

Score

# In Shiraz 1819

Words: Kambeze Etemad, Helen Miller,

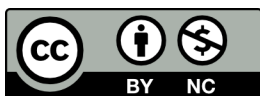
Music  
Christine Muller

Moderato ♩ = 88

Quote by the Bab

The musical score is arranged in a grand staff format. It includes parts for Trumpet in B♭, Soprano, Alto, Tenor, Bass, Violin, Double Bass, Piano (with separate staves for right and left hands), and Drum Set. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Moderato' with a quarter note equal to 88 beats per minute. The score consists of four measures. The vocal parts (Soprano, Alto, Tenor, Bass) and the Piano part are currently blank, indicated by a horizontal line with a dash. The Drum Set part shows a rhythmic pattern: a quarter note followed by eighth notes, a triplet of eighth notes, and a quarter note with a double bar line.

*mp*



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5

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*mf*

*cresc.*

*mf*

10

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*p* In Shi-

*p* In Shi-

*p* In Shi-

*p* In Shi-

*p* In Shi-

*cresc.* *f* *p*

*p*

*p*

*p*

3 *p*

Detailed description: This is a page of a musical score for the piece 'In Shiraz 1819', page 3. The score is arranged in a vertical system with eight staves. From top to bottom, the staves are: B $\flat$  Tpt. (B-flat Trumpet), S (Soprano), A (Alto), T (Tenor), B (Bass), Vln. (Violin), D.B. (Double Bass), Pno. (Piano), and D. S. (Drum Set). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins at measure 10. The vocal parts (S, A, T, B) have rests for the first three measures and then sing 'In Shi-' in the fourth measure, marked with a piano (*p*) dynamic. The violin part (Vln.) has a melodic line starting in measure 10, marked with a piano (*p*) dynamic, and includes a crescendo (*cresc.*) and fortissimo (*f*) section. The double bass (D.B.) and piano (Pno.) parts have rests for the first three measures and then play chords in the fourth measure, marked with a piano (*p*) dynamic. The drum set (D. S.) part has a rhythmic pattern starting in measure 10, marked with a piano (*p*) dynamic, and includes a triplet of eighth notes in the first measure.

A

B $\flat$  Tpt.

Musical staff for B $\flat$  Trumpet, showing a whole rest in each of the four measures.

S

Musical staff for Soprano. Lyrics: raz eigh-teen nine-teen, *mf* in Shi-raz eigh-teen nine-teen.

A

Musical staff for Alto. Lyrics: raz eigh-teen nine-teen, *mf* in Shi-raz eigh-teen nine-teen.

T

Musical staff for Tenor. Lyrics: raz eigh-teen nine-teen, *mf* in Shi-raz eigh-teen nine-teen.

B

Musical staff for Bass. Lyrics: raz eigh-teen nine-teen, *mf* in Shi-raz eith-teen nine-teen.

Vln.

Musical staff for Violin. *mf*

D.B.

Musical staff for Double Bass. *mf*

Pno.

Musical staff for Piano. *mf*

D. S.

Musical staff for Double Bass. *mf*

18

B $\flat$  Tpt.

S  
*f* born \_\_\_\_\_ was He. \_\_\_\_\_ *p* In Shi-

A  
*f* born \_\_\_\_\_ was He. \_\_\_\_\_ *p* In Shi-

T  
*f* born \_\_\_\_\_ was He. \_\_\_\_\_ *p* In Shi-

B  
*f* born \_\_\_\_\_ was He. \_\_\_\_\_ *p* In Shi-

Vln.  
*f* \_\_\_\_\_ *p*

D.B.  
*f* \_\_\_\_\_ *p*

Pno.  
*f* \_\_\_\_\_ *p*

D. S.  
*p*

22

B $\flat$  Tpt.

S *mf* in Shi - raz eigh-teen nine - teen,

A *mf* in Shi - raz eigh-teen nine - teen,

T *mf* in Shi - raz eigh-teen nine - teen,

B *mf* in Shi - raz eigh-teen nine - teen,

Vln.

D.B.

Pno.

D. S.

26

B $\flat$  Tpt.

S

*f* born \_\_\_\_\_ was He, \_\_\_\_\_

A

*f* born \_\_\_\_\_ was He, \_\_\_\_\_

T

8 *f* born \_\_\_\_\_ was He, \_\_\_\_\_

B

*f* born \_\_\_\_\_ was He, \_\_\_\_\_

Vln.

*f*

D.B.

*f*

Pno.

*f*

D. S.

26

3

30

B $\flat$  Tpt.

S

*ff* born \_\_\_\_\_ was He, re - spec - ted - siy - yid

A

*ff* born \_\_\_\_\_ was He, re - spec - ted siy - yid

T

8 *ff* born \_\_\_\_\_ was He, re - spec - ted siy - yid

B

*ff* born \_\_\_\_\_ was He, re - spec - ted siy - yid

Vln.

*ff*

D.B.

*ff*

Pno.

*ff*

30

D. S.



35

B $\flat$  Tpt.

S  
mer - chant fa - mi - ly, *mf* re - spec - ted siy - yid

A  
mer - chant fa - mi - ly, *mf* re - spec - ted siy - yid

T  
8  
mer - chant fa - mil - ly, *mf* re - spec - ted siy - yid

B  
mer - chant fa - mi - ly, *mf* re - spec - ted siy - yid

Vln. *mf*

D.B. *mf*

Pno. *mf*

D. S. *mf*

**B**

39

B $\flat$  Tpt.

S  
mer-chant fa - mi - ly.

A  
mer-chant fa - mi - ly.

T  
8  
mer-chant - fa - mi - ly.

B  
mer-chant fa - mi - ly.

Vln.

D.B.

Pno.

D. S.

39

44

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

44

D. S.

49

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*p*

*mf*

*p*

*mf*

*p*

*mf*

8

54

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*cresc.*

*mf*

*f*

*cresc.*

*f*

59

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

C

64

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

From ear - ly, \_\_\_\_\_

From ear - ly, \_\_\_\_\_

From ear - ly, \_\_\_\_\_ from ear - ly, \_\_\_\_\_

From ear - ly, \_\_\_\_\_ from ear - ly, \_\_\_\_\_

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

69

B $\flat$  Tpt.

S  
un - like a - ny a - ther child: *f* pure, sweet, se -

A  
un - like a - ny o - ther child: *f* pure, sweet, se -

T  
un - like a - ny o - ther child: *f* pure, sweet, se -

B  
un - like a - ny o - ther child: *f* pure, sweet, se -

Vln.

D.B.

Pno.

D. S.



74

B $\flat$  Tpt. 

S   
rene, *mf* from ear - ly, un - like a - ny o - ther child:

A   
rene, *mf* from ear - ly, un - like a - ny o - ther child:

T   
rene, *mf* from ear - ly, un - like a - ny o - ther child:

B   
rene, *mf* from ear - ly, un - like a - ny o - ther child:

Vln.   
*mf*

D.B.   
*mf*

Pno.   
*mf*

D. S.   
*mf*

79

B $\flat$  Tpt.

S  
A  
T  
B

pu - re, sweet, se - rene, plus cour-teous and mild, *p* kind, hum-ble,

pu - re, sweet, se - rene, plus cour-teous and mild, *p* kind, hum-ble,

pu - re, sweet, se - rene, plus cour-teous and mild, *p* kind, hum-ble,

pu - re, sweet, se - rene, plus cour-teous and mild, *p* kind, hum-ble,

Vln.  
D.B.

*p*

*p*

Pno.

*p*

D. S.

*p*

84

B $\flat$  Tpt.

S  
hand-some, ten - der hear - ted, bright, *mf* kind, hum - ble,

A  
hand-some, ten - der - hear - ted, bright, *mf* kind, hum - ble,

T  
hand-some, tend - der - hear - ted, bright, *mf* kind, hum - ble,

B  
hand-some, ten - der - hear - ted, bright, *mf* kind, hum - ble,

Vln.

D.B.

Pno.

84

D. S.

*mf*

88

B $\flat$  Tpt.

S  
hand-some, ten - der - heart - ted, bright, *f* a - stoun - ding

A  
hand-some, ten - der - hear - ted, bright, *f* a - stoun - ding

T  
hand-some, ten - der - hear - ted, bright, *f* a - stoun - ding

B  
hand-some, ten - der - hear - ted, bright, *f* a - stoun - ding

Vln.

D.B.

Pno.

88

D. S.

*f*

92

B $\flat$  Tpt.

S  
wis-dom, know-ledge and in - sight, *mf* me - lo - dic chan - ting

A  
wis-dom, know-ledge and in - sight, *mf* me - lo - dic chan - ting

T  
8  
wis-dom, know-ledge and in - sight, *mf* me - lo - dic chan - ting

B  
wis-dom, know-ledge and in - sight, *mf* me - lo - dic chan - ting

Vln.

D.B.

Pno.  
*mf*

D. S.  
*mf*

97

B $\flat$  Tpt.

S  
rap - tu - rous de - light, me - lo - dic chan - ting *f* rap - tu - rous de -

A  
rap - tu - rous de - light, me - lo - dic chan - ting *f* rap - tu - rous de -

T  
8 rap - tu - rous de - light, me - lo - dic chan - ting *f* rap - tu - rous de -

B  
rap - tu - rous de - light, me - lo - dic chan - ting *f* rap - tu - rous de -

Vln.

D.B.

*f*

Pno.

*f*

97

D. S.

*f*

D

102

B $\flat$  Tpt.

S

light.

A

light.

T

light.

B

light.

Vln.

*mf* *f*

D.B.

*mf* *f*

Pno.

*f*

102

D. S.

*f*

106

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*mf* *cresc.* *f*

*mf* *f*

*f*



The musical score is arranged in a system with the following parts from top to bottom:

- B♭ Tpt.:** Treble clef, key signature of three sharps (F#, C#, G#). The staff contains five measures of whole rests, with a *trill* marking above the first measure.
- S (Soprano):** Treble clef, key signature of three sharps. Five measures of whole rests, with a *trill* marking above the first measure.
- A (Alto):** Treble clef, key signature of three sharps. Five measures of whole rests, with a *trill* marking above the first measure.
- T (Tenor):** Treble clef, key signature of three sharps. Five measures of whole rests, with a *trill* marking above the first measure.
- B (Bass):** Bass clef, key signature of three sharps. Five measures of whole rests, with a *trill* marking above the first measure.
- Vln. (Violin):** Treble clef, key signature of three sharps. The staff contains a melodic line with eighth and sixteenth notes, including a trill in the second measure.
- D.B. (Double Bass):** Bass clef, key signature of three sharps. The staff contains a bass line with eighth and sixteenth notes.
- Pno. (Piano):** Grand staff (treble and bass clefs), key signature of three sharps. The right hand plays chords and moving lines, while the left hand plays a bass line.
- D.S. (Drum Set):** Percussion clef, key signature of three sharps. The staff contains a rhythmic pattern with eighth and sixteenth notes, with a *trill* marking above the first measure.

E

116

B♭ Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

His love, com -

His love, com -

His love, com -

His love, com -

His love, com -

3

120

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

pas - sion and hu - mi - li - ty, com - bined with

pas - sion and hu - mi - li - ty, com - bined with

pas - sion and hu - mi - li - ty, com - bined with

pas - sion and hu - mi - li - ty, com - bined with

3 3

124

B $\flat$  Tpt.

S  
jus - tice and no - bi - li - ty, a - long with

A  
jus - tice and no - bi - li - ty, a - long with

T  
8  
jus - tice and no - bi - li - ty, a - long with

B  
jus - tice and no - bi - li - ty, a - long with

Vln.

D.B.

Pno.

D. S.

128

B $\flat$  Tpt.

S  
am - ple hu - man qua - li - ty, a - long with

A  
am - ple hu - man qua - li - ty, a - long with

T  
8  
am - ple hu - man qua - li - ty, a - long with

B  
am - ple hu - man qua - li - ty, a - long with

Vln.

D.B.

Pno.

D. S.

132

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

am - ple hu - man qua - li - ty, *p* a charm, a

am - ple hu - man qua - li - ty, *p* a charm, a

am - ple hu - man qua - li - ty, *p* a charm, a

am - ple hu - man qua - li - ty, *p* a charm, a

*p*

*mf*

*p*

136

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

charm and an ir-re - si - sti - ble ef - fect, *mf* a charm, a

charm and an ir-re - si - sti - ble ef - fect, *mf* a charm, a

charm and an ir-re - sis - ti - ble ef - fect, *mf* a charm, a

charm and an ir-re - sis - ti - ble ef - fect, *mf* a charm, a

*mf*

*mf*

*mf*

*mf*

140

B $\flat$  Tpt.

S charm and an ir-re - si - sti - ble - ef - fect on all but

A charm and an ir-re - si - sti - ble ef - fect on all but

T charm and an ir-re - sis - ti - ble ef - fect on all but

B charm and an ir-re - sis - ti - ble ef - fect on all but

140

Vln.

D.B.

140

Pno.

140

D. S.



144

B $\flat$  Tpt. 

S   
those who hate - ful - ly ob - ject, *f* on all but

A   
those who hate - ful - ly ob - ject, *f* on all but

T   
those who hate - ful - ly ob - ject, *f* on all but

B   
those who hate - ful - ly ob - ject, *f* on all but

Vln. 

D.B. 

Pno. 

D. S. 

148

B $\flat$  Tpt. 

S 
  
those who hate - ful - ly ob - ject. - *mf* His love, com -

A 
  
those who hate - ful - ly ob - ject. *mf* His love, com -

T 
  
those who hate - ful - ly ob - ject. *mf* His love, com -

B 
  
those who hate - ful - ly ob - ject. *mf* His love, com -

Vln. 
  
*mf*

D.B. 
  
*mf*

Pno. 
  
*mf*

D. S. 
  
*p*

152

B $\flat$  Tpt.

S  
pas - sion and hu - mi - li - ty, com - bined with

A  
pas - sion and hu - mi - li - ty, com - bined with

T  
pas - sion and hu - mi - li - ty, com - bined with

B  
pas - sion and hu - mi - li - ty, com - bined with

152

Vln.

D.B.

152

Pno.

152

D. S.

156

B $\flat$  Tpt.

156

S

156

A

156

T

156

B

156

Vln.

156

D.B.

156

Pno.

156

D. S.

jus - tice and no - bi - li - ty, a - long with

jus - tice and no - bi - li - ty, a - long with

jus - tice and no - bi - li - ty, a - long with

jus - tice and no - bi - li - ty, a - long with

160

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

am - ple hu - man qua - li - ty, a - long with am - ple

am - ple hu - man qua - li - ty, a - long with am - ple

am - ple hu - man qua - li - ty, a - long with am - ple

am - ple hu - man qua - li - ty, a - long with am - ple

am - ple hu - man qua - li - ty, a - long with am - ple

3 3

165

B $\flat$  Tpt.

S  
hu - man qua - li - ty.

A  
hu - man li - ty.

T  
8  
hu - man qua - li - ty.

B  
hu - man qua - li - ty.

Vln.

D.B.

Pno.

D. S.  
3

170

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

170

D. S.

174

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

174

D. S.

Detailed description of the musical score: The score is for measures 174-177. The key signature is one flat (Bb). The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines with a '174' above the first measure. The Violin part (Vln.) starts with a half note G4, followed by quarter notes A4 and B4, then a half note C5, and a quarter note D5. The Double Bass part (D.B.) has a half note G2, followed by quarter notes A2 and B2, then a half note C3, and a quarter note D3. The Piano part (Pno.) features a complex texture with chords and moving lines in both hands. The Double Bass (D.S.) part is silent, indicated by a vertical bar line and a '174' above the first measure.



178

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

178

D. S.

*rit.* *a tempo*

182

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

G

B $\flat$  Tpt.

S  
186  
was

A  
was

T  
8  
deed what He did strong - ly em - pha - size \_\_\_\_\_

B  
deed what He did strong - ly em - pha - size \_\_\_\_\_

Vln.

D.B.

Pno.  
186

D. S.  
186

Detailed description: This page of a musical score is for the piece 'In Shiraz 1819'. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and instrumental parts for B♭ Trumpet, Violin, Double Bass, Piano, and a second Double Bass. The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: 'deed what He did strong - ly em - pha - size \_\_\_\_\_'. The Soprano and Alto parts end with the word 'was'. The Tenor and Bass parts have a long line after 'size'. The Piano part features a rhythmic accompaniment of eighth notes in the right hand and sustained bass notes in the left hand. The second Double Bass part has a few notes at the end of the page.

190

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

so - cial pur - pose on which fu - ture lies \_\_\_\_\_ which

so - cial pur - pose on which fu - ture lies - which

which

which

194

B $\flat$  Tpt.

S His own Per - son and know - ledge served, and

A His own Per - son and know - ledge served, and

T His own Per - son and know - ledge served, and

B His own Per - son and know - ledge served, and

Vln.

D.B.

Pno.

194

D. S.

198

B $\flat$  Tpt. 

S   
e - very - one's \_\_\_\_\_ at - ten - tion it de - served. *mf* The

A   
e - very - one's \_\_\_\_\_ at - ten - tion it de - served. *mf* The

T   
e - very - one's \_\_\_\_\_ a - ten - tion it de - served. *mf* The

B   
e - very - one's \_\_\_\_\_ at - ten - tion it de - served. *mf* The

Vln.   
*mf*

D.B.   
*mf*

Pno.   
*mf*

D. S.   
*mf*

202

B $\flat$  Tpt.

S  
Bab as Mih - di, thus cre - ate did Mih He *f* a

A  
Bab as Mih di, thus cre - ate did Mih He *f* a

T  
8 Bab as Mih - di, thus cre - ate did Mih He *f* a

B  
Bab as Mih - di, thus cre - ate did Mih He *f* a

Vln.  
*cresc.* *f*

D.B.  
*mf*

Pno.  
*cresc.* *f*

D. S.  
202

206

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

full new con - cept of so - ci - e - ty. *mf*The

full new con - cept of so - ci - e - ty. *mf*The

full new con - cept of so - ci - e - ty. *mf*The

full new con - cept of so - ci - e - ty. *mf*The

*mp*



210

B $\flat$  Tpt.

S  
Bab, as Mih di thus cre - ate did He, a

A  
Bab, as Mih di thus cre - ate did He, a

T  
8 Bab, as Mih - di thus cre - ate did He, a

B  
Bab, as Mih - di thus cre - ate did He, a

Vln.

D.B.

Pno.

210

D. S.

214

B $\flat$  Tpt.

S full new con-cept of so - ci - e - ty, *f* a full new

A full new con-cept of so - ci - e - ty, *f* a full new

T full new con-cept of so - ci - e - ty, *f* a full new

B full new con-cept of so - ci - e - ty, *f* a full new

Vln. *f*

D.B. *f*

Pno. *f*

214

D. S.

219 H

B $\flat$  Tpt.

S  
con - cept of so - ci - e - ty.

A  
con - cept of so - ci - e - ty.

T  
con - cept of so - ci - e - ty.

B  
con - cept of so - ci - e - ty.

Vln.

D.B.

Pno.

D. S.

223

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*f* *mf* *f*

*mf* *p* *f* *mp*

*f*

226

B $\flat$  Tpt.

S

A

T

B

Vln. *mf*

D.B.

Pno.

D. S.

229

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

232

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

235

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.



*rit.*

*a tempo*

I

238

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

Solo

*mf* When the set ap - poin - ted

*espress.*

*p*

pizz.

241

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

8

time had come, Thou hast sent Thy He - rald to pro - claim: The -

244

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

Ad - vent of a bright new dawn, When old - at - tach - ments

247

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

8

must be gone.

*mf* New -

*mf*

*cresc.*

250

B $\flat$  Tpt.

S

A

T

8 laws re - vealed to meet the day, To - guide and lead them

B

Vln.

D.B.

Pno.

*p*

250

D. S.

253

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

253

253

8

in Thy way; New prayers were taught each day - to - chant, With

256

B $\flat$  Tpt.

256

S

A

T

8

fee - lings fear - would not re - cant.

B

256

Vln.

D.B.

256

Pno.

*mf* *cresc.*

256

D. S.

259

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*f* Run ners were dis - patched - with - haste, to

*mf* arco

*f* *mf*



262

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

8

warn there was no time to - waste *mf* and say that "What was

pizz.

265

B $\flat$  Tpt.

S

A

T   
now was none, Com - pared with what was yet to come." "The

B

Vln.

D.B.

Pno.

265

D. S.

268

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

Lord of Hosts is ve - ry near, If ye but use your

*p*

271

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

8 ears - to - hear, *p* A world of peace *cresc.* for all does wait, *f* For

*mf*

J

274 *rit.*

B $\flat$  Tpt.

S

A

T  
8  
those - who en - ter by the Gate.

B

Vln.

D.B.

Pno.

D. S.

Musical score for measures 278-282. The score includes parts for Bb Tpt., S, A, T, B, Vln., D.B., Pno., and D.S. The key signature is one flat (Bb). The score shows rests for most instruments in measures 278-281, with a melodic entry in the Violin part in measure 282. The D.S. part features a rhythmic pattern with triplets.

278

B $\flat$  Tpt.

278

S

A

T

B

278

Vln.

D.B.

278

Pno.

278

D.S.

3

*p*

283

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*cresc.*

*mf*

*cresc.*

3

288

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*p* In Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

*p* In Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

Tutti

*p* In Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

*p* In Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

*f*

*p*

*mf*

arco

*p*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*mf*

3



292

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

raz, eigh-teen nine - teen, *f* born was

raz, eigh-teen nine - teen, *f* born was

8  
raz, eigh-teen nine - teen, *f* born was

raz, eigh-teen nine - teen, *f* born was

292

292

292

3 3

296

B $\flat$  Tpt.

S  
He, \_\_\_\_\_ *p* in Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

A  
He, \_\_\_\_\_ *p* in Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

T  
8 He, \_\_\_\_\_ *p* In Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

B  
He, \_\_\_\_\_ *p* in Shi - raz, \_\_\_\_\_ eigh-teen nine - teen, *mf* in Shi-

Vln.  
*p* *mf*

D.B.  
*p* *mf*

Pno.  
*p* *mf*

D. S.  
3 *p* 3 *mf*

300

B $\flat$  Tpt.

S  
raz, \_\_\_\_\_ eigh-teen nine - teen, *f* born \_\_\_\_\_ was

A  
raz, \_\_\_\_\_ eigh-teen nine - teen, *f* born \_\_\_\_\_ was

T  
8  
raz, \_\_\_\_\_ eigh-teen nine - teen, *f* born \_\_\_\_\_ was

B  
raz, \_\_\_\_\_ eigh-teen nine - teen, *f* born \_\_\_\_\_ was

Vln.

D.B.

Pno.

D. S.  
3

304

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

He, \_\_\_\_\_ *ff* born \_\_\_\_\_ was He, re -

He \_\_\_\_\_ *ff* born \_\_\_\_\_ was He, re -

He, \_\_\_\_\_ *ff* born \_\_\_\_\_ was He, re -

He, \_\_\_\_\_ *ff* born \_\_\_\_\_ was He, re -

3

*f*

309

B $\flat$  Tpt.

S  
spec - ted siy - yid mer-chant fa - mi - ly, *mf* re -

A  
spec - ted siy - yid mer-chant fa - mi - ly, *mf* re -

T  
8  
spec - ted siy - yid mer-chant fa - mi - ly, *mf* re -

B  
spec - ted siy - yid mer-chant fa - mi - ly, *mf* re -

Vln.  
*mf*

D.B.  
*mf*

Pno.  
*mf*

D. S.  
3 *mf*

314

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

3

mf

spec - ted siy - yid mer - chant fa - mi - ly.

spec - ted siy - yid mer - ly.

spec - ted siy - yid mer - chant fa - mi - ly.

spec - ted siy - yid mer - chan fa - mi - ly.

mf

3

K

B $\flat$  Tpt.

S

318

A

T

B

Vln.

318

D.B.

Pno.

318

D. S.

318

324

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

3

3

3



L

330

B♭ Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

*mf* In Prep - for when the

*mf* In Prep for when the

*mf* In Prep for when the

*mf* In Prep for when the

*p*

3

3

Detailed description: This is a page of a musical score for the piece 'In Shiraz 1819'. The page is numbered 81 and is marked with a tempo of 'L' (Lento). The score begins at measure 330. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'In Prep - for when the' with a dynamic marking of *mf*. The Soprano and Alto parts have a slur over the notes for 'Prep - for when the'. The instrumental parts include B♭ Trumpet (rests), Violin (melodic line), Double Bass (bass line), Piano (chords), and a second Double Bass (rhythmic accompaniment with a triplet). The key signature is three sharps (F#, C#, G#).

336

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

world will soon be bless'd, e - merge - "Him Whom God Shall Make Ma - ni -

world will soon be bless'd, e - merge - "Him Whom God Shall Make Ma - ni -

world will soon be bless'd, e - merge - "Him Whom God Shall Make Ma - ni -

world will soon be bless'd, e - merge - "Him Whom God Shall Make Ma - ni -

3 3

341

B $\flat$  Tpt. 

S  fest", the One whom all re - li - gions do a - wait, the One whom *cresc.*

A  fest", the One whom all re - li - gions do a - wait, the One whom *cresc.*

T  fest", the One whom all re - li - gions do a - wait, the One whom

B  fest", the One whom all re - li - gions do a - wait, the One whom *cresc.*

Vln. 

D.B. 

Pno. 

D. S. 

347

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

all re - li - gions do a - wait, *f* the One whom all re - li - gions do a -

all re - li - gions do a - wait, *f* the One whom all re - li - gions do a -

all re - li - gions do a - wait, the One whom all re - li - gions do a -

all re - li - gions do a - wait, *f* the One whom all re - li - gions do a -

3

3

3

353

B $\flat$  Tpt.

S wait, *mf* the One to Whom the Bab was just "the Gate." \_\_\_\_\_

A wait, *mf* the One to Whom the Bab was just "the Gate." \_\_\_\_\_

T wait, *mf* the One to Whom the Bab was just "the Gate." \_\_\_\_\_

B wait, *mf* the One to Whom the Bab was just "the Gate." \_\_\_\_\_

353

Vln.

D.B.

353

Pno.

353

D. S.

M

B $\flat$  Tpt.

*f*

S

A

T

Solo  
*f*  
And the Bab spoke:

B

Vln.

D.B.

Pno.

*mf*

D. S.

N

B $\flat$  Tpt. *f*

S *f* Well is it with him who

A *f* Well is it with him who

T *Tutti* *f* Well is it with him who

B *f* Well is it with him who

Vln. *f*

D.B. *f*

Pno. *f*

D. S. 363

367

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

fi - xeth his gaze u - pon the Or - der of Ba - ha' - ul' - llah and -

fi - xeth his gaze u - pon the Or - der of Ba - ha' - u' - llah and -

fi - xeth his gaze u - pon the or - der of Ba - ha' - u' - llah and -

fi - xeth his gaze u - pon the or - der of Ba - ha' - u' - llah and -



371

B $\flat$  Tpt.

S

ren - de - reth thanks un-to his Lord.

A

ren - de - reth thanks un-to his Lord.

T

8 ren - de - reth thanks un-to his Lord.

B

ren - de - reth thanks un-to his Lord.

Vln.

D.B.

Pno.

371

D. S.

375

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

Well is it with him who

Well is it with him who

Well is it with him who

Well is it with him who

379

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

fi - xeth his gaze u - pon the or - der of Ba - ha' - u' - llah and -

fi - xeth his gaze u - pon the or - der of Ba - ha - u' - llah and -

fi - xeth his gaze u - pon the or - der of Ba - ha' - u' - llah and -

fi - xeth his gaze u - pon the or - der of Ba - ha' - u' - llah and -

*rit.*

383

B $\flat$  Tpt.

S

A

T

B

Vln.

D.B.

Pno.

D. S.

ren - de - reth thanks un - to his Lord.

ren - de - reth thanks un - to his Lord.

ren - de - reth thanks un - to his Lord.

ren - de - reth thanks un - to his Lord.

383

383

383