   thy hope.

*mp* *mf*   *mp*   *p*   *pp*   *ppp*



MOLTO SOSTENUTO (♩ = 56)

*p* rit - - - - - a tempo *p* *encore* *p* *molto*

*p*

At all — times — I am near — un — to thee, At all

At all — times — I — am near — un — to thee, At — all

At all — times — I am near — un — to thee, At

At all times, — At all

MOLTO SOSTENUTO (♩ = 56)

rit - - - - - a tempo

*p* *poco* *p* *encore* *p* *molto*



Handwritten musical score for voice and piano, measures 1-16. The score includes vocal lines with lyrics and piano accompaniment. Dynamics range from *mf* to *pp*. The lyrics are: "times - I am near, near un-to-thee, At all-times, times I am near un-to thee, times I am near un-to thee, all-times - I am near un-to thee, times - I am near un-to thee, times I am near un-to thee,"

Handwritten musical score for piano, measures 17-24. The score shows piano accompaniment with dynamics including *mf*, *p*, and *pp*.







10.  
ANDANTE CON MOTO (MAESTOSO): ♩ = 84

*f*

cho-sen for thee, - pe - rish-a-ble glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, - pe - rish-a-ble glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, im - pe - rish-a-ble glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, im - pe - rish-a-ble glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
cho-sen for thee, glo - ry, glo - ry I have cho - sen for  
- pe - rish-a-ble glo - ry, glo - ry - I have cho - sen, im -

ANDANTE CON MOTO (MAESTOSO): ♩ = 84

*f*

"POSSUM" Manuscript Paper No. 4.



mp subito *f* *poco* *piu f*

thee, — have cho

thee, — have cho

thee, — have cho

thee, — have cho

thee, — im-pe-ri-ous-glo-ry | have cho

thee, — im-pe-ri-ous-glo-ry | have cho

thee, — glo-ry | have cho

-pe-ri-ous-glo-ry, glo-ry | have cho

subito mp *f* *poco* *piu f*

R.H.



R-I-T-E-N-U-T-O-----

f mf mp

(cho) — sen — for — thee, glo — ry I have cho — sen,

(cho) — sen, cho — sen, glo — ry I've cho — sen,

(cho) — sen for — thee, im — pe — rish — a — ble glo — ry I've cho — sen,

(cho) — sen, cho — sen, glo — ry I have cho — sen,

(cho) — sen, cho — sen, cho — sen for thee, — have cho — sen,

(cho) — sen, cho — sen, cho — sen for thee, (closed lips)

(cho) — sen, cho — sen, cho — sen for thee,

(cho) — sen, cho — sen

rit. - - - - -

mp



TEMPO PRIMO (ANDANTE)

mp

cho-sen for thee, —

cho-sen for thee, —

cho-sen for thee, —

cho-sen for thee, yet — bound-less shame — thou hast cho-sen, for thy-

(closed lips) Mmm...

yet bound-less shame thou hast cho-sen for- thy-

(closed lips)

(closed lips)

TEMPO PRIMO (ANDANTE)

mp



*p*

*p sempre*

... thou art —

... thou art

(but thou wouldst — put no — trust in Me.)

— self. —

(but thou wouldst put no — trust — in Me.)

(but thou — wouldst put no trust — in Me.)

— self. —

(but thou wouldst put no trust — in Me.)

(but thou wouldst put — no — trust in Me.)

*p*

*p sempre*



Handwritten musical score for voice and piano. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line, a piano accompaniment, and a bass line. The lyrics are: "e-ver far from Me, far, far from Me, ... thou art e-ver far, far, ... far, far, ...". Performance instructions include "poco", "(closed lips)", and "mm...".

Handwritten musical score for voice and piano. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system includes a vocal line, a piano accompaniment, and a bass line. The lyrics are: "e-ver far from Me, far, far from Me, ... thou art e-ver far, far, ... far, far, ...". Performance instructions include "poco", "(closed lips)", and "mm...".

Handwritten musical score for piano accompaniment. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a piano accompaniment and a bass line. The second system includes a piano accompaniment. The lyrics are: "e-ver far from Me, far, far from Me, ... thou art e-ver far, far, ... far, far, ...". Performance instructions include "poco", "(closed lips)", and "mm...".

Handwritten musical score for piano accompaniment. The score is written in G major and 4/4 time. It consists of two systems of staves. The first system includes a piano accompaniment and a bass line. The second system includes a piano accompaniment. The lyrics are: "e-ver far from Me, far, far from Me, ... thou art e-ver far, far, ... far, far, ...". Performance instructions include "poco", "(closed lips)", and "mm...".



*p* *espressivo* *piu p*

me. (closed lips)

Mm...

Mm...

While - there is yet time, - re - turn - and lose not - thy chance.

While - there is yet time, - re - turn - and lose not - thy chance.

While there is yet time, - re - turn - and lose not - thy chance.

While there is - yet time, - re - turn and lose not - thy chance.

*p* *espressivo* *piu p*



*p, dolce*

*(sempre p)*

While - there is yet time, re-turn - and lose - not - thy chance.

While there is yet time, re-turn and lose - not - thy chance.

While there is - yet times, re-turn and lose - not - thy chance.

Mm...

Mm...

Mm...

Mm...

Mm...

Mm...

*p dolce*

*sempre p*



POCO MENO MOSSO

MOLTO LARGO

pp (closed lips) G.P. while - there is yet time...  
 while - there is yet - time...  
 ... re - turn, ... G.P. ... there is yet time...  
 ... re - turn, ... while there is yet time...  
 ... re - turn, ... (closed lips) G.P. ... there is yet time...  
 Mn... Mn... G.P. ... there is yet time...  
 Mn... G.P. ... there is yet time... \*

\* D to be sung only if lower D in base is not available.

G.P. pp molto f p ppp

Araban Major  
19931