

# 5. The Supplication of Carmel

Text by Baha'u'llah  
Composed by M. Knopf

*Adagio*

Musical score for the Adagio section, measures 343-347. The score includes parts for Harp, Violins 2, Violas, Cellos, and Basses. The tempo is marked *Adagio* and the dynamics are *mp*. The key signature is one flat (B-flat) and the time signature is 4/4. The Harp part features a melodic line with a sixteenth-note triplet. The string parts provide a harmonic accompaniment with sustained notes and some rhythmic patterns.

*Rall.*

Musical score for the *Rall.* section, measures 348-352. The score includes parts for Fl. 3, 2 Flutes, 2 Oboes, 2 Clarinets, Cl. 3/B.C., Horn 1/3, 2 Trumpets, Trpt. 3, Harp, and another Harp. The tempo is marked *Rall.*. The Flute and Clarinet parts feature trills. The string parts are mostly sustained notes. The Harp part has a melodic line. The dynamics are *mp*.

*Poco Crescendo Rall.*

Musical score for the *Poco Crescendo Rall.* section, measures 348-352. The score includes parts for Soprano, Violins 1 and 2, Violas, Cellos, and Double Bass. The tempo is marked *Poco Crescendo Rall.*. The Soprano part has lyrics: "May my life be a sacrifice to Thee. Ah". The string parts are mostly sustained notes. The dynamics are *p* and *Con sord*.

Musical score for the *Poco Crescendo Rall.* section, measures 353-357. The score includes parts for Soprano, Violins 1, and Violins 2. The Soprano part has lyrics: "in - as much as Thou hast fixed Thy gaze u - pon me, Ah Thou hast fixed Thy gaze u - pon me, tr". The string parts are mostly sustained notes. The dynamics are *p*.

359 Piu Mosso e Apassionato

Sop. <sup>358</sup> hast be - stowed u - pon me Thy Boun - ty, and hast di - rec - ted towards me Thy steps.

Vlns. 1 <sup>358</sup> Senza Sord

Vlns. 2 <sup>358</sup> Senza Sord

Tempo Primo

F13/Picc. <sup>363</sup>

2Fls. <sup>363</sup>

Tmb. 1/2 <sup>363</sup>

Tmb. 3/Tuba <sup>363</sup>

Harp <sup>363</sup>

Sop. <sup>363</sup> May my life be a sa - cri - fice to Thee,

Vlns. 1 <sup>363</sup>

Violas <sup>363</sup>

Cellos <sup>363</sup>

D.B. <sup>363</sup>

370 *Moderato*

Musical score for measures 368-370. The score includes parts for Flute 1/Piccolo, Flute 2, Clarinet 2, Horn 1/3, Horns 2/4, Trumpets 2, Percussion 1/2, Timpani, Piano/Cello, Harp, Soprano, Violins 1 & 2, Viola, and Double Bass. The key signature is B-flat major and the time signature is 3/4. The tempo is *Moderato*. Dynamics include *mp* and *p*. The Soprano part has the lyrics: "a sa - cri - fice to Thee". A *Rivet Cym* (Riveted Cymbal) effect is indicated in the Percussion 1/2 part. The score ends with a *mp* dynamic marking.

Musical score for measures 373-374. The score includes parts for Flute 2, Oboe 2, Clarinet 2, Horn 1/3, Horns 2/4, Trumpets 2, Percussion 1/2, Piano/Cello, Harp, Violins 1 & 2, and Viola. The key signature is B-flat major and the time signature is 3/4. The tempo is *Moderato*. Dynamics include *mp* and *Poco Crescendo*. The score features complex rhythmic patterns in the woodwinds and strings, with a *Poco Crescendo* marking in the strings.

378

2 Fls.

2 Obs.

2 Clar.

2 Bsns.

Hrn 1/3

Hrns 2/4

2 Trpts

Perc. 1/2

Timp.

pno/cel.

Harp.

Sop.

Vlns. 1

Vlns. 2

Violas

Cellos

D.B.

*mp*

*p*

*mp*

*Solo*

*mp*

Se - pa - ra - tion from Thee, O Source of e - ver - las - ting life,

2Fts. 383

2 Obs. 383

2 Clar. 383

2 Bsns. 383 *tr* *tr tr tr tr* *tr tr tr* *tr tr tr*

Hrn1/3 383

Hrns2/4 383

2 Trpts 383

Tmb.1/2 383 *mp*

Perc.1/2 383

Timp. 383

pno/cel. 383

Harp. 383

Sop. 383  
 hath well nigh con-sumed me, con - sumed me, and my re-

Vlins.1 383

Vlins.2 383

Violas 383 *tr*

Cellos 383 *tutti* *mp*

*Crescendo poco a poco*

2 Fls. 2 Obs. 2 Clar. 2 Bsns. Hrn1/3 Hrns2/4 2 Trpts. Trpt.3 Perc. 1/2 Timp. pno/cel. Harp. Sop. Vlns.1 Vlns.2 Violas Cellos

388  
mote - ness from Thy pre - sence hath burned a - way my soul. Ah

394 *Crescendo*.....

2 Fls.  
2 Obs.  
2 Clar.  
2 Bsns.  
Hrn1/3  
Hrn2/4  
2 Trpts.  
Tprt.3  
Tmb.1/2  
Perc.1/2  
Timp.  
pno/cel.  
Harp.  
Sop.  
Vlns.1  
Vlns.2  
Viola  
Cellos  
D.B.

burned a - way my soul. O Source of e-ver-las-ting life,

tr tr tr tr

DbEFGABbc

FL3/Picc. *f*

2 Fls. *f* a2

2 Obs. *f*

2 Clar. *f*

Cl.3/B.C. *f*

2 Bsns. *f*

Bsn.3/C.B. *f*

Hrn1/3 *f* a2

Hrns2/4 *f*

2 Trpts *f*

Trpt.3 *f*

Trmb.1/2 *f*

Trmb.3/Tuba *f* *mp*

Perc.1/2 *f* Tam Tams

Timp. *f* Gong *mf* Let Ring

pno/cel. *f*

Harp *f*

Sop. *f* life, Ah All Sing "ah" unless otherwise indicated All praise be to

S. *f*

A. *f*

T. *f*

B. *f*

Vlns.1 *f*

Vlns.2 *f*

Violas *f*

Cellos *f*

D.B. *f* Arco Pizz.



403

F13/Picc

2 Obs

2 Clar

Cl.3/B.C

2 Bsns

Bsn.3/C.B

Hrn1/3

Hrns2/4

2 Trpts

Trpt.3

Tmb.1/2

Tmb.3/Tuba

Timp.

*mf* *mp* *p*

Sop.

Thee for ha - ving e - na - bled me to hear - ken to Thy

403

S

A

T

B

*ppp* *ppp* *ppp* *ppp*

Vlns.1

Vlns.2

Violas

Cellos

D.B.

Div.

2 Clar.  
Cl.3/B.C.  
2 Bsns.  
Bsn.3/C.B.  
Hrn1/3  
Hrns2/4  
Timp.  
pno/cel.  
Sop.  
S.  
A.  
T.  
B.  
Vlns.1  
Vlns.2  
Violas  
Cellos  
D.B.

408  
408  
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408

mf  
*mp*

Clar 3

call, Thy call, for ha - ving ho - noured me with Thy foot - steps,

for ha - ving ho - noured me with Thy foot - steps,

Unite

Div.

*Crescendo poco a poco*

Musical score for orchestra and vocal soloists, starting at measure 413. The score includes parts for 2 Flutes (2Fls), 2 Oboes (2 Obs), 2 Clarinets (2 Clar.), Clarinet in B-flat and Bass Clarinet (Cl.3/B.C.), 2 Bassoons (2 Bsns.), Bassoon in C and Bassoon in B-flat (Bsn.3/C.B.), Horns in F and Horn in C (Hrn1/3), 2 Trumpets (2 Trpts), Trombone 1/2 (Tmb.1/2), Trombone 3/Tuba (Tmb.3/Tuba), Timpans (Timp.), Soprano (Sop.), Alto (A.), Tenor (T.), Bass (B.), Violins 1 and 2 (Vlns.1, Vlns.2), Violas, Cellos, and Double Basses (D.B.). The score features a vocal soloist with lyrics: "and for ha - ving quic - kened my soul my soul through the". Dynamic markings include *mf* and *mp*. Performance instructions include "a2" and "Unite". The page number is -69-.

418 *Crescendo* ..... *Rall.* 420 *A Tempo*

Fl3/Picc  
2 Fls.  
2 Obs.  
2 Clar.  
Cl.3/B.C.  
2 Bsns.  
Bsn.3/C.B.  
Hrn1/3  
Hrns2/4  
2 Trpts.  
Trpt.3  
Trmb.1/2  
Trmb.3/Tuba  
Perc.1/2  
Timp.

Tam Tams  
Bass Drum

*p* ————— *f*

Sop.  
S.  
A.  
T.  
B.

vi - ta - li - zing fra - grance *f* of Thy Day and the shril - ling

*f* of Thy Day and the shril - ling

vi - ta - li - zing fra - grance *f* of Thy Day and the

*f* of Thy Day and the

*f* of Thy Day and the

Vlns.1  
Vlns.2  
Violas  
Cellos  
D.B.

*f* *f* *f* *f* *f*

Div.

Poco Stringendo e crescendo .....

423  
F13/Picc.  
2Fls.  
2Obs.  
2Clar.  
Cl.3/B.C.  
2Bsns.  
Bsn.3/C.B.  
Hrn1/3  
Hrns2/4  
2Trpts.  
Trpt.3  
Tmb.1/2  
Tmb.3/Tuba  
Perc.1/2  
Timp.  
Sop.  
S.  
A.  
T.  
B.  
Vlns.1  
Vlns.2  
Violas  
Cellos  
D.B.

voice of Thy Pen, a voice a voice  
voice of Thy Pen, voice voice  
voice of Thy Pen, voice voice  
voice of Thy Pen, voice voice  
voice of Thy Pen, voice voice  
Div. Unite

*mp mp*

8va

428

*Crescendo* .....

*Poco Rall.*

2 Clar. *mf* *ff*

2 Bsns. *ff*

Trpt.3 *ff*

Perc. 1/2 *Gong* *mp* *ff*

Harp *ff*

Harp *ff*

Sop. *ff*  
Thou didst or - dain as Thy trum - pet - call Thy trum - pet - call a - midst Thy peo - ple.

S. *ff*  
Thou didst or - dain as Thy trum - pet - call Thy trum - pet - call a - midst Thy peo - ple.

A. *ff*  
Thou didst or - dain as Thy trum - pet - call Thy trum - pet - call a - midst Thy peo - ple.

T. *ff*  
as Thy trum - pet - call Thy trum - pet - call a - midst Thy peo - ple.

Vins.1 *ff*

Vins.2 *ff*

Violas *ff*

Cellos *ff*

D.B. *ff*

435 *Andante e Tranquillo*

2 Clar. *mp*

2 Bsns. *mp*

Bsn.3/C.B. *mp*

Trpt.3 *mp*

Sop. *mp*  
And when the hour at which Thy re -

S. *mp*

A. *mp*

T. *mp*

Violas *Con sord* *ffz*

Cellos *ffz*

D.B. *ffz*

438

2 Fls.

2 Obs.

2 Clar.

Cl.3/B.C.

2 Bsns.

Hrn1/3

Hrns2/4

Harp

Harp

Sop.

Vlns.1

Vlns.2

Violas

1

2

3 *Con sord*

2 *Con sord*

Let Ring

DCBbEFGA

sist - less Faith wasto be made man - i - fest did strike, Thou didst breathe a breath

Div a 3

Div a 3

Div.

*tr*

*tr*

*Crescendo* ..... *Rall.*

*A Tempo*

2 Fls.  
2 Obs.  
2 Clar.  
CL3/B.C.  
2 Bsns.  
Bsn.3/C.B.  
Hrn1/3  
Hrns2/4  
2 Trpts  
Trmb.3/Tuba  
Perc.1/2  
Harp  
Sop.  
S.  
A.  
T.  
Vlns.1  
Vlns.2  
Violas  
Cellos  
D.B.

443

C Bsn

Bass Drum *mp*

*mf*

*mf*

At will & with force

of Thy spi - rit in - to Thy Pen, and lo, the en - tire

lo, lo, lo,

Senza Sord

Senza Sord

Senza Sord

Div. *tr* To Sul Ponticello

Div. *mf* *tr* To Sul Ponticello

*mf*

451 *Come Prima*

2 Clar.  
Harp  
Sop.  
Cellos  
D.B.

448

Solo *p*

*p*

cre - a - tion shook to its ve - ry foun - da - tions,

*p*



453

2Fls.

2 Clar.

Tmb.1/2

Tmb.3/Tuba

Pno/Cel.

Harp.

Sop.

un-veil - ing to man - kind such mys - te - ries

Violas

Cellos

D.B.

*p*

*p*

*ppp*

458

Hrn1/3

Tmb.1/2

Tmb.3/Tuba

Sop.

S.

Violas

Cellos

D.B.

*Moderato*

as lay hid - den with - in the trea - sur - ies of Him

Him Who is

*mp*

*mp*

*Pizz.*

*Arco*

*Pizz.*

*mp*

*Rall.*

, *Tempo Primo*

Musical score for measures 463-470. The score includes parts for Harp, Soprano (Sop.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Cellos (Cellos), and Double Bass (D.B.).

- Harp:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- Sop.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- S.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- A.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- T.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- B.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- Cellos:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.
- D.B.:** Measure 463 has a whole rest. Measure 464 has a whole rest. Measure 465 has a whole rest. Measure 466 has a whole rest. Measure 467 has a whole rest. Measure 468 has a whole rest. Measure 469 has a whole rest. Measure 470 has a whole rest.

**Lyrics:**  
S. *the*  
A. *Pos - ses - sor of*  
T. *of all*  
B. *cre - a - ted things.*

**Performance markings:**  
Measure 468: *p* Ah *p*  
Measure 469: *p* Ah *p*  
Measure 470: *p* Ah *p*

Musical score for measures 471-478. The score includes parts for Soprano (Sop.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Cellos (Cellos), and Double Bass (D.B.).

- Sop.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- S.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- A.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- T.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- B.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- Cellos:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.
- D.B.:** Measure 471 has a whole rest. Measure 472 has a whole rest. Measure 473 has a whole rest. Measure 474 has a whole rest. Measure 475 has a whole rest. Measure 476 has a whole rest. Measure 477 has a whole rest. Measure 478 has a whole rest.

**Performance markings:**  
Measure 471: *p*  
Measure 472: *p*  
Measure 473: *p*  
Measure 474: *p*  
Measure 475: *p*  
Measure 476: *p*  
Measure 477: *p*  
Measure 478: *p*