

# Tablet of Ahmad

Baha'i Sacred Scriptures

JS

$\text{♩} = 80$

He i - s the K - ng th - e All - Know - ing Th - e W-

SOPRANO

ALTO

TENOR

BASS

i - s - e the - Night - ingale of Par-a - dise sing - eth u - p -

7

i - s - e Lo - th - e Night-in - gale of Para - dise sing - eth u - p -

i - s - e sing - eth u - p -

BASS



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13 -o -n the twigs of E - ter - ni-ty, with ho-ly and sweet mel-o - di - es pro  
 -o -n the twigs of E - ter - ni-ty, with ho-ly and sweet mel-o - di - es pro  
 -o -n the twigs of E - ter - ni-ty, with ho-ly and sweet mel-o - di - es pro  
 with ho-ly and sweet mel-o - di - es pro

19 claim-ing to the sin - cere ones the glad tid - ings of the near -  
 claim-ing to the sin - cere ones the glad tid - ings of the near -  
 claim-ing to the sin - cere ones the glad tid - ings of the near -  
 claim-ing to the sin - cere ones the glad tid - ings of the near -

25 ness of G - od call-ing the be li - e vers in the Di vi - ne U - ni - 3

Musical score for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The music consists of four staves of four measures each. The lyrics are: "ness of G - od call-ing the be li - e vers in the Di vi - ne U - ni - ness of G - od call-ing the be li - e vers in the Di vi - ne U - ni - ness of G - od call-ing the be li - e vers in the Di vi - ne U - ni - ness of G - od call-ing the be li - e vers in the Di vi - ne U - ni -". The piano part features eighth-note patterns in the bass clef staff.

32 -ty to the cou-rt of the Pre - sen - ce of the Gen - er - - ous One.

Musical score for voices and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is in the bass clef. The music consists of four staves of four measures each. The lyrics are: "-ty to the cou-rt of the Pre - sen - ce of the Gen - er - - ous One. -ty to the cou-rt of the Pre - sen - ce of the Gen - er - - ous One. -ty to the cou-rt of the Pre - sen - ce of the Gen - er - - ous One. -ty to the cou-rt of the Pre - sen - ce of the Gen - er - - ous One.". The piano part features eighth-note patterns in the bass clef staff.

38 in-form - i - ng the se-vered on - es of the mes-sage whichhath been re -veal - ed by God



in-form - i - ng the se-vered on - es of the mes-sage whichhath been re -veal - ed by God



in-form - i - ng the se-vered on - es of the mes-sage whichhath been re -veal - ed by God



in-form - i - ng the se-vered on - es of the mes-sage whichhath been re -veal - ed by God



44 the Ki - ng th - e Glor - i-ous the Pe - er - less guid-ing the lo vers



the Ki - ng th - e Glor - i-ous the Pe - er - less guid-ing the lo vers



the Ki - ng th - e Glor - i-ous the Pe - er - less guid-ing the lo vers



the Ki - ng th - e Glor - i-ous the Pe - er - less guid-ing the lo vers



50 to the seat of s -anc-ti-ty and to this re splen - dent Bea-u - ty. Ver

A musical score for four voices (SATB) in G major. The vocal parts are arranged in two staves: soprano (top), alto (second from top), tenor (third from top), and bass (bottom). The music consists of four measures of vocal parts with corresponding piano accompaniment. The vocal parts sing the lyrics "to the seat of s -anc-ti-ty and to this re splen - dent Bea-u - ty." The piano part features eighth-note patterns and sustained notes.

to the seat of s -anc-ti-ty and to this re splen - dent Bea-u - ty. Ver

A continuation of the musical score for four voices and piano. The vocal parts sing the same lyrics as the previous section. The piano part continues its eighth-note patterns and sustained notes.

to the seat of s -anc-ti-ty and to this re splen - dent Bea-u - ty. Ver

A continuation of the musical score for four voices and piano. The vocal parts sing the same lyrics. The piano part continues its eighth-note patterns and sustained notes.

to the seat of s -anc-ti-ty and to this re splen - dent Bea-u - ty. Ver

A continuation of the musical score for four voices and piano. The vocal parts sing the same lyrics. The piano part continues its eighth-note patterns and sustained notes.

56 i - ly this is that Most Great Beau - ty, fore - told in the Books of the Mes

A continuation of the musical score for four voices and piano. The vocal parts sing the lyrics "i - ly this is that Most Great Beau - ty, fore - told in the Books of the Mes". The piano part features eighth-note patterns and sustained notes.

i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes

A continuation of the musical score for four voices and piano. The vocal parts sing the lyrics "i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes". The piano part features eighth-note patterns and sustained notes.

i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes

A continuation of the musical score for four voices and piano. The vocal parts sing the lyrics "i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes". The piano part features eighth-note patterns and sustained notes.

i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes

A continuation of the musical score for four voices and piano. The vocal parts sing the lyrics "i - ly this is that Most Great Beau - ty fore - told in the Books of the Mes". The piano part features eighth-note patterns and sustained notes.

61 sen ge - rs, through Whom truth shall be dis-tin - gu-ishedfrom er - r - or and the wis -

A musical score for two voices. The top staff is in treble clef, and the bottom staff is in bass clef. The key signature changes from C major to G major at the beginning of the section. The music consists of eighth and sixteenth note patterns with various rests and dynamic markings like forte and piano.

sen ge - rs, through Whom truth shall be dis-tin - gu-ishedfrom er - r - or and the wis -

Continuation of the musical score for two voices. The treble staff starts with a half note followed by eighth notes, while the bass staff begins with a quarter note. The melody continues with eighth and sixteenth note patterns.

sen ge - rs, through Whom truth shall be dis-tin - gu-ishedfrom er - r - or and the wis -

Continuation of the musical score for two voices. The treble staff features a mix of eighth and sixteenth notes, while the bass staff has a more sustained harmonic pattern with quarter and eighth notes.

sen ge - rs, through Whom truth shall be dis-tin - gu-ishedfrom er - r - or and the wis -

Continuation of the musical score for two voices. The treble staff includes a prominent eighth-note pattern, while the bass staff provides harmonic support with eighth and sixteenth notes.

66 dom of ev - ery co-mmand shall be tes - ted. Ver - i-ly He is the

A musical score for two voices. The treble staff starts with a half note followed by eighth notes, and the bass staff begins with a quarter note. The melody continues with eighth and sixteenth note patterns.

dom of ev - ery co-mmand shall be tes - ted. Ver - i-ly He is the

Continuation of the musical score for two voices. The treble staff features a mix of eighth and sixteenth notes, while the bass staff has a more sustained harmonic pattern with quarter and eighth notes.

dom of ev - ery co-mmand shall be tes - ted. Ver - i-ly He is the

Continuation of the musical score for two voices. The treble staff includes a prominent eighth-note pattern, while the bass staff provides harmonic support with eighth and sixteenth notes.

dom of ev - ery co-mmand shall be tes - ted. Ver - i-ly He is the

Continuation of the musical score for two voices. The treble staff features a mix of eighth and sixteenth notes, while the bass staff has a more sustained harmonic pattern with quarter and eighth notes.

72 Tree of Life that bring-eth for - th the fruits o - f God, the Ex-al - ted 7

Tree of Life that bring-eth forthforth the fruits o - f God, the Ex-al - ted

Tree of Life that bring-eth forthforth the fruits o - f God, the Ex-al - ted

Tree of Life that bring-eth forthforth the fruits o - f God, the Ex-al - ted

Tree of Life that bring-eth forthforth the fruits o - f God, the Ex-al - ted

78 the Pow-er-ful the Gre - at O - Ah - mad! Bear thou

the Pow-er-ful the Gre - at O - Ah - mad! Bear thou

the Pow-er-ful the Gre - at O - Ah - mad! Bear thou

the Pow-er-ful the Gre - at O - Ah - mad! Bear thou

the Pow-er-ful the Gre - at O - Ah - mad! Bear thou

84 wit-ness that ver - i - ly He is G-od and there is no God but Him  
 wit-ness that ver - i - ly He is G-od and there is no God but Him  
 wit-ness that ver - i - ly He is G-od and there is no God but Him  
 wit-ness that ver - i - ly He is G-od and there is no God but Him

90 the King, the Pro-tec - tor, the In-com - par - a - ble th - e Om -  
 the King, the Pro-tec - tor, the In-com - par - a - - ble th - e Om -  
 the King, the Pro-tec - tor, the In-com - par - a - - ble th - e Om -  
 the King, the Pro-tec - tor, the In-com - par - a - - ble th - e Om -

95 ni - po-tent And that the One Wh-om He hath sent for - th by the

9

Musical score for measures 95-98, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "ni - po-tent" and "And that the One Wh-om He hath sent for - th by the". The music consists of eighth and sixteenth note patterns with various rests.

ni - po-tent And that the One Wh-om He hath sent for - th by the

Musical score for measures 95-98, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "ni - po-tent" and "And that the One Wh-om He hath sent for - th by the". The music consists of eighth and sixteenth note patterns with various rests.

ni - po-tent And that the One Wh-om He hath sent for - th by the

Musical score for measures 95-98, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "ni - po-tent" and "And that the One Wh-om He hath sent for - th by the". The music consists of eighth and sixteenth note patterns with various rests.

ni - po-tent And that the One Wh-om He hath sent for - th by the

Musical score for measures 95-98, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "ni - po-tent" and "And that the One Wh-om He hath sent for - th by the". The music consists of eighth and sixteenth note patterns with various rests.

99 name of 'A - li was the true O - ne from God to Whose com - mands we are all

Musical score for measures 99-102, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "name of 'A - li was the true O - ne from God to Whose com - mands we are all". The music consists of eighth and sixteenth note patterns with various rests.

name of 'A - li was the true O - ne from God to Whose com - mands we are all

Musical score for measures 99-102, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "name of 'A - li was the true O - ne from God to Whose com - mands we are all". The music consists of eighth and sixteenth note patterns with various rests.

name of 'A - li was the true O - ne from God to Whose com - mands we are all

Musical score for measures 99-102, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "name of 'A - li was the true O - ne from God to Whose com - mands we are all". The music consists of eighth and sixteenth note patterns with various rests.

name of 'A - li was the true O - ne from God to Whose com - mands we are all

Musical score for measures 99-102, continued, featuring four staves in common time. The vocal parts are in soprano, alto, tenor, and bass. The lyrics repeat "name of 'A - li was the true O - ne from God to Whose com - mands we are all". The music consists of eighth and sixteenth note patterns with various rests.

10

104 con for - m - ing. Say: O peo - ple be o - be - di-ent to the or - di-

con for - m - ing. Say: O peo - ple be o - be - di-ent to the or - di-

con for - m - ing. Say: O peo - ple be o - be - di-ent to the or - di-

con for - m - ing. Say: O peo - ple be o - be - di-ent to the or - di-

con for - m - ing. Say: O peo - ple be o - be - di-ent to the or - di-

111 nanc-es of God which have been en-join - ed in the Ba - yan by the Gl-

nanc-es of God which have been en-join - ed in the Ba - yan by the Gl-

nanc-es of God which have been en-join - ed in the Ba - yan by the Gl-

nanc-es of God which have been en-join - ed in the Ba - yan by the Gl-

nanc-es of God which have been en-join - ed in the Ba - yan by the Gl-

117 or - i - ous the Wise One. Ve - ri - ly He is the Ki - ng of the Me-

or - i - ous the Wise One. Ve - ri - ly He is the Ki - ng of the Me-

or - i - ous the Wise One. Ve - ri - ly He is the Ki - ng of the Me-

or - i - ous the Wise One. Ve - ri - ly He is the Ki - ng of the Me-

or - i - ous the Wise One. Ve - ri - ly He is the Ki - ng of the Me-

123 ss-en - g - ers and His Book is the Mo - ther Book did ye but kn - ow.

ss-en - g - ers and His Book is the Mo - ther Book did ye but kn - ow.

ss-en - g - ers and His Book is the Mo - ther Book did ye but kn - ow.

ss-en - g - ers and His Book is the Mo - ther Book did ye but kn - ow.

ss-en - g - ers and His Book is the Mo - ther Book did ye but kn - ow.

130 Thus doth the Nigh - tin - ga - le u - tter His ca - ll un-to you fr - om this pr-

Thus doth the Nigh - tin - ga - le u - tter His ca - ll un-to you fr - om this pr-

Thus doth the Nigh - tin - ga - le u - tter His ca - ll un-to you fr - om this pr-

Thus doth the Nigh - tin - ga - le u - tter His ca - ll un-to you fr - om this pr-

137 - i - s - on He hath but to de - liv - er this clear me - ss - age. - ge.

- i - s - on He hath but to de - liv - er this clear me - ss - age. - ge.

- i - s - on He hath but to de - liv - er this clear me - ss - age. - ge.

- i - s - on He hath but to de - liv - er this clear me - ss - age. - ge.

143 Who-so - ev - er de - si - r - eth let him turn a - side from this coun-s -

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The key signature changes between G major (no sharps or flats) and F# major (one sharp). The vocal parts are arranged in two staves: the top two staves for Soprano and Alto, and the bottom two for Tenor and Bass. The lyrics are: "Who-so-ev - er de - si - r - eth let him turn a - side from this coun-s -". The music features eighth-note patterns and various rests, with melodic lines connected by horizontal beams.

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time, treble clef, and G major. The vocal parts are arranged in four staves. The lyrics are: "el and who - so - ev - er de - si - r - eth let him choo - se". The music features eighth-note patterns and several fermatas. The bass staff includes a key signature change to F# major at the end.

155 the path to his Lord O pe - p - le if ye de - ny these ver - ses, by wh-at pr-

the path to his Lord O pe - p - le if ye de - ny these ver - ses, by wh-at pr-

the path to his Lord O pe - p - le if ye de - ny these ver - ses, by wh-at pr-

the path to his Lord O pe - p - le if ye de - ny these ver - ses, by wh-at pr-

the path to his Lord O pe - p - le if ye de - ny these ver - ses, by wh-at pr-

162 oof have ye be-lieved in G - od? Pro-duce it O as-sem - blage of fal-

oof have ye be-lieved in G - od? Pro-duce it O as-sem - blage of fal-

oof have ye be-lieved in G - od? Pro-duce it O as-sem - blage of fal-

oof have ye be-lieved in G - od? Pro-duce it O as-sem - blage of fal-

oof have ye be-lieved in G - od? Pro-duce it O as-sem - blage of fal-

168 se ones Nay by the One in Who - es hand is my soul they are n -

se ones Nay by the One in Who - es hand is my soul they are n -

se ones Nay by the One in Who - es hand is my soul they are n -

se ones Nay by the One in Who - es hand is my soul they are n -

se ones Nay by the One in Who - es hand is my soul they are n -

174 ot and ne-ver sh - a - ll be a - ble to do this e - ven should they com

ot and ne-ver sh - a - ll be a - ble to do this e - ven should they com

ot and ne-ver sh - a - ll be a - ble to do this e - ven should they com

ot and ne-ver sh - a - ll be a - ble to do this e - ven should they com

ot and ne-ver sh - a - ll be a - ble to do this e - ven should they com

180 bine to a - sist one an - o-ther - O Ah-mad! for - get not m - y boun-ti - es

bine to a - sist one an - o-ther - O Ah-mad! for get not m - y bounties

bine to a - sist one an - o-ther - O Ah-mad! for ge - t not m - y boun-ties

bine to a - sist one an - o-ther O Ah-mad! for ge - t not m - y boun-ties

186 while I am ab - sent Re-mem - ber My days dur-ing thy days, and My dis-tress and

while I am ab - sent Re-mem - ber My days dur-ing thy days, and My dis-tress and

while I am ab - sent Re-mem - ber My days dur-ing thy days, and My dis-tress and

while I am ab - sent Re-mem - ber My days dur-ing thy days, and My dis-tress and

191 ban-ish-ment

i - n th - is re - mote pri - son.

And be thou so stead-fast in My

ban-ish-ment i - n th - is re - mote pri - son. And be thou so steady fast in My

ban-ish-ment i - n th - is re - mote pri - son. And be thou so steady fast in My

ban-ish-ment i - n th - is re - mote pri - son. And be thou so steady fast in My

ban-ish-ment i - n th - is re - mote pri - son. And be thou so steady fast in My

197 love that thy he-art sh - all n - o - t wav-er e - ven if the swords of the en-

love that thy he-art sh - all n - o - t wav-er e - ven if the swords of the en-

love that thy he-art sh - all n - o - t wav-er e - ven if the swords of the en-

love that thy he-art sh - all n - o - t wav-er e - ven if the swords of the en-

love that thy he-art sh - all n - o - t wav-er e - ven if the swords of the en-

203 e-mies rain blows up - on - thee and all the hea-vens and the earth a -

e-mies rain blows up - on - thee and all the hea-vens and the earth a -

e-mies rain blows up - on - thee and all the hea-vens and the earth a -

e-mies rain blows up - on - thee and all the hea-vens and the earth a -

e-mies rain blows up - on - thee and all the hea-vens and the earth a -

208 rise a-gainst thee. Be thou as a fl - a - me of fi - re to my en - e -

rise a-gainst thee. Be thou as a fl - a - me of fi - re to my en - e -

rise a-gainst thee. Be thou as a fl - a - me of fi - re to my en - e -

rise a-gainst thee. Be thou as a fl - a - me of fi - re to my en - e -

rise a-against thee. Be thou as a fl - a - me of fi - re to my en - e -

213 mies and a ri-ver o - f li - fe e - ter - n - a - 1 t - o m - y lov-ed o - n - 19

Musical score for voices and piano. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are as follows:

mies and a ri-ver o - f life e - ter - n - al t - o m - y lov-ed o - n -  
mies and a ri-ver o - f life e - ter - n - al t - o m - y lov-ed o - n -  
mies and a ri-ver o - f life e - ter - n - al t - o m - y lov-ed o - n -  
mies and a ri-ver o - f life e - ter - n - al t - o m - y lov-ed o - n -

218 es and be not of those whodoubt And if thou ar - t o-ver - ta-ken by a -

Musical score for voices and piano. The score consists of four staves: Treble, Alto, Bass, and Piano. The vocal parts sing in unison. The piano part provides harmonic support with sustained notes and chords. The lyrics are as follows:

and be not of those whodoubt And if thou ar - t o-ver - ta-ken by a -  
and be not of those whodoubt And if thou ar - t o-ver - ta-ken by a -  
and be not of those whodoubt And if thou ar - t o-ver - ta-ken by a -  
and be not of those whodoubt And if thou ar - t o-ver - ta-ken by a -

224 flic-tions in My path or de-gra - da - tion for My sake be not thou trou-bled

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes from C major to G major at the beginning of the section. The music consists of eighth and sixteenth note patterns with various rests and dynamic markings like forte and piano. The lyrics are written above each staff.

flic-tions in My path or de-gra - da - tion for My sake be not thou trou-bled

Continuation of the musical score for measures 224-230, showing the fourth staff and the continuation of the vocal parts.

flic-tions in My path or de-gra - da - tion for My sake be not thou trou-bled

Continuation of the musical score for measures 224-230, showing the fifth staff and the continuation of the vocal parts.

flic-tions in My path or de-gra - da - tion for My sake be not thou trou-bled

Continuation of the musical score for measures 224-230, showing the sixth staff and the continuation of the vocal parts.

230 there b - y Re - ly - up - on God th - y God - and the Lord

A musical score page featuring four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature changes from G major to F# major at the beginning of the section. The music consists of eighth and sixteenth note patterns with various rests and dynamic markings like forte and piano. The lyrics are written above each staff.

there b - y Re - ly - up - on God th - y God - and the Lord

Continuation of the musical score for measures 230-236, showing the fourth staff and the continuation of the vocal parts.

there b - y Re - ly - up - on God th - y God - and the Lord

Continuation of the musical score for measures 230-236, showing the fifth staff and the continuation of the vocal parts.

there b - y Re - ly - up - on God th - y God - and the Lord

Continuation of the musical score for measures 230-236, showing the sixth staff and the continuation of the vocal parts.

235

of thy fa - thers. For th - e peo - ple are wan - der - ing

A musical score consisting of four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The time signature is common time (indicated by 'C'). The key signature changes from C major (no sharps or flats) to G major (one sharp) at the beginning of the fourth measure. The lyrics are repeated in each measure: "of thy fa - thers. For th - e peo - ple are wan - der - ing". Measure 235: Treble staff has a dotted half note followed by eighth notes. Bass staff has a dotted half note followed by eighth notes. Measure 236: Treble staff has a dotted half note followed by eighth notes. Bass staff has a dotted half note followed by eighth notes. Measure 237: Treble staff has a dotted half note followed by eighth notes. Bass staff has a dotted half note followed by eighth notes. Measure 238: Treble staff has a dotted half note followed by eighth notes. Bass staff has a dotted half note followed by eighth notes.

239

i - n th-e pa - th of de - lu - sion, be - reft of dis - cer - ment t -

A musical score consisting of four staves of music. The top three staves are in treble clef and the bottom staff is in bass clef. The time signature is common time (indicated by 'C'). The key signature changes from C major (no sharps or flats) to F major (one flat) at the beginning of the second measure. The lyrics are repeated in each measure: "i - n th-e pa - th of de - lu - sion, be - reft of dis - cer - ment t -". Measure 239: Treble staff has eighth notes followed by quarter notes. Bass staff has eighth notes followed by quarter notes. Measure 240: Treble staff has eighth notes followed by quarter notes. Bass staff has eighth notes followed by quarter notes. Measure 241: Treble staff has eighth notes followed by quarter notes. Bass staff has eighth notes followed by quarter notes. Measure 242: Treble staff has eighth notes followed by quarter notes. Bass staff has eighth notes followed by quarter notes.

244 o see God with their own ey - es or hear His Mel - o - dy with their ow -

o see God with their own ey - es or hear His Mel - o - dy with their ow -

o see God with their own ey - es or hear His Mel - o - dy with their ow -

o see God with their own ey - es or hear His Mel - o - dy with their ow -

o see God with their own ey - es or hear His Mel - o - dy with their ow -

249 - n ears. Thus have we found them as thou al - so dost wit - ness.

- n ears. Thus have we found them as thou al - so dost wit - ness.

- n ears. Thus have we found them as thou al - so dost wit - ness.

- n ears. Thus have we found them as thou al - so dost wit - ness.

- n ears. Thus have we found them as thou al - so dost wit - ness.

255 Thus have their s - u-per sti-tions b - e-come veils be-tw-een them and th - eir own hearts

Thus have their s - u-per sti-tions b - e-come veils be-tw-een them and th - eir own hearts

Thus have their s - u-per sti-tions b - e-come veils be-tw-een them and th - eir own hearts

Thus have their s - u-per sti-tions b - e-come veils be-tw-een them and th - eir own hearts

260 and kept them fr - om the path of God, the Ex-al - ted, the Gr-

and kept them fr - om the path of God, the Ex-al - ted, the Gr-

and kept them fr - om the path of God, the Ex-al - ted, the Gr-

and kept them fr - om the path of God, the Ex-al - ted, the Gr-

265 eat. Be thou a - ssured in thy - se - lf that ver - i - ly, he wh - o turns a - w  
eat. Be thou a - ssured in thy - se - lf that ver - i - ly, he wh - o turns a - w  
eat. Be thou a - ssured in thy - se - lf that ver - i - ly, he wh - o turns a - w  
eat. Be thou a - ssured in thy - se - lf that ver - i - ly, he wh - o turns a - w

271 ay from this Beau - ty hath al - so tur - ned a way from the Mes - sen g-ers

ay from this Beau - ty hath al - so tur - ned a way from the Mes - sen g-ers  
ay from this Beau - ty hath al - so tur - ned a way from the Mes - sen g-ers  
ay from this Beau - ty hath al - so tur - ned a way from the Mes - sen g-ers

276 of the pa - st and show-eth pride towards God from all e - ter - ni - t-

of the pa - st and show-eth pride towards God from all e - ter - ni - t-

of the pa - st and show-eth pride towards God from all e - ter - ni - t-

of the pa - st and show-eth pride towards God from all e - ter - ni - t-

of the pa - st and show-eth pride towards God from all e - ter - ni - t-

281 y to all e - ter - ni - t - y Learn well this Ta - b - let O Ah - mad Chant

y to all e - ter - ni - t - y Learn well this Ta - b - let O Ah - mad Chant

y to all e - ter - ni - t - y Learn well this Ta - b - let O Ah - mad Chant

y to all e - ter - ni - t - y Learn well this Ta - b - let O Ah - mad Chant

y to all e - ter - ni - t - y Learn well this Ta - b - let O Ah - mad Chant

287 it dur - ing thy days and with-ho - ld not thy self there-from for ver - i -

it dur - ing thy days and with-ho - ld not thy self there-from for ver - i -

it dur - ing thy days and with-ho - ld not thy self there-from for ver - i -

it dur - ing thy days and with-ho - ld not thy self there-from for ver - i -

it dur - ing thy days and with-ho - ld not thy self there-from for ver - i -

292 ly God hath or-dained for the one who cha-nnts it, the re-ward of a

ly God hath or-dained for the one who cha-nnts it, the re-ward of a

ly God hath or-dained for the one who cha-nnts it, the re-ward of a

ly God hath or-dained for the one who cha-nnts it, the re-ward of a

ly God hath or-dained for the one who cha-nnts it, the re-ward of a

297 hun-dred mar ty - rs and a s - er-vice in bo - th worlds. These fa-vors have



hun-dred mar ty - rs and a s - er-vice in bo - th worlds. These fa-vors have



hun-dred mar ty - rs and a s - er-vice in bo - th worlds. These fa-vors have



hun-dred mar ty - rs and a s - er-vice in bo - th worlds. These fa-vors have



302 we be-stowed up-on thee as a boun-ty on Our part and a mer-cy



we be-stowed up-on thee as a boun-ty on Our part and a mer-cy



we be-stowed up-on thee as a boun-ty on Our part and a mer-cy



we be-stowed up-on thee as a boun-ty on Our part and a mer-cy



307 from Our pre-sen - ce      that thou m - ay-est be      of those who are great - ful

from Our pre-sen - ce      that thou m - ay-est be      of those who are great - ful

from Our pre-sen - ce      that thou m - ay-est be      of those who are great - ful

from Our pre-sen - ce      that thou m - ay-est be      of those who are great - ful

312 By God! Should one      who is in      a - flic tion      o - r grief      read this Tab-let with

By God! Should one      who is in      a - flic tion      o - r grief      read this Tab-let with

By God! Should one      who is in      a - flic tion      o - r grief      read this Tab-let with

By God! Should one      who is in      a - flic tion      o - r grief      read this Tab-let with

318 ab-so-lute sin - cer-i-ty G-o-d will dis-pel his sad-ness, solve hi s dif-fi-cul-t-

A musical score for four voices (Soprano, Alto, Tenor, Bass) in common time. The vocal parts are arranged in two staves each, with the soprano and alto in the top staff and the tenor and bass in the bottom staff. The music consists of three stanzas of lyrics, each with a melodic line above it. The lyrics are:

ab-so-lute sin - cer - i - ty      G - od will      dis-pel his sad - ness,      solve hi s dif - fi - cul - t -

ab-so-lute sin - cer - i - ty      G - od will      dis-pel his sad - ness,      solve hi s dif - fi - cul - t -

ab-so-lute sin - cer - i - ty      G - od will      dis-pel his sad - ness,      solve hi s dif - fi - cul - t -

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. Measure 11 begins with a half note in the bass staff, followed by eighth notes in the treble staff. Measure 12 begins with a half note in the bass staff, followed by eighth notes in the treble staff.

Musical notation for the lyrics "ies and re-mo - ve his a - ffic-tions". The notation consists of a single staff with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are aligned with the notes: "ies" (two eighth notes), "and re-mo - ve his" (one eighth note followed by a sixteenth-note rest, then a sixteenth note), "a - ffic-tions" (two eighth notes). A bracket spans from the end of "re-mo" to the start of "a".

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A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown, separated by a repeat sign with a 'C' (circle) above it. Measure 11 begins with a half note in the bass staff followed by a whole note in the treble staff. Measure 12 begins with a half note in the bass staff followed by a whole note in the treble staff.

ies and re-mo - ve his a - ffic-tions Ver - i - l - v He is the M-er - ci - ful

30 the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds.

Musical score for the first line of the hymn. The key signature is common time (indicated by 'C'). The melody is in soprano clef. The lyrics are: "the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds." The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds.

Musical score for the second line of the hymn. The key signature changes to one sharp (F# major). The melody continues in soprano clef. The lyrics are: "the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds." The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds.

Musical score for the third line of the hymn. The key signature changes back to common time (indicated by 'C'). The melody continues in soprano clef. The lyrics are: "the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds." The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds.

Musical score for the fourth line of the hymn. The key signature changes to one sharp (F# major). The melody continues in soprano clef. The lyrics are: "the Com - pa - tion-a - te. Praise be to God the Lord of all the worlds." The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

336 Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -

Musical score for the first line of the Baha'i hymn. The key signature is common time (indicated by 'C'). The melody is in soprano clef. The lyrics are: "Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -". The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -

Musical score for the second line of the Baha'i hymn. The key signature changes to one sharp (F# major). The melody continues in soprano clef. The lyrics are: "Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -". The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -

Musical score for the third line of the Baha'i hymn. The key signature changes back to common time (indicated by 'C'). The melody continues in soprano clef. The lyrics are: "Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -". The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -

Musical score for the fourth line of the Baha'i hymn. The key signature changes to one sharp (F# major). The melody continues in soprano clef. The lyrics are: "Ba - h - a 'u' - 1 - 1 - ah Ba-ha - 'u' - llah B - a - ha - 'u' -". The music consists of four measures of eighth and sixteenth-note patterns, with a fermata over the last note of the first measure.

343 llah

B - a - ha - 'u' - llah

Ba - ha - 'u' - ll - ah

llah

B - a - ha - 'u' - llah

Ba - ha - 'u' - ll - ah

llah

B - a - ha - 'u' - llah

Ba - ha - 'u' - ll - ah

llah

B - a - ha - 'u' - llah

Ba - ha - 'u' - ll - ah